

FROM MANILA TO STOCKHOLM: FILMS SELECTED BY LOS OTROS AND FILMFORM

FILMFORM

Filmform is one of the oldest organizations in the world devoted to video art and experimental film and was founded in 1950 in Stockholm, Sweden, originally as an independent film co-op. Later it was re-organized into a foundation and is now the most important driving force for artists' films and videos in Sweden – working with archiving, distribution as well as dissemination of knowledge and information. Filmform is further an important intermediary between independent filmmakers and governmental agencies and is often engaged as an advisor to museums, galleries, universities, and festivals. Constantly expanding, the distribution catalogue spans from 1924 to the present, including works by Sweden's most prominent artists and filmmakers within the field of moving images.

Filmform has its origin in the post-war generation of artists that experienced the cinema as a new and expanding creative field. In film – personal expression, free from the regulations of convention, could maintain its independence. Artists' films – as well as videos later on – made it possible to connect to the world and to modern times. Filmform has been the hub of artists' films and videos since several decades. Artists like Viking Eggeling, Peter Weiss and Gunvor Nelson have been important in this process, and new names are merging continuously. It is a beautiful coincidence that the first film that was planned when the association once formed in 1950 was called Vision. The vision of artists moving images is under constant review.

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LOS OTROS

Based in Manila, Los Otros is a critically-acclaimed film and video studio & platform dedicated to supporting works with unique personal voices and committed to the intersections of film and art, with a focus on process over product. Los Otros works with experimental/artist film and video initiatives both locally and abroad to bring people, programs, and works into dialogue.

The following screening programme takes its stance from The Kalampag Tracking Agency, an ongoing curatorial initiative between Shireen Seno of Los Otros and Merv Espina of Generation Loss. Overcoming institutional and personal lapses to give attention to little-seen works—some quite recent, some surviving loss and decomposition—this programme collects loose parts in motion, a series of bangs, or kalampag in Tagalog, assembled by individual strengths and how they might resonate off each other and a contemporary audience. Featuring some of the most striking films and videos from the Philippines and its diaspora, this is an initiative that continues to navigate the uncharted topographies of Filipino alternative and experimental moving image practice.

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SCREENING PROGRAMME

Gunvor Nelson & Dorothy Wiley, *Schmeerguntz*, 1966

14:00 min

Courtesy of Filmform

This was the film that set everything in motion. *Schmeerguntz*, coined after Nelson's father's non-sense word for sandwich (smörgås in Swedish), is a hilarious, grotesque, and grave attack on the public ideal of the American housewife. Critic Ernest Callenbach wrote in excitement that 'A society which hides its animal functions beneath a shiny public surface deserves to have such films as *Schmeerguntz* shown everywhere'.

Katarina Löfström, *Whiteout*, 2001

03:41 min

Courtesy of Filmform

The animation is inspired by the afterimages that appears on the retina after one has looked into the sun. Löfström's animations have a clear connection to painting and music, to the psychedelic, the decorative style of the 70's, modernism's colour field painting or pure minimalism. This is Löfström's deliberate flirtation with the history of painting and music culture. The music in *Whiteout* is composed by the DJ and performance artist Terre Thaemlitz.

Lene Berg, *Dagen står opp (The Day Rises)*, 2022

07:13 min

Courtesy of Filmform

Dagen står opp is a reconstruction of Lene Berg's memory of her father's arrest in Paris in the mid-1970s, shot in a model. The voice-over follows the process of memorising: while her memories are detailed and concrete, as seen in a movie, how can they be remembered if she wasn't present when it happened? The title of the film, *Dagen står opp* quotes the French phrase "le jour se lève", which is also the title of a famous French melodrama with Jean Gabin (directed by Marcel Carné, 1939). "I believed, for many years, that this was all behind me and that, even though it had shaped me, it was not something I needed to think about anymore. But then, suddenly, my long since deceased father stood before me. My dear beloved father, what the hell are you doing here? I have an awful lot to do, I can't think about you now, maybe later, but now I don't have time! But this time there was no way to avoid him. Just like when he was alive, he demanded my full attention.

Martina Hoogland Ivanow, *Interbeing*, 2018

10:40 min

Courtesy of Filmform

Interbeing is based on documentation of social structures and their different approaches to trust and fear. The material is presented through a thermal camera whose optics do not register what is visible to the eye but render shades of temperature, a perspective granting all living beings the same conditions of representation. The camera also makes a heat shadow visible upon and after physical touch. The heat remains, like traces of utmost commonality in attempts at making direct contact, as well as in public, everyday chance encounters.

Leontine Arvidsson, *2011 12 30*, 2013

02:53 min

Courtesy of Filmform

A naked woman with a marker pen. In 2007, the artist started to film an ongoing project, a body of work. She had recently become a mother and at the same time got severely ill. The more she filmed the more she got used to her new body. Gradually she began to see the image of a body instead of herself, and started to question what a body is and for whom.

Peter Geschwind, *Sound Cut*, 2002

01:00 min

Courtesy of Filmform

In the beginning of 2000 Geschwind returned to video but with an attempt to work in a more spatial way with the media. In the video *Sound Cut* filmed footage from his apartment was edited from its sound by using the audio track from an old punk rock song as a template or blueprint in the video editing application. The visual material here functions as a reference to what one hears.

Roxlee, *ABCD*, 1985

05:22 min

Super 8 transferred to HD, color, sound

An experimental animation, decidedly crude in approach, part sociopolitical commentary and surrealist whimsy, advocating for a new and personal take on the alphabet. Roxlee is an icon of underground Philippine cinema. Apart from making animated and collage films, he is also a comicstrip artist known for 'Cesar Asar' and 'Santingwar'. In the late 80s, he was featured in retrospectives in Hamburg and Berlin. In 2010, he received the Lifetime Achievement Award from the Animation Council of the Philippines.

Roxlee, *Juan Gapang (Johnny Crawl)*, 1986

07:18 min

Super 8 transferred to HD, color, sound

A man searches for his destiny while crawling the streets of the metropolis at the height of the Marcos dictatorship, traversing the main EDSA thoroughfare, and tracing the shadows of the pillars of the Manila Film Center, all just before the People Power Revolution and the storming of EDSA that toppled the Marcos regime.

Tad Ermitaño, *The Retrochronological Transfer of Information*, 1994

09:33 min

16mm transferred to VHS transferred to HD | color | sound

Less a documentary than a marvelous if irreverent parody of science fiction films. A humorous meditation on time, politics, and point of view in cinema. Hoping to send a message back in time by equipping the camera to shoot through Rizal's portrait on Philippine money, Ermitano plays with the boundaries of different points of view: Rizal's, that of Philippine politics, the camera's, the filmmaker's, and ours—as well as with the temporal relations between them. Tad Ermitano co-founded the pioneering multimedia collective Children of Cathode Ray. His works are distinguished by an aural and visual sensuousness underpinned by a sequential logic that reflects his training in philosophy and the sciences.

Mark Salvatus, *Gates*, 2015

04:43 min excerpt of 21:00 loop

HD, color, silent

Inspired by Dan Brown's depiction of Manila as the "gates of hell" in his book *Inferno*, this video animates photographs of gates found in the artist's neighborhood in Quezon City, presenting them in a never-ending loop of opening and closing. Mark Salvatus is an intermedia artist at the forefront of critical discourse on the subject of urbanization and the socio-economic underpinnings that are made manifest in densely-populated areas. The urban landscape serves as both repository and stage for Salvatus' works that deal with familiar objects, chance encounters, and everyday politics.

Tito & Tita, *Class Picture*, 2012

04:41 min

16mm transferred to HD, sound

Shot on a single roll of expired 16mm film, this 'photography film' injects evokes faded memories and injects lyricism and humor into the archetypal class picture, alongside the fleeting sound of waves crashing on a beach. Tito & Tita is a collective of young artists working with film and photography.

Martha Atienza, *Anito*, 2012

08:08 min

HD, color, sound

An animistic festival Christianised and incorporated into Folk Catholicism slowly turns into modern day madness. A tragicomic portrait of a small island town whose livelihood is deeply rooted in and bound to the sea. Martha Atienza lives and works in Rotterdam, Netherlands and Bantayan Island, Philippines. Her works are sociological in nature, reflecting a keen observation of her direct environment, making intensive use of video and sound, and usually viewed as multi-channel installations.

Kiri Dalena, *Erased Slogans*, 2008 - present

01:05 min

HD, black and white, silent

Digitally-manipulated scanned photographs documenting the numerous demonstrations under then Philippine President Ferdinand Marcos who declared Martial Law in 1972 and held power for over two decades. Deleting all the text written in the placards, the work encapsulates the magnitude of the suppression and silencing during that period. Kiri Dalena is a visual artist and filmmaker known for her works that lay bare the social inequalities and injustices that continue to exist, particularly in the Philippines. She has exhibited extensively, most recently at Documenta 15 in 2022.

Miko Revereza, *DROGA!*, 2014

07:21 min

Super 8 transferred to HD, black and white, sound

A Super 8 tourist film about the Los Angeles landscape through the lens of Filipino immigrants, examining cultural identity by documenting the intersections of American pop culture and Filipino traditions. Miko Revereza is an award-winning experimental film and video artist based in Los Angeles. Since relocating from Manila as a child, he has been living illegally in the United States for over 20 years. This struggle and exile from his homeland has influenced the content of Miko's personal films that explore themes of diaspora, colonialism and Americanization.

DISTRIBUTING MOVING IMAGES: CONTEXT AND GEOGRAPHIES

ROUND TABLE WITH ANDREAS BERTMAN, EVA SANGIORGI, SHIREEN SENO,
GIULIO SQUILLACCIOTTI. MODERATED BY LORENZA PIGNATTI

How does the dissemination of artists' moving images change according to geographical and cultural contexts? Are there models and formats not yet explored in the Italian context? Careof invites professionals and experts working in the field of moving images at an international level to a round table to discuss strategies, networks of relationships and communities of reference.

Andreas Bertman is a producer & curator at Filmform where he's been working since 2017. Besides film programming, Bertman's background is in photography and visual arts. He's been organising exhibitions and film screenings at museums, galleries and cinemas around Stockholm. Among other things, Bertman has been expanding Filmform's distributional reach and developing several parts of Filmform's visibility in terms of publications and events as well as communication towards curators, writers, scholars and different new audiences.

Lorenza Pignatti is professor of Phenomenology of Contemporary Art at NABA, Milan. She has taught at Supsi in Lugano, at the University of Urbino and Bologna. She has written *Radical Cartographies. Activism, artistic explorations, geofiction* (Meltemi Editore), and edited the books *Adbusters. Irony and Dystopia in Visual Activism* (Meltemi Publisher), *Mind the Map. Maps, Diagrams and Devices Cartographic* (Postmedia Books), and *System Error. Theory and Practices of Adbusters* with Franco "Bifo" Berardi and Marco Magagnoli (Giangiacomo Feltrinelli Editore). She has curated several

exhibitions including the Pere Portabella retrospective at the Pesaro International New Cinema Festival (2006), and the one on Mike Hoolboom for Filmmaker Festival (2019). She has been a speaker at several conferences and contributes as a freelance journalist to magazines and newspapers such as "Il Manifesto," "il Venerdì" of Repubblica, "Art Review," "Frieze," e-flux journal.

Eva Sangiorgi graduated in Communication Sciences in Bologna and completed a Master in Art History in Mexico City. She served as a programmer in several festivals in Latin America, and particularly in Mexico where she lived for sixteen years and founded the FICUNAM festival, which she directed until 2018. She has participated in several international festival juries such as La Semaine de la Critique in Cannes, Orizzonti jury at the Venice Film Festival, FIDMarseille y Jeonju and in film production funding committees. She is currently the artistic director of VIENNALE, the Vienna International Film Festival and co-editor of the TEXTUR series published by the same festival. Since 2021 she has coordinated the film studies department at the Elías Querejeta Zine Eskola (EQZE).

Shireen Seno is an artist and filmmaker whose work addresses memory, history, and image-making, often in relation to the idea of home. A recipient of the 2018 Thirteen Artists Award from the Cultural Center of the Philippines, she is known for her films which have won awards at Rotterdam, Punto de Vista, Shanghai, Olhar de Cinema, Vladivostok, Jogja-Netpac, and Lima Independiente and have screened

at such festivals as New Directors/New Films, Yebisu International Festival of Art & Alternative Visions, Rencontres Internationales Paris/Berlin, and institutions including Tate Modern, UCCA Center for Contemporary Art, Portikus, NTU Center for Contemporary Art Singapore, Taipei National Center for Photography and Images, Museum of the Moving Image, National Museum of Modern and Contemporary Art (MMCA), Seoul, Museum of Contemporary Art & Design Manila, and MALLAM Contemporary Art Museum, Chiang Mai. Seno was a 2022 Film Fellow of the DAAD Artists-in-Berlin program and had her first solo exhibition in Europe, *A child dies, a child plays, a woman is born, a woman dies, a bird arrives*, a bird flies off in 2023 at daadgalerie in Berlin.

Giulio Squillacciotti is a Roman-born artist and filmmaker whose work is oriented mainly on the invention and mutation of traditions. He studied Medieval Art History in Rome at Sapienza University, where he graduated in Humanities, and at the UB University of Barcelona. He later earned a MA in Visual Arts from the Venice University of Architecture IUAV. He was a fellow resident at the Jan Van Eyck Academie in Maastricht and one of the artists of the Dutch pavilion of the 18th Venice Biennale of Architecture. He has recently concluded a wide project on the fictional end of Europe (comprising a film and a publication along with some public events) and is now working on his first feature fiction film (an Irish, Italian and Polish co-production awarded the MEDIA Creative Europe grant) on intra-European migrations at the peak of the economic collapse of 2008.

ARTEVISIONE

ArteVisione is a multifaceted project conceived by Careof that aims at promoting and supporting the Italian art scene. ArteVisione enhances creativity and offers opportunities for personal and professional growth to artists through the production and dissemination of a video work. Through a national open call, young and mid-career artists are given the chance to get involved in a complete process - from education to production - with the support of international and well-known curators, artists and professionals in the moving images field. ArteVisione consists of an educational initiative that sees a shortlist of artists engaging in a series of constructive exchanges and critical sessions with industry professionals and a visiting professor from the field of artists' moving images. Original scripts and proposals undergo collaborative discussions before evaluation by a distinguished jury.

Through ArteVisione, which this year reaches its ninth edition, Careof has produced works by Yuri Ancarani, Francesco Bertocco, Fatima Bianchi, Giuseppe Fanizza, Riccardo Giacconi, Martina Melilli, Rebecca Moccia, Caterina Erica Shanta, Giulio Squillacciotti, The Cool Couple, Luca Trevisani, ZimmerFrei and promoted the work of more than 80 artists. Artists involved as Visiting Professors include Hito Steyerl, Gianluca and Massimiliano de Serio, Barbara Wagner & Benjamin de Burca, Jordi Colomer, Omer Fast, and Adrian Paci.

ArteVisione 2023 consists of a workshop offered to 5 finalists selected by Careof among all the applications received: artists Claudio Beorchia, Martin Errichiello, Eleonora Luccarini, Beatrice Marchi, and Federico Pozuelo will have the opportunity to share their work with Visiting Professor Shireen Seno and a group of professionals from the audiovisual sector. Part of the programme will also be open to the public through a round table dedicated to artists' moving images distribution and two screening nights.

ArteVisione is a project by
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Bellaria Film Festival – Bellaria Igea Marina, Italy
Circuit – Wellington, New Zealand
CRAC – Geneva, Switzerland
FIDMarseille – Marseille, France
Filmform – Stockholm, Sweden
Filmmaker Festival – Milan, Italy
Internationale Short Film Festival Oberhausen – Oberhausen, Germany
LOOP – Barcelona, Spain
LUX – London, Great Britain
SODA – Manchester, Great Britain
VideoSoundArt – Milan, Italia
Viennale – Wien, Austria

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CAREOF

Careof is a non-profit organization for contemporary art. Founded in 1987, it fosters creativity and artistic experimentation in all its forms and expressions. It is a place of inspiration and comparison for young artists and encourages research through exhibitions, screenings, workshops, lectures and hybrid projects, through the exhibition space, the Video Archive and a program of international residences.

The video archive includes over 8.000 pieces and is among the most important collections of videoart in Italy. The catalogue holds over 7.000 artworks, from the first experiments made in the 70s to works by the latest generations, and about 1.000 videos documenting exhibitions, conferences, performances and art events of international relevance.

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