

SHEFFIELD FRINGE 2014

AT BLOC

FRIDAY 06 JUNE

6PM MAYBE DARKNESS

8PM KILLING TIME

SATURDAY 07 JUNE

6PM KISS ME, GENTLEMEN

8PM EMERGENCY AESTHETICS:

DOCUMENTING

THE COBRA COMMITTEE

SUNDAY 08 JUNE

4PM URBAN OBSERVATIONS,

TEHRAN: WHAT

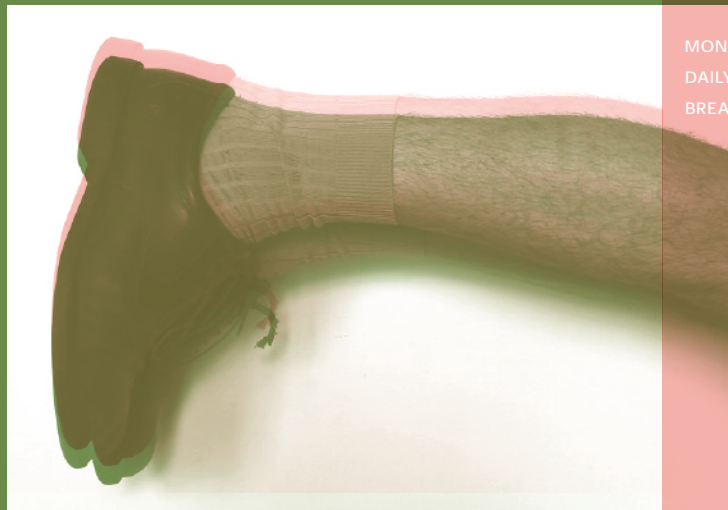
KIND OF MODERN?

12 - 6PM BLOC OPEN STUDIOS

MONDAY 09 - SATURDAY 14 JUNE

DAILY 2 PM & 4 PM

BREAKING THE FRAME



Acer Pseudoplatanus © Angus Braithwaite



06-14 JUNE



Image: Peut-être le noir (Maybe Darkness) - Juliette Joffé

FRIDAY 06 JUNE

6 PM

Film programme 80 minutes

MAYBE DARKNESS

- 01 PEUT-ÊTRE LE NOIR
(MAYBE DARKNESS) Juliette Joffé
| France/Belgium 2013 | 25' 52" | HD
- 02 ACER PSEUDOPLATANUS
Angus Braithwaite
| UK 2013 | 5' 19" | HD
- 03 THE FAIR Rose Butler
| UK 2013 | 2' 47" | HD
- 04 AVEC Akio Yuguchi
| Estonia/Japan 2014 | 18' 08" | HD
- 05 A RESPONSE TO KATHERINE
ANGEL'S BOOK 'UNMASTERED'
Alison J. Carr
| UK 2012 | 6' 16" | Video
- 06 NEMO
Adrienne Leverette and Rob Tyler
| USA 2013 | 14' | Super 8mm,
16mm, 35mm and Video to HD
- 07 BITER David Blandy
| UK 2013 | 9' 24" | HD

The weight of individual and family history is consistently tempered by a playful self-awareness throughout these films; domestic and cultural touchstones are vividly examined. In *Peut-être le noir* (*Maybe Darkness*), Juliette Joffé observes a close-knit family on holiday in an apartment left unchanged for 150 years. Tension between the contemporary holidaymakers, and their desire to protect the family history embodied by the unchanging décor, creates an alternately mischievous and melancholy atmosphere. Angus Braithwaite retells a close encounter with an *Acer Pseudoplatanus* with deadpan restraint; Rose Butler's *The Fair* witnesses the collective desire to temporarily relinquish control. In *Avec*, Akio Yuguchi inextricably links his own ambitions to the guiding memories of a childhood shared with his sister, unwaveringly mapping the impact her fatal accident has had upon his life. In a video monologue to a friend, Alison J. Carr's *A Response to Katherine Angel's Book 'Unmastered'* meditates on the permission to speak. Adrienne Leverette and Rob Tyler's *Nemo* employs analogue techniques, archive footage and literary references, visually reflecting improvisational dancer Fred Nemo's enigmatic persona and countercultural philosophy. Finally, in *Biter*, David Blandy sits in Freud's London study, surrounded by psychoanalytical history and an impassive sculptural audience. Awkwardly recalling lyrics to the hip-hop tracks of his youth, he attempts to gauge how much of his self might actually be hip-hop.

Selected by Esther Harris, an artist and curator based in London.
estherharris.com



Image: Tattoo © Miranda Pennell

SATURDAY 07 JUNE

8 PM

Film programme 75 minutes

01 **VON DER ORDNUNG DER GESELLSCHAFT / OF THE ORDER OF SOCIETY** Alexander Lorenz
| Germany 2013 | 12' 30" | Video

02 **TO STAB** Nelmarie du Preez
| UK 2013 | 45' | HD

03 **COMPLEX** Daniel Mann,
Sirah Foighel Brutmann, Eitan Efrat
| Israel 2008 | 9' | Video

04 **TATTOO** Miranda Pennell
| UK 2001 | 9' | Video

05 **HOSTAGE: THE BACHAR TAPES**
The Atlas Group / Walid Raad
| Lebanon/USA 2002 | 16' | Video

06 **THREE POEMS BY SPOON JACKSON** Michel Wenzler
| Sweden 2003 | 14' | Video

07 **ARCADIA, DOWNTOWN**
Yaron Lapid
| Israel 2008 | 15' | Video

KISS ME, GENTLEMEN

Our bodies belong to others; parents first, then lovers. A mother's body belongs to her child. We are subjected to education systems; consumer desires demand to be satisfied through contracts of labour. Our bodies belong to institutions; institutions for criminals, the sick, and the insane; institutions in the end too, for all of us, via the medical, care, and funerary systems. When we agree to participate in documentaries, our bodies belong to the filmmaker. A contractual agreement places the image, sound – and by metaphor – the body, in the ownership of the filmmaker. Its care is entangled with the politics of filmic history and filmic experience. The filmmaker's own body is also invested, navigating space, time, and the 'contaminated projections' of his/her own ideologies. As we watch carefully, or repeatedly our knowledge may be ruptured, our feelings disturbed. In one way or another all the films in this programme deal with the mechanisms and technologies of entrapment: the destitute body, the incarcerated body, the body as self-replicating system, bodies of soldiers performing military rituals. Filmic entrapment – the predicament of being a spectator – is questioned throughout. These films critique the assumed political agency of documentary, injecting humour; others incite horror, or straddle the tightrope of representation. All point powerfully towards the condition of embodied subjects, becoming specular, schizoid, internally disjointed. - MN

Selected by Minou Norouzi, filmmaker and programmer, doctoral candidate at Goldsmiths, University of London. minounorouzi.com



Image: From the series 'Iraq's Legacy' © Adam Ferguson

SATURDAY 07 JUNE

6 PM

Presentation & talk

EMERGENCY AESTHETICS:
DOCUMENTING THE COBRA
COMMITTEE

Theo Price & Samuel Stevens

| Presentation examining notions of documentary, archival practice, emergency politics, artistic/political agency and representation, including still images and films from previous COBRA responses

EMERGENCY AESTHETICS: DOCUMENTING THE COBRA COMMITTEE

When the British Government's emergency response committee COBRA convenes, *COBRA RES* invites artists, writers and filmmakers to respond. *COBRA RES* is a five-year project aiming to document, counter-map and actively archive the interplay between aesthetics and emergency politics. Theo Price and Samuel Stevens' presentation shows a number of artworks and film-based responses to recent emergencies of the last 18 months, from hostages being held in the Tiguentourine gas plant in Algeria, to the murder of Lee Rigby in South London, and the recent flooding affecting parts of the United Kingdom.

Theo Price is an artist, writer, and curator of *COBRA RES*. His recent books include *The Right to be Forgotten* (Longhouse 2012), *COBRA 1.1* (ed. 2014), and *COBRA 1.3* (ed. 2014). He is currently working on a new film and book documenting a series of conversations on aesthetics and emergency politics (funded by A:N). Price is Visiting Lecturer at Goldsmiths, University of London and American University of Beirut, Lebanon. Samuel Stevens is an artist and writer based in London. He is Visiting Lecturer and PhD researcher in Media and Fine Art at the University of Westminster. Stevens has exhibited work and screened films internationally; his commissioners include Film London Artists' Moving Image Network and the AHRC. Stevens was awarded the Jury Prize for Best False Fiction by Ann Arbor Film Festival in 2010.

cobra-res.info | pamphleteerfilms.co.uk



SUNDAY 08 JUNE

8 PM

Film programme 70 minutes

- 01 *PERSEPOLIS* Solmaz Shahbazi
| Iran 2005 | 17' | Video
- 02 *GEOGRAPHY TEST FOR PEOPLE
IN PICTURES* Shirin Sabahi
| Iran 2007 | 3' 17" | Video
- 03 *PARDIS LOST* Farhad Ahrarnia
| Iran 2006 | 31' | Video
- 04 *US PRIME* Hadi Fallahpisheh
| Iran 2012 | 2' 28" | 8mm to Video
- 05 *REVOLUTIONARY MEMORIES
OF BAHMAN WHO LOVED LEILA*
Farahnaz Sharifi
| Iran 2012 | 15' | Video

URBAN OBSERVATIONS, TEHRAN: WHAT KIND OF MODERN?

By the end of the twentieth century, Tehran had crept up the list of top ten biggest cities in the world. During the last century, its population mushroomed disproportionately, fifty times, while the population of the country grew fivefold. Now the largest city in Western Asia, it is polluted, jammed with cars, its skyline pierced with skyscrapers, its desert horizon and epic mountain views obscured by poisonous vapours. It stands today an unwieldy metropolis with all the tensions and divides, but also brimming with political frustrations and pent up energies of thwarted individual and collective dreams of several generations. From underneath, it is pregnant with testosterone infused adolescent drives, which will not remain sublimated forever.

The films selected for *Urban Observations, Tehran* are subtle tales of the city, meditations on its transformations. These are ordinary tales, ordinary scenes. The films employ arbitrary individual reminiscences, first person narrations, still images, sounds of past lives, and fly on the wall gazes into quotidian life. These devices are employed to explore and arbitrate the human condition against the tides of a wounded modernising history. Memories of loss, ambivalent attitudes towards the present and defensive anxieties about the future are at the heart of these films. - VM

Selected by Vali Mahlouji and Minou Norouzi. With thanks to Afshin Dehkordi and Hengameh Golestan. Vali Mahlouji is a London-based curator, art advisor, writer, and translator.



Image: Courtesy of the artist, Possible Movements & Picture Palace Pictures

MON 09 - SAT 14 JUNE

2 PM & 4 PM DAILY

Exhibition. Film duration 100 minutes

BREAKING THE FRAME

Dir. Marielle Nitoslawska

| Canada 2012 | 100'

| 35mm, 16mm, 8mm, HD CAM, HDV

Courtesy of Possible Movements &

Picture Palace Pictures

BREAKING THE FRAME

Breaking The Frame is a feature-length portrait of the New York artist Carolee Schneemann. A pioneer of performance and body art as well as avant-garde cinema, Schneemann has been challenging the art world, assumptions about feminism, gender, sexuality, and identity for five decades. Utilising a rich variety of film and high definition formats, *Breaking The Frame* is a critical meditation on the relation of art to the physical, domestic and conceptual aspects of daily life. The film uses Schneemann's autobiographical materials to narrate the historic upheaval within Western art in post-war America.

Breaking The Frame captures Schneemann in her own words, images, and reflections, providing a textured mise-en-scène that resonates with Schneemann's corporeal focus; excerpts from her film works are interwoven with documentation of performances including *Meat Joy* (1964), *Interior Scroll* (1975), and more recent museum commissions and exhibitions. The visual composition is complemented by the music of composer James Tenney, Schneemann's companion and collaborator for many years. The two remained close friends until his death in 2006. Ultimately, *Breaking The Frame* presents the artist's recollections and meditations on life/work in order to ask: what is space, where is form, and how do we look?

Marielle Nitoslawska, born in Canada, is a filmmaker, cinematographer and film professor who lives and works in Montreal.
breakingtheframe.com

