

THE NEW MEDIUM has been bringing you transformative cinematic experiences since 2016 with its program of genre-defying film works, and by changing our experiences of the cinema hall itself.

This year, you will enter not only a multiplex with many screens, but a single hall with multiple screens. In a play with the architecture of the cinema, films composed for two and three projections will surround you with images, rather than being seen frontally. Sixteen such polyptych films and video installations, many of them Asian premieres, will be presented in the cinema for the first time.

Engulf yourselves in works by pioneering filmmakers and contemporary artists over two days at this one-of-a-kind festival within the film festival.

THE NEW MEDIUM III

Multi-Screen Cinema

Festival pass Rs 500 only.
Free with student ID.
Register on BookMyShow

Diptych, 2 Screens



Triptych, 3 Screens



The New Medium III

Multi-Screen Cinema

THE NEW MEDIUM considers that cinema is a relatively new medium, when seen alongside the other spatial and temporal arts: painting, sculpture, architecture, music, poetry, and dance, but also the one in which impossible movements between all the arts can happen. This is the third year of THE NEW MEDIUM program.

There is no good reason to use only one screen in cinema. This has been obvious to filmmakers and artists for a long time. Multi-screen apparatus was part of the Expanded Film movement of the 1960s, and multiple video feeds were used for live feedback by performance artists since pretty much the advent of the medium. But there are also contemporary, cinematic reasons to be excited about multi-screen cinema. On the one hand, so many of our conventions around camera, sound,

editing, duration, narrative and reception are oriented towards single screens. More than one screen immediately challenges a lot of our rituals and habits, and lures us into a world where different conditions may abound. As New Wave pioneer **Agnès Varda** puts it simply in the title of her work: 3 moving images. 3 places. 3 rhythms. 3 feelings.

How will cinema negotiate the time of more cameras than people, more distraction than attention? What is its formal response, its ability to invent amidst chaos and multiplicity, and without reverting to a grand tradition? Varda seems to say we can be precise in our answer: 3 feelings, 3 screens.

Today it is not unusual to see film works made for three, four and even eight and twelve projections playing on loop in a museum or biennial. Such an

environment has its obvious downsides: a culture of people casually entering and leaving at any time, and generally non-optimal seating, sonic and viewing conditions. This year's THE NEW MEDIUM program has a proposal that to our knowledge has never been done before inside a cinema hall: A full festival program of innovative multi-screen cinema, retaining the intimate, engulfing feeling of installations, but pushing the cinema effect with timed shows, seated audiences and surround audio.

When the documentary film movement in India was asking, over a decade ago, "where are the screens?", they were referring to the shift to digital that had made film production independent, but not necessarily its reception. We had hundreds of films, but no screens to show them. Today, with Netflix and Mubi, Karagarga and Indiacine.ma, the options for watching and appreciating film are multiple, and yet largely single, private screens. In this sense Multi-Screen Cinema is also a metaphor: For collective viewing,

for faceted yet shared experiences, and for a proper cinematic use of the term "Multiplex".

Over two days, the world will be let in via a multitude of great artists and their work, surrounding us with many more than "3 feelings". They encourage us to take nothing technological, and not even the familiar experience of cinema, for granted. What follows is a quick tour through the program.

At the age of 90, **Agnès Varda** debuts her first multi-channel work, *3 moving images. 3 places. 3 rhythms. 3 feelings* (2018). Taken from her films *Vagabond*, *Documenteur* and *The Gleaners and I* respectively, the work is 3 single shots, each with a different speed; the sound comes and goes, and then multiplies. Varda sets the stage by showing us what a multi-screen grammar might look like. This language is at once complicated by **Piyush Kashyap**, a young film editor who, working with the film scholar **Ashish Rajadhyaksha**, pulls sequences from

Mani Kaul's documentaries on art forms including poetry, music, sculpture, cinema and performance. *Iti – The End* (2017) is a "new" three-screen Mani Kaul treatise on aesthetics and cinema that does not separate or alienate us but pulls together new relations between old and new things. The triptych *Cyclops Cycle* (2004), an anthology of shorts by structural filmmaker and pioneer of Expanded Cinema **Malcolm Le Grice**, uses repetition and subtle editing differences to fine-tune our understanding of non-narrative patterns in film and Polyptych cinema.

A contemporary poet and a dancer bookend *The Third Part of the Third Measure* (2017) by each performing a statement that Afro-American avantgarde music composer **Julius Eastman** made public, when the titles of his compositions were found objectionable. Between these re-readings, four pianists on two pianos and two screens perform his militant scores. Within this structure,

The Otolith Group makes visceral the words and sounds of Eastman, whose recordings were never released in his lifetime. Similarly, **Jeamin Cha** accesses transcripts from twelve meetings the Wage Commission in Korea had conducted while negotiating the annual national minimum wage. She culls a 'screenplay' from them, that is then skillfully performed in *Twelve* (2016) by 4 x 3 actors, a screen each representing the business owners, the government body, and the workers union. **Forensic Architecture** re-enacts using both computers and physical models, the scene of the shooting of Turkish-German Halit Yozgat in Kassel, one of several organised racist killings by Neo-Nazi groups. With FA's well-defined mode of merging the disciplines and aesthetics of forensics and architecture, they expand the *77sqm_9:26min* (2017) space and time of the event, and approach it from multiple perspectives and media in quest for the truth about the murder. *SOS-Adoptive Dissensus* (2009) is a documentation of a remarkable

performance **Minouk Lim** set around the Han River in Seoul in which a tour-boat operator, a searchlight, two lovers and a group of protesters interact.

The written word, text as image and sound gains profound meaning in **Allora & Calzadilla's** *The Great Silence* (2014). In it, writer **Ted Chiang's** poetic essay is embodied by endangered Amazona Vittata parrots in Puerto Rico who hope that Arecibo, one of the world's largest radio telescopes is listening to them, even as it seeks for signs of intelligent life on other planets. In *The Dreams of Cynthia* (2017), **Pallavi Paul** translates **Anish Ahluwalia's** Hindi poem *Cynthia Ke Sapne*, into a bi-lingual text that punctuates the lives of the two protagonists, a trans woman and a hangman in Northern India. **Naeem Mohaiemen** eschews voice-over, opting for inter-titles in his feature-length 3-channel film *Two Meetings and a Funeral* (2017), which brings together archival recordings from the NAM summit in Algiers, modernist third

world architecture and the commentary of interlocutors to look back at the potentials and fallouts of the Non-Aligned Movement.

In our second feature, *The Burial of the Dead* (2016) filmmaker **Salomé Lamas** takes on the practice of observational ethnographic documentary, extending our sensibilities and gaze across three screens in an startling portrait of a gold mining town in the Peruvian Andes, 18000 feet above sea-level, the highest permanent settlement in the world. Anthropologist and filmmaker **Steffen Köhn** and cinematographer **Paola Calvo** present us with *A Tale of Two Islands* (2012), a documentary short about travel and migration between two islands in the Indian Ocean, one a French Department, and the other in the Comoros Union. This form of "binary" relationship between 2 screens and also between movement and internment is further explored in a compilation of shorts. **Ursula Biemann's** *Contained Mobility* (2004), is an account of a Belarusian

refugee's migration pattern from the Siberian Gulag to the UK, alongside an EU landscape of data flows and security systems. A prisoner in a high security prison near Paris was tasked by The Museum of European and Mediterranean Civilisations to digitise a collection of early 20th century stereoscopic images of travels through Europe, photographed by a Cossack who left Russia before the revolution. **Uriel Orlow's** *Veilleurs d'Images/Image Guardians* (2017) delicately intertwines their stories and presents us with left and right "Stereo" images.

A viral music video for the song **#blacktivist** by the **Flatbush Zombies**, directed by **Mario Pfiefer** is presented here in its expanded avatar, juxtaposed by the artist with footage from a workshop in Texas that makes open-source 3-D printed guns. In our final two-screen, *Commensal* (2017) by visual anthropologists **Lucien Castaing-Taylor** and **Véréna Paravel** of the Harvard Sensory Ethnography

Lab, 8mm home movie footage of the brothers Issei and Jun Sagawa as children growing up in Japan plays at its own pace alongside an edit of a close-up interview with the Sagawa brothers in the present, and the manga Issei made illustrating his own act of cannibalism.

6 women artists and filmmakers, 5 men and 5 collectives. 16 Multi-Channel films. Making this program possible inside a cinema environment has been a labour of love – of building, encoding, syncing and coaxing, produced entirely by a group of artists who share a passion for technology and cinema.

We hope to see you there.

-- Shaina Anand

3 moving images. 3 places. 3 rhythms. 3 feelings.

Agnès Varda
2018

France, English, 12 min



Redux

11:30 Mon Oct 29
19:00 Tue Oct 30



Agnès Varda (b. 1928) is a pioneer of French New Wave Cinema. Her first feature, *La Pointe Courte* (1956), which she wrote and directed with no formal training, is considered to be the film that inspired the movement. With a career spanning photography, cinema and visual art, Varda's works are characterised by a playful yet radical approach to image-making, and the filmmaker's keen attention to the world around her.

Varda refers to her move into visual arts as her 'third life', following her early career in both photography and film. At 90, she brings us this three-channel work, which takes scenes from *Vagabond* (1985), *Documenteur* (1981) and *The Gleaners and I* (2000).

Exhibitions:

Commissioned by FACT and Liverpool Biennial, 2018.



The middle image is about time passing by, represented by men crossing slowly the beach with the vague intention to clean it. On the left it's like a moving abstract short film (stolen from a sequence of my film *Vagabond*). Some strange men are harassing a poor girl trying to escape but that information doesn't even appear. What is left is the feeling of violence. On the right side there is a moving object, which is the cap of a camera lens, hanging and dancing in the frame. While walking fast, I had forgotten to turn off the camera. The music of Pedron fits the movement of my mistake. These 3 pieces of Cinema have sound that will be heard from time to time, as a cacophony: screams of the girl, distant sound of the ocean and Jazz music. 3 totally different rhythms and sounds suggested as such. Then, silence again for a trio of daydream or disturbing images.

– Agnès Varda

Allora & Calzadilla collaborated with speculative fiction writer Ted Chiang to create a subtitle script written from the perspective of parrots. The film focuses on the world's largest single aperture radio telescope, which transmits and captures radio waves to and from the edges of the universe, seeking signs of other intelligent life. The endangered parrots living just beyond the observatory ponder their spatial and cognitive proximity to humans, with whom they share the rare faculty of vocal learning. Through an expansive exploration of sound, and the cadence and brevity of poetry, the film considers the relationships between the living and nonliving, human and animal, and terrestrial and cosmic.



Exhibitions:
Calidarium of the Botanical Gardens, University of Palermo, 2018
MAXXI, Rome, 2018
Quartz Studio, Torino, 2017
Sharjah Biennial, 2017
The Fabric Workshop & Museum, Philadelphia, 2015.



Install view: The Fabric Workshop and Museum, Philadelphia, 2015

The Great Silence

Allora & Calzadilla

in collaboration with Ted Chiang
2014

Puerto Rico, English, 17 min



Film essay

18:30 Mon Oct 29

21:30 Tue Oct 30



Jennifer Allora (b. 1974) and Guillermo Calzadilla (b. 1971) use sculpture, performance, video, sound, and photography in varying combinations to evoke contemporary geopolitics, cultural artifacts, and the 'deep time' of archaeological history. They give meaning to their artistic research by questioning the structural and narrative conventions of storytelling. Collaborating since 1995, Allora & Calzadilla have shown at Documenta 13, Bienal de la Habana, Dak'art, Guangzhou Triennial, Whitney Biennial, Venice Biennale, New Museum, Stedelijk Museum, LACMA, Mori Art Museum. In 2006 they were finalists for the Hugo Boss Prize and the Nam June Paik Award.



Film stills

Halit Yozgat, 21 years old, was murdered at his Internet café in Kassel, Germany, on 6 April 2006. His was the ninth of ten racist murders committed by a neo-Nazi group known as the National Socialist Underground (NSU) across Germany between 2000 and 2007. At the time of the killing, an intelligence officer named Andreas Temme was present in the shop but denied being a witness to the incident. Within the 77 square meters of the Internet café created as a replica at HKW in Berlin, and also as a 3-D model, the 9:26 minutes of the incident are reenacted and witnesses, smells and sounds are architecturally disposed in relation to each other to investigate Temme's testimony and determine whether it could be truthful. Commissioned in November 2016 within the working context of the People's Tribunal "Unraveling the NSU Complex". The Society of the Friends of Halit, and the Documenta 14 Parliament of Bodies, this investigation is part of a larger movement towards antiracist and antifascist research and activism in Germany.

Exhibitions:

Documenta 14, Kassel, 2017
 HKW, Berlin, 2018
 ICA, London, 2018
 8th Festival for Photography f/stop, Leipzig, 2018
 OCAT Shanghai, 2018
 NRW Forum, Dusseldorf, 2018
 Kunstmuseum Bern, 2018

77sqm_9:26min

Forensic Architecture
 2017

UK, Germany, English, 29 min



Reenactment

18:30 Mon Oct 29
 21:30 Tue Oct 30



Forensic Architecture (FA), established in 2010 by Eyal Weizman, is a research agency based at Goldsmiths, University of London, consisting of architects, artists, filmmakers, journalists, software developers, scientists and lawyers. They combine the well-established disciplinary frames of both 'forensics' and 'architecture' giving rise to a different mode of practice. FA presents how public truth is produced – technologically, architecturally, and aesthetically – and how it can be used to confront authority and to expose new forms of state-led violence. FA is a nominee for this year's Turner Prize.

Twelve

Jeamin Cha
2016

South Korea, Korean, 33 min



Performance

18:30 Mon Oct 29
20:00 Tue Oct 30



Jeamin Cha (b. 1986) works variously between film, performance and installation. Through interviews and field work, she reconstructs images and situations that examine the possibilities of political action. Cha has presented her work at AV Festival, Newcastle, Yogyakarta Documentary Film Festival, Newcastle, Yogyakarta Documentary Film Festival, Berlinale International Film Festival, National Museum of Modern and Contemporary Art, Seoul, Gwangju Biennale, Kadist, San Francisco, Ilmin Museum of Art, Seoul, Institute of Contemporary Art at the University of Pennsylvania, Philadelphia and Kukje Gallery, Seoul.



Install view: SeMA Biennale, Seoul, 2016

Exhibitions:

SeMA Biennale, Seoul, 2016
Forum Expanded, Berlinale International Film Festival, 2017
AV Festival, Newcastle, 2018

At a meeting of the Wage Commission in South Korea, twelve characters debate the conditions necessary to live a dignified life. On opposite ends are business owners and representatives of a workers' union, and in the middle are the government mediators. Based on documents from twelve meetings of the Commission that took place in 2015 to decide the national minimum wage for the forthcoming year, Jeamin Cha creates a script, and skillfully uses the form of reenactment to make public the intricacies of behind-the-scenes democratic processes.

Commensal

Lucien Castaing-Taylor,
Véréna Paravel
2017

USA, Japan, Japanese, 32 min



Ethnography

23:15 Mon Oct 29
11:00 Tue Oct 30



Verena Paravel (b. 1971) and Lucien Castaing-Taylor (b. 1966) collaborate as visual anthropologists in the Sensory Ethnography Lab, which they founded at Harvard University. Most of Paravel and Castaing-Taylor's collaborations use film, video, and installation, rather than the written word. Their work conjugates art's negative capability with an ethnographic, scientific attachment to the flux of life. Their work has shown at Documenta 14, Venice Biennale, MoMA, British Museum, Tate Modern,



Film stills

Centre Pompidou, Whitney Museum of American Art, Berlin Kunsthalle, Whitechapel Gallery, and ICA, London. Their films and videos have screened at Berlin, Locarno, New York, Toronto, Venice and other film festivals.

Cast: Issei Sagawa and his brother Jun Sagawa

Exhibitions:

Documenta 14, Kassel, 2017

One screen reflects on a discomfiting act of cannibalism through the prism of Issei Sagawa, and his mysterious relationship with his brother, Jun Sagawa. The other plays back 8mm home movies of the brothers as children, growing up in Japan. In 1981, Issei Sagawa, then a 32-year old student at the Sorbonne in Paris, was arrested after being found emptying two suitcases containing the remains of his Dutch classmate, Renée Hartevelt, into a lake. Charged with rape, murder and cannibalism, and declared legally insane, Issei Sagawa returned to Japan, and has been a free man since.

The Cyclops Cycle

Malcolm Le Grice
2003

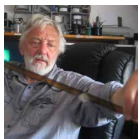
UK, 60 min



Expanded Cinema

15:00 Mon Oct 29

*single screening only



Malcolm Le Grice (b. 1940) started as a painter but began to make film and computer works in the mid 1960s. He is an artist with a filmography listing more than fifty works, as well as being an academic and an active theorist, particularly in the area of structural film. Le Grice has written critical and theoretical work including a history of experimental cinema, *Abstract Film and Beyond* (1977). He is a Professor Emeritus of the University of the Arts London.



"An entire alternative, parallel history of cinema can be constructed through the work of artist and experimental filmmaker Le Grice. He has explored the tropes of early cinema, shadow performances, features, multiple-projection work, digital and most recently 3D." BFI, 2016

Made over a period of five years, *The Cyclops Cycle* is not a single work but a series of seven short pieces using the triptych format and exploring various structural aspects of repetition and editing. The seven sections are: *Still Life and Letter from Toronto* (2000); *Joseph's New Coat* (1998); *Jazzy – Jazzy – Jazzy* (2001), influenced by Swiss psychologist Piaget and how a child constructs a sensory reality; *Neither Here nor There* (2001), showing Afghanistan as seen on TV and the spectacle of war at a distance; *Cyclops Pays the Ferryman* (1998), where the cyclops is the one-eyed father, the one-eyed king, the single lens of the camera, and three screens beyond stereoscopy; *Cherry* (2003); and *Travelling with Mark* (2003).

#blacktivist

Mario Pfeifer
featuring Flatbush ZOMBIES
2015

USA, English, 5 min



Binaries

22:00 Mon Oct 29
13:00 Tue Oct 30



Mario Pfeifer (b. 1981) studied visual arts at the academies of Leipzig, Berlin and Frankfurt as well as film at the California Institute of the Arts. Pfeifer explores representational structures and conventions in the medium of film and video, conceiving each project out of a specific cultural situation; researching social-political backgrounds and weaving cross-cultural art historical, filmic, technological and political references into his practice.



Film stills

He was an artist-in-residence at the International Studio and Curatorial Program in New York, Gasworks in London, and Cité Internationale des Arts in Paris.

Exhibitions:

European Media Arts Festival, Osnabrück, 2017
GEGENKINO, Leipzig, 2017
The Armory Show, New York, 2016
International Short Film Festival Oberhausen, 2015

#blacktivist is a statement on police brutality, selective enforcement, and the right of self-defense. Mario Pfeifer collaborated on this project with Flatbush ZOMBIES, a rap group based in Brooklyn. Pfeifer's music video for the ZOMBIES' new song Blacktivist, which went viral on YouTube counting more than 3.3 million views, appears here alongside footage of a workshop for 3D-printing guns in Austin, and their open-source manuals. Through the play of doctored images, and in conversation with rappers, #blacktivist evokes the prevailing tensions surrounding citizenship and justice in the US.

S.O.S - Adoptive Dissensus

Minouk Lim

2009

South Korea, Korean, 11 min



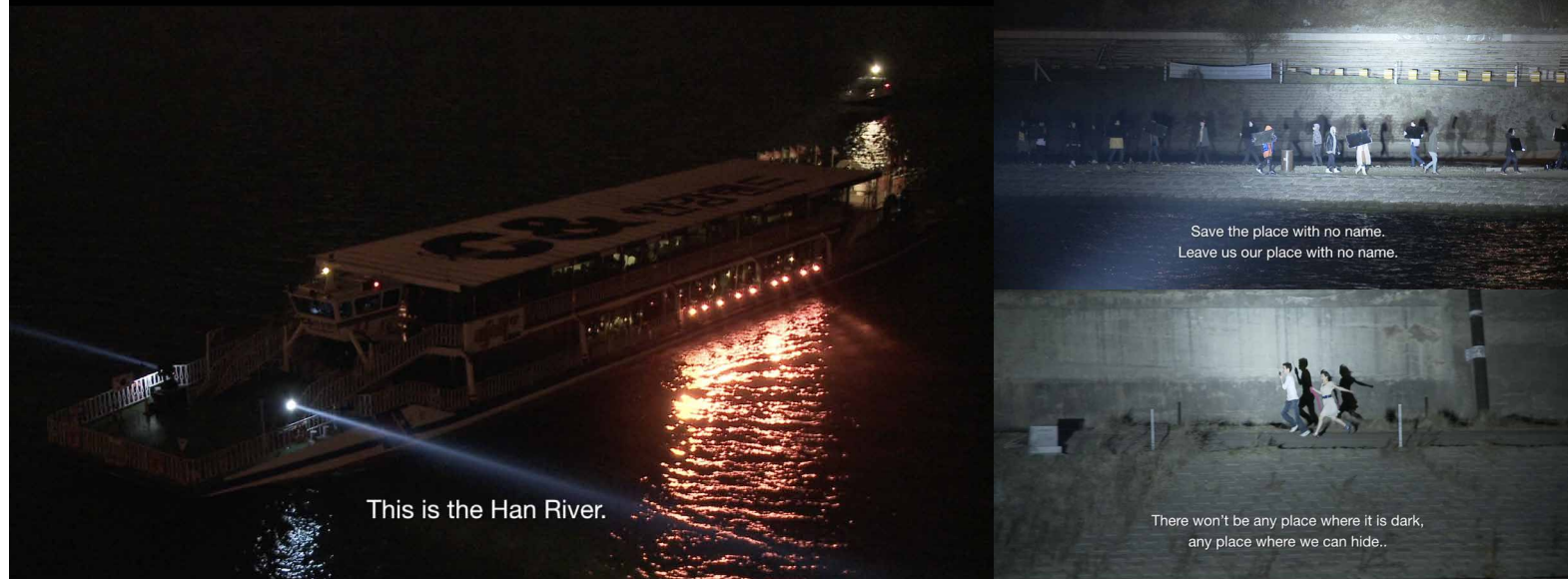
Performance

18:30 Mon Oct 29

20:00 Tue Oct 30



Minouk Lim (b. 1968) is an artist of many forms. Lim has been creating works that are beyond the boundary of genres and media, deepening the scope of questions while encompassing writing, music, video, installation and performance as her means of artistic expression, drawing reflections from everyday life and the discrepancies of rapid industrialisation in Korea. Her works have been shown at Portikus, Frankfurt, Walker Art Center, LACMA, Busan Biennale, and Sydney Biennial.



Film stills

Exhibitions:

MMCA Film and Video Program, Seoul, 2018

HKW, Berlin, 2017

Taipei Biennale, 2016

Walker Art Center, Minneapolis, 2012

Witte de With, Rotterdam, 2011

Nam June Paik Art Center, Yongin, 2010

Yokohama International Festival of Arts and

Media, 2009

A ferry drifts past an island on the Han River, encountering on its way a woman ecstatically declaring affection for her lover and a group of people carrying mirrors illuminated by the vessel's searchlight. The ship's captain, offering a tour of Seoul by night, evokes dark moments in Korean history and the country's rapid growth and urbanisation in his meditation on memory. These seemingly unrelated events, staged by Minouk Lim, and later woven together as a triptych through video documentation, evoke irreverence and jouissance while confronting loss and erasure.

Two Meetings and a Funeral

Naeem Mohaiemen

2017

USA, Bangladesh, English, French, Arabic, Bengali,
85 min



Film essay

12:30 Mon Oct 29

22:30 Tue Oct 29



Naeem Mohaiemen (b. 1969) is an artist and writer working between Dhaka and NY who combines films, installations, and essays to research failed left utopias, incomplete decolonizations and Bangladesh histories – framed by Third World Internationalism and World Socialism. A hope for an as yet unborn global left, is an ideological basis for his practice. His works have been exhibited in South Asia and worldwide, most recently at Tate Britain, Documenta 14 and Venice Biennale.



Film stills

He is a PhD candidate in Anthropology at Columbia University and a Guggenheim Fellow. Mohaiemen is a nominee for this year's Turner Prize.

Exhibitions:

Documenta 14, 2017

Mahmoud Darwish Museum, Ramallah, 2017

Abdur-Rajjak Bidyapith, Bengal Foundation, Dhaka, 2017

Lahore Biennial, 2018

Two Meetings and a Funeral looks at the pivotal moment of the Non-Aligned Movement (NAM), when parts of the utopian third world project to end Euro-American dominance shifted from its socialist urges to the petrodollar fuelled 'ummah' concept of the Organisation of Islamic Cooperation (OIC). Between the 1973 NAM meeting in Algeria and the 1974 OIC meeting in Pakistan is periscoped Bangladesh's debut as a new nation-state. Harnessing rare archival footage of these meetings and traversing transnational architecture in New York, Algiers and Dhaka with fellow travellers, the film reflects on the idea and contradictions of the Third World as a potential space for decolonisation and South-South solidarity.



Film stills

From the late 1960s until his death in 1990, Julius Eastman, the queer African-American avant-garde composer, pianist, vocalist and conductor wrote and performed compositions whose ecstatic and militant minimalism initiated a black radical aesthetic, yet no recordings of his music were released during his lifetime. In January 1980, Julius Eastman was invited by the Music Department at Northwestern University to present his compositions *Crazy Nigger* (1978) *Evil Nigger* (1979) and *Gay Guerrilla* (1979). A number of African-American students and one faculty member objected to the titles of the compositions. Modified verbatim transcriptions of Eastman's public statement responding to these objections are delivered by poet Dante Micheaux and experimental vocalist Elaine Mitchener, while four pianists perform Eastman's compositions in this two-screen work.

Performers:

Dante Micheaux and Elaine Mitchener
Pianists: Zubin Kanga, Siwan Rhys,
Rolf Hind, Eliza McCarthy

Exhibitions:

Sharjah Biennial, 2017
Forum Expanded, Berlinale
International Film Festival, 2018

The Third Part of the Third Measure

The Otolith Group

featuring the compositions of Julius Eastman
2017

UK, English, 44 min



Performance

21:00 Mon Oct 29

12:00 Tue Oct 30



The Otolith Group is a collective founded by artists and theorists Anjalika Sagar (b. 1968) and Kodwo Eshun (b. 1967) in 2002. Their work is characterized by an engagement with research around the cultural and political legacies and potentialities of Non-Aligned movements, New Media, Black Study, Afrofuturism and Indofuturism. Their work has been presented at Documenta 13, Gwangju Biennale, TBA21, Vienna, MAXXI, Rome, Van Abbe Museum, Eindhoven, Kunsthall Bergen, Project 88, Mumbai, Fabrica, Brighton, MACBA, Buenos Aires. The Otolith Group was nominated for the Turner Prize in 2010.



Installation view at Contour Biennale, Mechelen, 2017

In conversation with a Hindi poem of the same name, written by Anish Ahluwalia in 1990, *Cynthia ke Sapne* uses poetry as atmosphere. The film chases the inner life of its primary protagonist, Cynthia, imagined as a literary character, a measure of time, a form of experience and a landscape. She also bears witness to the lives of two people—an executioner and a trans-artist whose lives are intertwined within a small town in north India and with each other through an informal history of labour, violence and death. Another name for the moon, Cynthia is sometimes spotted outside the window as stories of a city slowly tumble in.

Exhibitions:

Contour Biennale, Mechelen, 2017

Garage, Rotterdam, 2017

AV festival, Newcastle, 2018

Based on the poem "Cynthia Ke Sapne" by
Anish Ahluwalia

Cynthia Ke Sapne

Pallavi Paul

2017

India, Hindi, English, 44 min



15:00 Tue Oct 30

*single screening only



Pallavi Paul (b. 1987) works primarily with video and installation. Her work has been shown at the AV festival in Newcastle, Contour Biennale, Tate Modern, Garage Rotterdam, Cinema Zuid, Edinburgh Art Festival, Whitechapel Gallery and KHOJ. Her films have been screened at festivals like Experimenta, TENT and MIFF. She is a recipient of the IFA arts practice fellowship, PSBT fellowship for non-fiction film and Pad.ma fellowship for experimental video. Paul is currently a PhD candidate at the School of Arts and Aesthetics, JNU.

Iti - The End

Piyush K. Kashyap

featuring the films of Mani Kaul
2017

India, Hindi, 20 min



11:30 Mon Oct 29

19:00 Tue Oct 30



Piyush Kashyap is an artist and video technician. He was born in Patna in 1990. He graduated from Srishti, Bangalore, in 2012. He is currently based in Mumbai. Apart from making his own work, he freelances as a creative technician and designer for independent film projects, like *Ghode Ko Jalebi*, *Khilane Le Ja Riya Hoon* / *Taking The Horse To Eat Jalebis*. His work can be seen at www.piyush.video



Sound: Madhu Apsara

Translations by Krishna Baldev Vaid

Exhibitions:

Conceived by Ashish Rajadhyaksha for *Tah-Satah - A Very Deep Surface*, supported by Jawahar Kala Kendra, Jaipur, 2017

Grateful acknowledgments: Films Division (Mumbai), Pieter van Huystee (Big Pete Films, Amsterdam)

Iti, translatable as 'thus it was,' refers to Mani Kaul's use of the word to end his seminal debut film *Uski Roti*. In *Iti*, three screens combine sequences from Kaul's essay films, *Satah Se Uthata Admi* (1980), *Aagman* (1980), *Dhrupad* (1982), *Mati Manas* (1985), and *Siddheshwari* (1990), together with his autobiographical *Ik Ben Geen Ander/I Am No Other* (2002) and *A Monkey's Raincoat* (2005) made in Holland. The themes move from the idea of an artistic persona -- the poet Muktibodh, the singer Siddheshwari, Kaul himself and others artists -- to diverse definitions of artistic expression, and finally to the journeys that make such expression possible.

The Burial of the Dead

Salomé Lamas

2016

Portugal, Peru, Spanish, 90 min



Documentary

16:30 Mon Oct 29

16:00 Tue Oct 30



Salomé Lamas (b. 1987) studied cinema in Lisbon and Prague, visual arts in Amsterdam and is a PhD candidate in contemporary art studies in Coimbra. Her work has been screened at film festivals such as Berlinale, BAFICI, DocLisboa, Cinéma du Réel, Visions du Réel, Fid Marseille, and at art venues like MoMA, Museo Arte Reina Sofia, Museo Guggenheim Bilbao, Museum of Moving Images NY, Jewish Museum NY, Arsenal Institut für Film und Videokunst, Viennale, Tate Modern, Bozar, ICA London, TBA 21 Foundation, CAC Vilnius, MALBA, FAEMA.



Exhibitions:

Bienal de Arte Contemporânea de Coimbra, 2017

Fondazione Giuliani, Rome, 2017

Faena Art Center, Buenos Aires, 2017

Faena Forum and Bazaar, Miami, 2017

Biennale of Moving Images, Geneva, 2016

Set in the Peruvian town of La Rinconada, at an altitude of 18,000 feet on the edge of a gold mine, this 90-minute feature is an ethnographic documentary, it's landscape and observations expanded into a triptych format. The film opens with a long shot of workers entering and leaving the pit of a mine. Recording this constant movement, Lamas' camera remains still, as the changing fortunes of the inhabitants are narrated through a mix of interviews, radio broadcasts, and songs elucidating precariousness and oppression. Beautifully paced, the film progresses from work to leisure, and then to ritual and healing; from long to mid and close shots, transcending some of the representational dilemmas that documentaries are often fraught with.

Install view, Faena Forum and Bazaar, Miami, 2017

A Tale of Two Islands

Steffen Köhn and Paola Calvo
2012

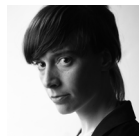
Germany, Shimaoré, Shinzuani, 16 min



Binaries

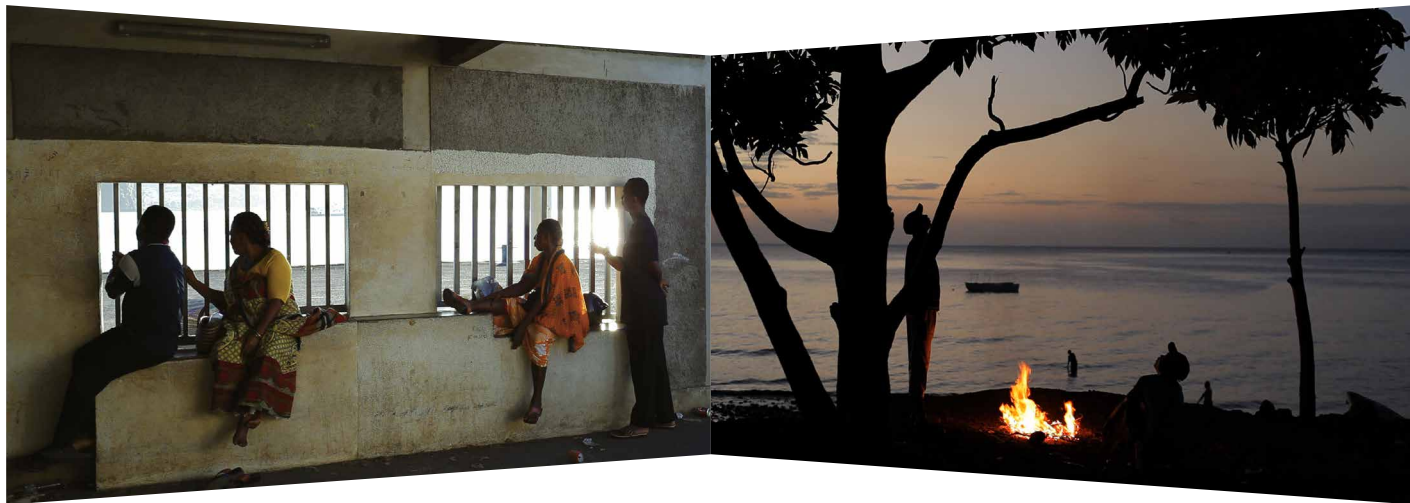
22:00 Mon Oct 29

13:00 Tue Oct 30



Steffen Köhn (b. 1980) completed a Master's degree in anthropology and film studies before studying film directing at the German Film and Television Academy Berlin and at Columbia University in New York. He produces fiction and documentary films as well as more experimental video art pieces and installations. In 2014, Köhn received a practice-based PhD in anthropology.

Paola Calvo (b. 1981) has studied audiovisual communication at the Universidad Complutense Madrid and cinematography at the German Film and Television Academy Berlin. In 2014, Calvo won the Best Cinematography Award at the New Berlin Festival. In 2018, she was nominated for the Michael Ballhaus Award for Best Cinematography, and won the National Award for Best Cinematography at the IFFF.



Film stills

Exhibitions:

Forum Expanded, Berlinale International Film Festival 2012

Lulea Art Biennial 2012

Taiwan International Video Art Exhibition, Taipei, 2012

DokKa Festival Karlsruhe, 2014

Danish National Museum, Copenhagen, 2015

Völkermuseum, Dresden 2014

Two islands divided by history: Mayotte in the Indian Ocean, which became the 101st department of France on March 31st 2011, and Anjouan, its African neighbour belonging to the Union of the Comoros. Both were once part of the French colonial empire. In the wake of decolonization in Africa in the 1970s, referendums were organized on the two islands. Anjouan declared its independence while Mayotte voted to remain. Since then, Mayotte has seen French investments into its infrastructure, education and health system, while Anjouan has had a history of coups d'états, political turmoil and economic depression. Encounters filmed in the ports of the capitals of both islands unfold in a precisely composed tableaux, as we witness the consequences of Anjouanais trying to clandestinely reach the neighbouring island in nighttime crossings on small motor boats.

Veilleurs d'Images (Image Guardians)

Uriel Orlow

2017

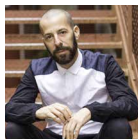
France, English, 14 min



Binaries

22:00 Mon Oct 29

13:00 Tue Oct 30



Uriel Orlow (b. 1973) lives and works in London and Lisbon. His practice is research-based, process-oriented and multi-disciplinary, including film, photography, drawing and sound. His work is concerned with residues of colonialism, blind spots of representation and forms of haunting. Orlow's work has been presented at biennials in Sharjah, Yinchuan, Moscow and Venice. Orlow is visiting professor at the Royal College of Art, London, reader at University of Westminster, London and lecturer at the University of the Arts, Zurich.



Film stills

Exhibitions:

The Museum of European and Mediterranean Civilisations, Marseille, 2017

Veilleurs d'Images interweaves the story of a prisoner in a high security facility near Paris hired by The Museum of European and Mediterranean Civilisations to digitize a collection of stereoscopic images, dating from 1904 to 1939, with that of their photographer, Mr. Kostiukovsky, a Cossack in the Tsarist Army who left Russia for Paris before the Revolution, and subsequently travelled through Europe. In Uriel Orlow's narration, the photos are no longer only those of Mr. Kostiukovsky but also those of the prisoner who became their digital guardian. While Mr. Kostiukovsky's story and the technique he used to photograph are important to understanding the images, the process of digitization and the story of the prisoner who handles them are now part of their latent meaning.

Contained Mobility

Ursula Biemann
2004

Switzerland, UK, English, 20 min

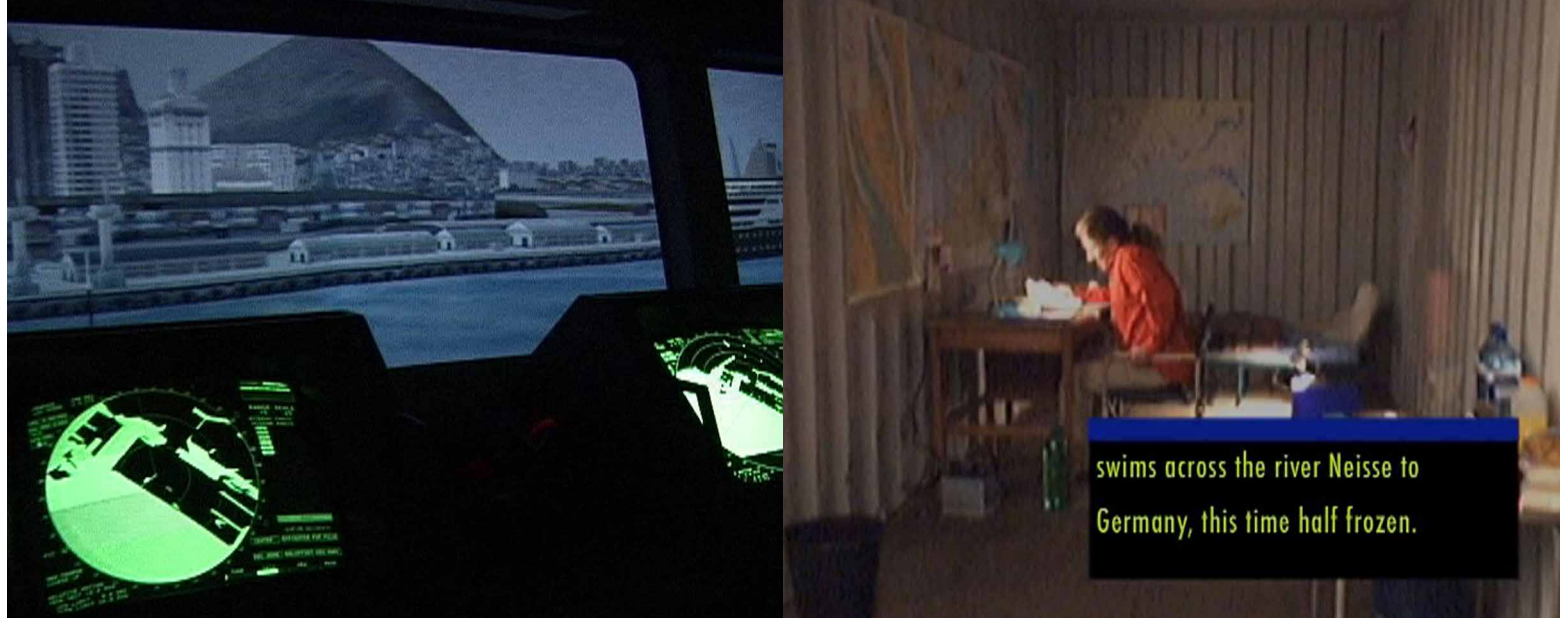


Binaries

22:00 Mon Oct 29
13:00 Tue Oct 30



Ursula Biemann (b. 1955) is an artist, writer and video essayist based in Zurich. Her artistic practice is research oriented and involves fieldwork from the Arctic to the rainforests in Amazonia. She investigates the geographies of mobility and migration networks, and the political ecologies of forests, oil, ice and water. Her work has been exhibited in museums worldwide and at the biennials of Liverpool, Sharjah, Shanghai, Istanbul, Montreal, Venice and Sao Paulo.



Film stills

Exhibitions:

Commissioned by the Liverpool Biennial, 2004
Swiss Award at the Viper International Festival for Film, Video and New Media, Basel, 2006

The two-channel video projection *Contained Mobility* looks at the condition emerging from the reinforced regulations of movements to Europe with a focus on the sophisticated methods and technologies which have been developed on either side: on the part of the authorities to discipline the movement of goods and people and on the part of the passengers to outwit the restrictions and achieve mobility and security. Following the Belarusian refugee Anatol from the Siberian Gulag to Liverpool, the video mixes fictional documents with real facts to narrate the trajectory of a migrant in the post-humanist age.

Monday

29th Oct 2018

11:30  

Iti – The End

Piyush Kashyap /
Mani Kaul
India, 2017
20 min

3 moving images.
3 places. 3 rhythms.
3 feelings.

Agnès Varda
France, 2018
12 min

12:30  

Two Meetings and a Funeral

Naeem Mohaiemen
USA, Bangladesh, 2017
85 min

15:00  

The Cyclops Cycle

Malcolm Le Grice
UK, 2003
60 min

16:30  

The Burial of the Dead

Salomé Lamas
Portugal, Peru, 2016
90 min

18:30  

The Great Silence

Allora & Calzadilla
Puerto Rico, 2014
17 min

77sqm_9:26min

Forensic Architecture
UK, Germany, 2017
29 min

SOS- Adoptive Dissensus

Minouk Iim
South Korea, 2009
11 min

Twelve

Jeamin Cha
South Korea, 2016
33 min

21:00  

The Third Part of the Third Measure

The Otolith Group
UK, 2017
44 min

22:00  

Contained Mobility

Ursula Biemann
UK, 2004
20 min

Veilleurs d'Images

Uriel Orlow
France, 2017
14 min

A Tale of Two Islands

Steffen Köhn,
Paola Cavlo
Germany, 2012
16 min

#blacktivist

Mario Pfeifer
USA, 2015
5 min

23:15  

Commensal

Lucien Castaing-
Taylor, Véréna Paravel
USA, Japan, 2017
32 min

11:00  

Commensal

Lucien Castaing-
Taylor, Véréna Paravel
USA, Japan, 2017
32 min

12:00  

The Third Part of the Third Measure

The Otolith Group
UK, 2017
44 min

13:00  

Contained Mobility

Ursula Biemann
UK, 2004
20 min

Veilleurs d'Images

Uriel Orlow
France, 2017
14 min

A Tale of Two Islands

Steffen Köhn,
Paola Cavlo
Germany, 2012
16 min

#blacktivist

Mario Pfeifer
USA, 2015
5 min

15:00   

Cynthia Ke Sapne

Pallavi Paul
India, 2017
44 min

16:00  

The Burial of the Dead

Salomé Lamas
Portugal, Peru, 2016
90 min

18:00

Multi-screenology:

Q&A with curator
Shaina Anand
45 min

19:00   

Iti – The End

Piyush Kashyap /
Mani Kaul
India, 2017
20 min

3 moving images.
3 places. 3 rhythms.
3 feelings.

Agnès Varda
France, 2018
12 min

20:00   

SOS- Adoptive Dissensus

Minouk Iim
South Korea, 2009
11 min

Twelve

Jeamin Cha
South Korea, 2016
33 min

21:30  

The Great Silence

Allora & Calzadilla
Puerto Rico, 2014
17 min

77sqm_9:26min

Forensic Architecture
UK, Germany, 2017
29 min

22:30  

Two Meetings and a Funeral

Naeem Mohaiemen
USA, Bangladesh, 2017
85 min

Tuesday
30th Oct 2018

THE NEW MEDIUM III: Multi-Screen Cinema

Shaina Anand, Curator

Zeenat Nagree, Assistant Curator

Zinnia Ambapardiwala, Byte Traffic and Sync

Mihir Desai and Lekha Samant, Screen and Graphic Design

Sharif Shaikh, Carpentry

Zulekha Sayyed, Video Documentation

With many thanks to:

CAMP (without whom this would never have been realised)

Ashok Sukumaran (for everything)

Kiran Rao (for desiring)

Simpreet Singh, Sandeep Mhatre, Baby Narayan More, Sunil Tandale

Smriti Kiran, Kalpana Nair

Andrea Lissoni, Benjamin Cook, Eve Lemelse, Ashish Rajadhyaksha,

Sally Tallant, Ursula Biemann, Maya Kovskaya, Faiza Ahmad Khan,

Lesley Taker, Alaina Claire Feldman, Frédérick Lavoie

Mehul Gohil, Siddharth Thakur

Rohit Jethwa, Mitul Bhavsar

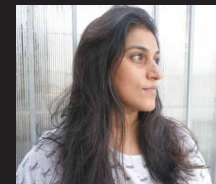
Zamrooda Khandey, Rajnish Girdhar

And Heet Savla, Sanjay Upadhyay and Ananda G More at PVR CitiMall

Vendors:

Pixel Connect, Shivsung Trussing Co., Amar Anand Plastic Industries Pvt. Ltd.,

Majestic Print Solutions, Synergy 5



Shaina Anand

Shaina Anand (b. 1975) is a filmmaker and artist who has been working independently in film and video since 2001, and since 2007 as CAMP, which she co-founded with Ashok Sukumaran.

CAMP has been producing provocative new work in video and film, electronic media and public art forms. Their films and projects over the past decade have shown how deep technical experimentation and artistic form can meet while extracting new qualities and experiences from contemporary life and materials.

Their films and artworks have exhibited worldwide including at Skulptur Project Munster 2017, Documenta 13 and 14, MoMA, New Museum, Tate Modern, and in the Biennials of Gwangju, Taipei, Shanghai, Sharjah and Kochi-Muziris, and at film venues such as the Flaherty Seminar and Anthology Film Archives, the London Film Festival, FID Marseille and the Viennale. From CAMP's home base in Chuim village, Mumbai, they host the online archives Pad.ma and Indiacine.ma and their Rooftop Cinema. Anand is also founding trustee of The Indian Cinema Foundation.

She conceptualized THE NEW MEDIUM, which she curates again in its third year.