

Film Film Film in the Present Tense

international
symposium
on
current
developments
in
analog
film
culture

Talks

Film
Screenings

Expanded
Cinema

20.—
22. Oct
2017

Berlin

In spite of claims of its obsolescence, analog film is still alive. It continues to exist as an inimitable artistic medium, put to use in myriad forms around the world. Nonetheless, in the context of our ever-expanding digital landscape, analog film faces new challenges that have forced it into a process of deep transformation. What steps do we need to take to guarantee that analog film will remain as a living-breathing medium? What are the alternatives to the idea of film as an obsolete, historical object? What new forms will film take and what will that mean for the culture that surrounds it? How do we keep analog film in the Now?

Organised by LaborBerlin in cooperation with the Film Institute of the Berlin University of the Arts, **Film in the Present Tense** will bring together filmmakers, artists, programmers, technicians and representatives from museums, independent film labs and cinemas to address these questions and formulate ideas, possibilities and plans of action for keeping film current and alive. In addition to six panel discussions, there will be screenings and expanded cinema performances presenting some of the ways in which film continues to exist “in the present tense”.

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RE:MI

RE:MI is a two-year European cooperation project run by Mire (Nantes, FR), WORM.Film-werkplaats (Rotterdam, NL) and LaborBerlin (Berlin, DE), focused on the creation, preservation and circulation of technical knowledge of analogue film in order to support its use as a creative medium.

Film in the Present Tense is the closing event of RE:MI.

www.re-mi.eu

LABORBERLIN

LaborBerlin is a nonprofit, independent film collective, open to all individuals interested in artist-run initiatives and analogue film practices. It embraces an experimental and D.I.Y. craft approach to film production with a mission to support the use of film outside the commercial film industry. With this purpose it has set up a lab where, in a non-hierarchical structure, anybody can become a member, use the space to process his or her own film material and participate in the variety of events, workshops and activities that take place all year round.

www.laborberlin-film.org

FILMINSTITUT UDK-BERLIN

The Filminstitut (film institute) of the Berlin University of the Arts is an artistic research institution at the Institute for Time-Based Media. New inventions and novel combinations of media and technology are a coherent component of film. The forms of thinking, production and reception of film are subject to a continual change. The Filminstitute sees itself as part of this process. Dedicated to artistic researches and experimental studies, film is explored for its opportunities (invented or discovered).

www.filminstitut.udk-berlin.de

Keynote Souvenirs

In English, a “souvenir” generally refers to an object that has some personal, referential, perhaps symbolic meaning. This meaning is usually linked to an experience, a place, a person, a time. A souvenir is basically an object connected to a memory. But in its original French, a souvenir can refer not only to this object, but also to the memory itself.

Film is possibly the ultimate souvenir, in the French sense, representing a memory, a memory object, and the complex interaction between the two, spanning past, future, and present.

This illustrated talk will seek to explore these dual, yet intertwined natures of the medium, as well as the question whether film itself may provide compelling evidence that there’s no such thing as a present tense.

by: [Mark Toscano](#)

Panel 1 The lock and the key

What is the purpose of the film archive? And perhaps even more importantly, who is it for? All over the world, the transformations within the film industry have forced film archives to reassess their roles. On the surface, the public discussion has focused on digital vs. analog with the advantages and disadvantages that each one entails.

Bearing this in mind, with this panel we want to push beyond this discussion and look at the practical reality of numerous archives around the world.

They have enormous collections of film and it is unclear what the future existence of this material will look like. Will it be left to decay in vaults and inadequate storage rooms or will it be a living, open resource to the public?

What does an open, public archive look like? Can the archive be used to build a film audience? What place does the personal, the independent and the non-government archive occupy?

panelists:

Dr. Anna Bohn (Filmothek der Zentral- und Landesbibliothek Berlin, Germany), **Tiago Ganhão** (Cinemateca Portuguesa, Portugal), **Juana Suarez** (New York University, USA)

moderation:

Mark Toscano (Academy of Motion Picture Arts and Sciences, USA)

Dr. Anna Bohn: Online access to films on-Demand is radically changing the ways we see and perceive moving images. We are witnessing a disruptive change of the film distribution market and of the value chain. This has an enormous impact on media culture and on how moving images are consumed. Digital disruption is a huge threat for film heritage and for institutions that have a mission to preserve and provide access to this heritage. In Germany, a major part of film heritage is under threat. This does not come as a surprise, given the fact that film preservation since many years suffers from underfinancing and underestimation of film heritage value by decision makers in cultural politics and public authorities. A coordinated national film preservation strategy is waiting to be developed since decades. >>

>> What is to be done? Archives have no choice but to reassess their roles. For many decades, film heritage institutions were confident in the fact that users had to visit them in order to search, find and access their content. Archivists were perceived as “keepers of the frame”, if not keepers of the Grail. With the advent of the World Wide Web and massive and seemingly ubiquitous availability of moving image content on the internet, this situation has drastically changed. If heritage institutions want their content to be found, they must adapt themselves to those environments in which users expect easy access to digital information and content. The example of the British Film Institute shows that the key to unlocking the treasure trove of archival material is a modernized data infrastructure and a user-oriented approach. Using public funding opportunities, the BFI has developed a modern collection management system. The data infrastructure is essential for managing the life cycle of moving image data and content – from the creation to storage, management and access. It is also vital for connecting with audiences in a linked open data environment and for preserving moving images in living memory.

Tiago Ganhão: A film archive should provide all the conditions to bring film materials and the information that they contain for present and future generations. The advantages of digital media in terms of restoration, distribution and access, pushes the need for a healthy co:existence between this medium and the photochemical motion:picture medium that has existed for more than a century, and is still being produced today. With the advent of the digital medium, film archives have to cope with digitization of motion picture film as both an emergent discipline, and as a yet:evolving set of practices. What happens when you digitize a motion picture film: when you migrate from an image created from a random structure of silver halides to a discrete grid of pixels? Perhaps more important, what happens when you migrate a digital movie to a film stock? The migration between these mediums needs to be better studied, and the consequences fully understood, in order to produce best archival practices. The photochemical technology has a glorious past, and may yet have an important future, but it struggles in the present with the overwhelming transformations of cinemas and film distribution technologies. If the role of intermedia:te and duplication elements in preservation is obvious, it should not be less clear the role of film prints in access and its impact as a powerful transmission vehicle. Film archives should fight the temptation of considering film prints as untouchable objects and understand that the real value of a film print is best seen when you screen it in front of an audience in an appropriate theatre.

Juana Suarez: Latin American film archives have heterogeneous administrative infrastructures with variable funding systems, staffing and resources needs. Among many topics, their holdings attest to the cultural history of each country, encompassing issues such as immigration, access to technology, and the role film production occupies in the construction of national identities. Like most archives in the world, they face the challenge of conserving and preserving a backlog of analog materials; at the same time, they are under pressure to transition to mass storage technologies, digitization, and to solve issues related to digital preservation.

Although this may be a common conundrum for archives across the globe, the fact that most Latin American archives depend completely or partially on public funds or state allocations, increases the challenge of conservation and preservation due to the intricacies of the corresponding administrative systems. This study underlines some similarities and differences between the policies of film archives in Latin America in order to analyze the political and administrative forces that currently shape their practices, chief among them the digital turn. In doing so, it questions premises of access by asking: Who can access the archive? What is available for access? How are users gaining access to analog and digital materials? What does all of this say about the future of the Latin American archive?

Panel 2 Chance, uncertainty, decay, failure

It should not come as a surprise to anyone to hear that the knowledge of motion picture filmmaking is rapidly disappearing. However, until very recently the type of knowledge that was being put into practice was quite particular: one that functioned according to the technical demands and standards of the film industry.

The ontological nature of motion picture film prescribes another type of knowledge that at this present time has surged to the foreground and cannot be replicated by the digital; not only due to the mechanical properties of the medium, but also because of the philosophical underpinnings of the analog workflow. Choosing to work with analog film today, means having to reckon with the inherent qualities of the medium, which is to say, having to deal with – among others – chance, uncertainty, decay, failure, the non-standard and the impermanent. In our present time, adopting film as a medium implies the ability to create a very particular relationship with these qualities. What is the state of this knowledge right now? And where does its transfer take place? Is it in the independent lab, the university, the archive, the museum?

How and in what form can the knowledge of motion picture film continue?

panelists:

Nick Brandreth (George Eastman Museum, USA), **Nicolas Rey** (L'Abominable, France), **Philip Hoffman** (Film Farm, Canada)

moderation:

Stefanie Schulte Strathaus (Arsenal – Institute for Film and Video Art, Germany)

Nick Brandreth: For over 100 years, gelatin silver emulsions were the dominating technology used by both photographers and filmmakers to capture still and moving images. The first successful trials of gelatin emulsions were undertaken in England by Richard Maddox in the 1870s. By the early 1880s, silver gelatin on glass or “gelatin dry plates” had quickly replaced the cumbersome wet collodion process by both professional and amateur photographers.

By the end of the 1880s, the Eastman Dry Plate Company in Rochester, New York was manufacturing a revolutionary paper-based flexible film for their new handheld “Kodak” camera. The paper was machine-coated with two layers of gelatin: a soluble lower layer and the hardened upper layer bearing the light sensitive emulsion. This stripping film had limited success and was replaced by a new flexible film that featured a clear nitrocellulose “nitrate” plastic base coated with the gelatin emulsion.

The first practical perforated, nitrate-based motion picture film was created by the collaborative efforts of George Eastman and Thomas Edison in the 1890s. This early motion picture film was essentially the same silver bromide gelatin emulsion that was already being manufactured for photographic plates, applied to long sheets of nitrocellulose cast onto a glass table and then cut into thin lengths of film. The emulsions were of the “ordinary” type, sensitive only to violet and blue light, which today would be rated at ISO 2. >>

>> In 2015, Mark Osterman and Nick Brandreth from the Department of Historic Processes at George Eastman Museum created their first batch of thirty-five-millimeter motion picture film. They used a vintage slit coating apparatus and a Bell and Howell perforating machine to make eighteen feet of film on acetate base. This film was exposed using a thirty-five-millimeter hand-cranked Bell and Howell “Eyemo” camera and processed on site at the museum. Since then they have held four hands-on workshops in thirty-five-millimeter motion film making. Brandreth’s insights into the manufacturing and characteristics of early motion picture film are based on this empirical research.

Nicolas Rey : In retrospect, the transmission of knowledge during the analog years of the film industry was quite an organized, corporate and secretive business. Since know-how could potentially yield important revenues, it was not to be shared horizontally, neither in the hierarchical organization around the camera of a professional film shoot, nor around the “black box” that the laboratory represented for its customers. All this controlled knowledge environment vanished with the digital landslide, where decades of experience of very skilled technicians were suddenly considered useless, and thousands of people worldwide were sent home without mercy. Around the same time, starting in the late 1990s, a new generation of filmmakers took advantage of the equipment

being discarded by the industry and gained access to using film in a totally new “hands-on” manner, learning from trial and error, experimenting with the mistakes, making the best of the historical situation they were facing by self-teaching and sharing tools and knowledge between peers. In the context of these artist-run film labs, film could certainly entail chance and uncertainty, and playing with those factors became central. From 2012-2015, the change-over to digital in commercial exhibitions opened up a new perspective. While the majority of commercial labs disappeared in this final blow, the landscape of those willing to continuously use film was reduced to a thin line. But this minority of film-makers – whether operating in the industry or outside – the minority of film archives and photochemical film technicians, as well as the minority of programmers, exhibitors, festivals and venues, with their respective dedication and knowledge, represent quite a strength when considered as a whole. From DIY filmmakers using photochemical film to the seventy-millimeter aristocracy, from funded exhibition institutions to the realms of underground cinemas, we are all facing the same issues of transmission of knowledge and maintenance of equipment, and only by uniting our efforts will we be able to strengthen our possibility to keep going. I will try to point out a few existing initiatives and potential ideas, including actions in the context of photochemical film exhibition based on the experience of the filmprojection21.org website.

Philip Hoffman: Vultures hover over the barn, from high, with razor sharp eyesight, and a keen sense of smell. Together they stalk and share their decaying sustenance. Intense acid in their stomach allows them to digest great quantities of their dead prey, without falling ill. As a medium, film has often been likened to death – it is a moment frozen in time as the great French film theorist André Bazin put it – it is time mummified. This talk will describe the practice of Vulture Aesthetics, that relates both to my own work as a filmmaker and the work supported by the Independent Imaging Retreat (Film Farm), a hand processing film workshop in Southern Ontario, nearly 25 years in the works. Such practices help to release film from its once and for all death grip on time – to bring film emulsion into the life-world by connecting it to human bodies and the cycles of the earth. The emphasis on community and process at the Film Farm workshop encourages artists to embrace the unexpected and environmental temporalities through film, plunging into celluloid through different chemical and biological processes. In recent years, through the guidance of Dagie Brudert and Ricardo Leite, we have been handprocessing celluloid in a low toxicity developer, which includes the acidic juices of plants and flowers we collect on the grounds. The film works I will discuss are counter-archival, playful and no doubt utopian in their drive for both collective making and singular undertakings.

Panel 3

The intervening substance

Film is a physical medium. As a perforated stripe coated with light sensitive emulsion it has a material existence. Although “film” is now used as conceptual support for various cinematographic events, its substance has been defined by its physical qualities as a carrier of moving images.

Since the material of film is no longer demanded at the massive industrial scales of the recent past, the numbers of film stock manufacturers and the variety of raw film formats have declined. Analog film has changed from a cheap mass product to a limited resource, to the point that rare types are hoarded and production strategies, which were once commonplace, are now impossible. At the same time, old emulsion recipes are being resurrected and entire production plants are being reactivated. Artists are producing their own film emulsions and experimenting with the basic ingredients of film at the artisanal level. In the face of these developments, how should we consider the materiality of film? Can analog film exist if its industrial production ceases completely? How does the relationship of artists to the concept of “analog” shape the way in which film moves forward as an artistic medium?

panelists:

Nicola Baldini (FILM Ferrania, Italy), **Esther Urlus** (Filmwerkplaats, Netherlands), **Emmanuel Lefrant** (Light Cone, France)

moderation:

Martin Reinhart (Filmmaker, Austria)

Nicola Baldini: The #filmisalive hashtag stands for many pieces of a "big puzzle" that must go in the right place. One of the most important pieces is the reshaping of the role of film for the present and the future. The idea of film as a commodity or consumable is already dead due to the coming of digital technology; digital is better and cheaper and even if someone still thinks this is not true, it's just a matter of time. Film as we have known it in the past, will not come back from the grave but must evolve in order to become a totally new product, strictly connected to the artistic works created with it. This new product is a mix of chemicals, technical know-how and – last but not least – interaction with the artists who use it. Naturally, apart from above considerations, two main questions arise: Is the film an obsolete piece of technology already replaced by a new one? Is the production of film sustainable in industrial terms? The aim of the FILM Ferrania project is to give a solid answer to all these questions and make a strong contribution to the assembly of the "big puzzle".

Esther Urlus: Film has been declared dead many times. Abandoned by the industry, the analog medium now belongs to the site of artists operating at a large distance from the mainstream industry. It's up to us, self-skilled film makers, to take up the challenge to rid the medium of nostalgic doom and create new opportunities for the continued use and development of the machinery and technology of analog film. Fed by scarcity, we are driven into an innovative path. This is not new. The path of film history is long and winding and knows many seemingly dead-ends and untouched roads that have been walked upon. In this rich (technological) history, we can find inspiration and revitalize the analog medium. One of these aspects is that today's artists have started to re-engineer photosensitive emulsions that cover film strips. Although they are not a replacement for industrially produced film stocks, hand crafting and coating emulsions can lead to new and creative ways of forming cinematic images. The filmmaker is given the ability to manipulate the film's shape, alter its chemical properties, apply non-traditional bases and adjust it in countless ways to create unique materials. As such, the process manifests new forms of dialogue and filmic experience. So, now that "celluloid" seems to have disappeared from the collective memory, the road to a new era is open.

Emmanuel Lefrant: Film is a physical medium: it is palpable and carries not only moving images but a tangible reality, creating a deep perceptual link between the eye and the hand of the artist. He/she can see what is on the film strip but also manipulate it, or use external elements to alter the recorded or printed images without having to use any kind of optical apparatus, contrary to the dematerialized forms created by video and new technologies. Similar to a painter or a sculptor, by using celluloid, filmmakers have direct access to the materiality of their creation, making film an irreplaceable medium for many artists. A great number of works have approached the materialist question by subjecting the medium – the photo-chemical substance – to a progressive erasure through environmental elements. Degradation, the inexorable passage of time, the invisible forces at work: erosion and bacteriological work (Schmelzdahin, Jennifer Reeves, etc.) or radioactivity (Tomonari Nishikawa, James Schneider). Film is then apprehended as a sensible surface, capable of leaving an imprint of what we are not capable of seeing. Film is conceived as a living body in perpetual evolution, no longer showing the world through a figurative sequence, but revealing the dissolution of those images as a temporal process.

Panel 4 Eyes vor the machine

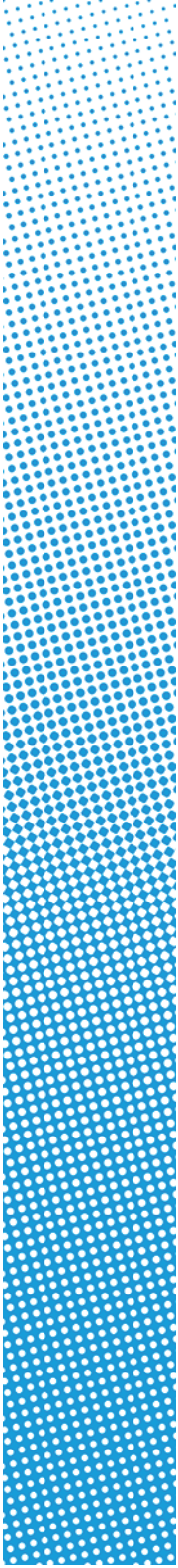
For over a century, the ritual of film exhibition remained at its core unchanged: a dark room, a screen, an audience and a mechanical apparatus pulling a strip of film through a gate in front of a shuttered light. At present, however, the mechanical film apparatus is no longer at the center of the cinematic experience. While some seek to maintain its role within the cinema, the film projector has acquired new prominence in different settings: the museum, the gallery, the art space, and the music venue, among others. Although the experience of analog film projection continues to exist, these new locations suggest a transformation of its value and meaning. For both, artists and their audiences, the analog as a place of encounter continues to be redefined. Is there a sustainable future for analog projection? Which conditions are needed, and which projection sites are suited for its lasting subsistence? What kind of structures must be created to foment a knowledgeable and supportive audience?

panelists:

Dr. Erika Balsom (King's College, UK), **Katia Rossini** (Cinema Nova, Belgium / Kino Climates), **Christopher Mondt** (Filmprojektion Mondt, Germany)

moderation:

Shai Heredia (Experimenta India / Srishti Institute of Art Design & Technology, India)



Dr. Erika Balsom: At the turn of the twentieth century, the filmic medium was aligned with industry, reproducibility, and inauthenticity. The definitively modern images of the cinema were machinic copies twice over: a copy of profilmic reality lacking the discernible presence of the artist's hand and a reproducible medium lacking an original. The moving image shunned the artisanal quality of the painted image and was produced en masse for mass consumption, doubly anchoring it to the regime of a dehumanizing and, hence, inauthentic rationalized production. In the twenty-first century, film has become a precious, outmoded material, now aligned with precisely those qualities it had once challenged: authenticity and the artisanal. What is at stake in this shift and through what means has it taken place? Through a consideration of the Edison short "The Artist's Dilemma" (1901), this presentation will revisit the vexed relationship between film and art at the time of former's emergence in order to provide historical context for its transformed status in our contemporary moment.

Katia Rossini: Over a span of only ten years, the transition from analog to digital has engendered the feeling that cinema is now split between its "past" and a new "present". Thirty-five-millimeter cameras and opto-mechanical projectors have been briskly pushed away and forcefully consigned to the past. Digital chips are now everywhere and supposedly they symbolize an unquestioned evolution in film technology. Whilst cinema has never before undergone such a paradigm shift, the abruptness of the switch from analog to digital has had an enormous impact on the practice of film exhibition. The presence of the opto-mechanical projector in the projection booth is a prerequisite for a very specific and intangible film experience that digital projection cannot recreate. As a consequence of the recent technological changes, the traditional cinema venue with its opto-mechanical apparatus has been rapidly declared an obsolete experience. Although it cannot be denied that cinema venues are going through some sort of identity crisis, the opposite can also be argued.

The paradigm shift that cinema is experiencing at the moment can be viewed as a rare opportunity for redefining the role of the cinema venue/space. Now, more than ever, the type of film programming, its editorialization, the choice of projection technology for presenting the films, are only some of the criteria that can still make the cinema experience a unique one. In this context, independent art houses have a new role to play. Not only do they represent a critical choice in the relatively oversaturated film environment, but they can also offer a renewed and constructive point of articulation between past and contemporary practices in cinema.

Christopher Mondt:

In nearly all arts the original presentation is holy. Why not in film?
Is it because the projector used to be invisible?
There is this strange discrepancy of the analog original and the digital copy.

Panel 5 Old battle— new treaties

It was the existential question par excellence: analog or digital? Which format is more beautiful, faster, better? Until very recently, it seemed like the dispute had been settled with the digital emerging victorious.

The verdict went like this: in the short term, for the nostalgic, the qualities of analog film should be regarded as aesthetic ornaments which could easily be emulated by digital means. Eventually, the imminent arrival of a new generation of filmmakers, themselves digital natives, would finally make the digital supreme and the preeminence of analog film could be regarded as no more than a historical anecdote. But what if this means jumping to conclusions? What if this situation presents conditions for the beginning of a new cooperation? With analog film no longer subject to the requirements of the industry, is it possible to see a new space for the creative co-habitation of the digital and the analog? What form could this relationship take? Is there a possible analog-digital hybrid state and what could it mean for the production and distribution of moving images?

panelists:

Prof. Dr. Christa Blümlinger (Université Paris 8, France), **Guy Edmonds** (University of Plymouth, UK), **Olga Moskatova** (Bauhaus-Universität Weimar)

moderation:

Dr. Kim Knowles (Aberystwyth University, UK)

Prof. Dr. Christa Blümlinger: The debates about the possibility of recording in art and experimental film have quite often been centered on the tension between the reproducibility of film as material and the irreproducibility of an event or a performance. Today, some artists underline in a very productive way the possibility of an « anachronic » quality of art or film, in order to put the digital devices into an epistemological and archeological framework: artists such as Julien Prévieux (Paris) or Zoe Beloff (New York) bring historical rhetorics of images and artistic qualities to pieces that had been formerly considered as obsolete.

While the obsolescence of the filmic devices – including the machines and apparatuses associated to them – has become a major challenge for many experimental art works, the question has also interested theoreticians. This paper will draw examples from the work of artists/filmmakers who, in the framework of their multiple screen and media installations, add a political dimension to the relation between gesture, labor, technology and film, while stressing on the figure of the laboratory. In this context, spatial structures and social encounters are part of the aesthetic process.

Guy Edmonds: The hard distinction between analog and digital has some traction in terms of media ontology but in regard to practical aesthetics, it can be artificial and exaggerated. There can be more visible differences between varieties of analog capture and presentation than between certain analog and digital technologies. In my research, which looks at scarcely visible but still perceptible variations in flicker in the projected image, the distinction, at least in limited cases, is real but the effect is still marginal. Nevertheless, cinephiles ‘know’ that analog film projection is an experience worth fighting to preserve. Its elegant mechanical magic, which can be held in the rational mind while simultaneously slipping through ‘the fingers’ of the sensory mind, is surely part of its appeal. Modern digital and hybrid workflows threaten that lucidity but may paradoxically be a better analog of the complexity or indeed hybridity of our sensory system, which applies all manner of perceptual and cognitive processing to the pro-human reality. During ‘the transition’, extremes of the debate were motivated by the threat of extinction. Now that the threat has subsided a little, we can begin to think in more nuanced terms and accept that what we’re left with are degrees of hybridity.

Olga Moskatova: In the last decades, the relationship between analog and digital film has been determined in many different ways, ranging from strict separation to collapsing the problem into business as usual. Two candidates were prominent in the search for media specificity of analog and digital film: indexicality and materiality. Both were accompanied by ontological and reductive claims – especially with regard to materiality. Quite often, the distinction of analog vs. digital was equated with material vs. immaterial. In the lecture, I will propose to replace an essentialist ontology with a processual ontology in order to re-evaluate materialities, continuities and discontinuities of analog and digital from the point of view of film making. In doing so, I will turn the “battle” into a question of operations, material affordances and hybrid networks.

Status Report

In March of 2017 Canada's Independent Media Arts Alliance held its first Analogue Film Gathering. Representatives from film coops, collectives, online publications, festivals, independent labs, and a distribution house met to discuss issues of archiving, education, presentation and inclusivity. These talks inspired the formation of a group focused on hosting a North American Film Gathering planned for 2018 followed by an International Gathering in 2020.

Re:Starting The Future

Panelists and participants will come together to reflect on the topics and questions raised in the panels. The world cafe provides a framework for the participants to consolidate previous discussions and develop common conclusions and findings. It seeks to identify common and/or differing goals as well as to formulate new strategies. What are the current needs and how can they be tackled together? The final panel is the starting point for future initiatives, and a fuller understanding of the current state of the medium of analog film.

Film Program 1

Past imperfect

Memory is extraordinarily imperfect and subjective, functioning as a prismatic, personalized response/record of experience, augmented by innumerable external and internal factors. Film is quite similar, bearing witness to and being uniquely and unrepeatably marked by experience, even before the filmmaker begins to create something from its material. The end result – a film – is a holistic articulation of these numerous intertwining qualities of experience, memory, presence, awareness, intentionality, chance, and the unknown.

Personal film records, such as home movies, carry rich layers of meaning and poignancy, even if they're not images from our own lives. I'm convinced this has something to do with the intimate materiality of the medium – not only because of our awareness of film as a tangible object, but also because like a body and a consciousness it is capable of experiencing something, physically capturing some aspect of it, and replaying it with a strange and endlessly variable relatability.

This program brings together a series of films, which speak to these deeper notions of film as a participant in memory and subjective experience. They are also films about people: family, friends, and communities of significance to the artists, who used the medium in various ways to relate their feelings, thoughts, and memories about those people to a roomful of receptive strangers.

curated by:

Mark Toscano

Anselmo**Chick Strand**

USA 1967, 16mm, bw & color, sound, 4'

An experimental documentary re-enacts the giving of a gift as an ecstatic, impressionistic celebration through original and found footage, multiple film stocks, and kaleidoscopic editing.

Family Dinners**James Otis**

USA 1997, 16mm (orig. Super 8), color, sound, 7'30"

A challenge to pre-attentive visual processing! An alchemical reflux! There's no telling what form it will take.

Bertha's Children**Roberta Friedman & Grahame Weinbren**

USA 1976, 16mm, color, sound, 6'

Here are five of Bertha's seven children, now middle aged adults. They walk, they sit, they look at their watches, they speak their actions.

Merce Cunningham. First Performance of Stillness (in Three Movements) to John Cage's Composition 4'33" with Trevor Carlson, New York City, 28 April 2007

Tacita Dean

USA 2007, 16mm, color, sound, 4'50"

Merce Cunningham in his dance studio on Bethune Street, New York City on April 28 2007, performing John Cage's 1952 composition 4'33", while Trevor Carlson appears.

Roslyn Romance (is it really true?)**Bruce Baillie**

USA 1976, 16mm, color, sound, 16'

This work seems to be a sort of manual, concerning all the stuff of the cycle of life, from the most detailed mundanery to... God knows.

Optic Nerve**Barbara Hammer**

USA 1985, 16mm, color, sound, 16'50"

Optic Nerve is a powerful personal reflection on family and ageing. Hammer employs filmed footage which, through optical printing and editing is layered and manipulated to create a compelling meditation on her visit to her grandmother in a nursing home.

Naissance #2**John Price**

Canada 2012, 35mm anamorphic, color, silent, 12'

A rapturous collage of hand-processed and manipulated film stocks which exists as a one-of-a-kind film object, suggesting a connection with the delicacy and ephemerality of existence.

Film Program 2

The elastic now

The Elastic Now is a program daring us to be of and in the present. Probing interrelated temporalities – individual and collective, technological and societal – these are films that have inscribed themselves in our recent memory. They reside in an “elastic now“, one that we carry with us to the cinema, formed by multiple strata of connections to both ends of the present – the past and the future.

The films of this program are indebted to ethnographic and essayistic documentary filmmaking, to structural film, to found footage appropriation, to Super 8 post-punk playfulness, and bold explorations of narratives. A common current is the pleasure to negotiate a sense of presence and immediacy through the means of their respective analog shooting formats.

Together they offer a glimpse into the work of artists and filmmakers engaged in an analog film practice which is as varied and vital as ever.

curated by:

Peter Taylor, Philip Widmann and **Ulrich Ziemons**

I am micro

Shumona Goel, Shai Heredia

India 2012, 35mm (16mm) black & white, sound, 15'

Shot in the passages of an abandoned optics factory and centered on the activities of a low-budget film crew, I Am Micro is an experimental essay about filmmaking, the medium of film, and the spirit of making independent cinema.

The Watchmen

Fern Silva

USA 2017, 35mm (16mm) color, sound, 10'

In The Watchmen, pulsating orbs, panopticons, roadside rest stops, and subterranean labyrinths confront the scope of human consequences and the entanglement of our seeking bodies. Regressions in missing time, caught in the act of captivity, confined to the carceral and perpetuated by movie sets, television sets, and alien encounters at bay. The corporeal cycle of control revolves as steadily as the sight of those who watch from above.

Shape Shifting**Elke Marhöfer, Mikhail Lylov**

Germany/Japan 2014, DCP (16mm) color, sound, 16'

Granting culture to nonhumans, Shape Shifting outlines a cartography of a landscape found in many parts of Asia, which in Japan is called "satoyama" – space between village and mountain. Satoyama signifies the diffusions between 'wild' and 'designed' and can be understood as a membrane arranged through exchanges and encounters between humans and nonhumans. The film attempts ways of perceiving the culture and history of nonhuman participants such as animals and plants, but also of generic elements like water, wind, fire, paddy fields, chemical elements, and electricity.

Black**Anouk De Clercq,**

Belgium 2015, 35mm black & white, silent, 5'

Black refers to black as the core component of the visual and is an ode to darkness. When the lights go out, the auditorium and the screen become one in a boundless space. The screen, the auditorium and the audience share a sudden invisibility. An experience at once personal and collective.

Droga!**Miko Revereza**

USA/Philippines 2014, digital file (Super 8) black & white, sound, 8'

This personal 8mm film looks at and reads Los Angeles and symbols of American popular culture through the eyes of a Filipino immigrant. Through navigational directions, by reciting a list of missing things, or by varying key themes, the film makes visible the gap between the attributes and expressions of diverse cultural identities.

Cilaos**Camilo Restrepo**

France 2016, DCP (16mm) color, sound, 13'

To keep a promise made to her dying mother, a young woman goes off in search of her father, a womanizer she has never met. Along the way, she soon learns that he is dead. But that doesn't change her plans, she still intends to find him. Carried by the spell-binding rhythm of the maloya, a ritual chant from Reunion Island, Cilaos explores the deep and murky ties that bind the dead and the living.

Film Program 3**Print Generation****JJ Murphy**

USA 1976, 16mm, color, sound, 50'

J.J. Murphy's Print Generation is a structuralist film masterpiece, in which a complex and affecting metaphor for memory, experience, and loss unfolds as we watch one minute of personal memories travel across 50 film printing generations, the images emerging from abstraction to clarity before they dissolve again to oblivion.

curated by:

Mark Toscano

Expanded Cinema

The open frame

The basic elements of projection - frame, screen, theater - have always been constructs, historically at the mercy of subjective propriety and commercial interests. Still, the live manipulation of analog projection has provided artists over many decades with an opportunity to push beyond the physical limits of the traditional frame and the commercial screen. In expanded cinema, the frame, screen and theater are just a few of the elements that artists can play with or choose to entirely ignore. By exploring the interstices of cinema, performance and other arts and through the dynamic staging of the limits and possibilities of the medium, we are called to engage in how we experience the shared 'present' in the event of projection.

THE OPEN FRAME will present contemporary works by Britt Al-Busultan (FIN), Scott Fitzpatrick (CAN), Sally Golding (AUS/UK), Guy Sherwin (UK) and ZEROPIXEL (FR) that transform sound, image and space to create unrestrained, exuberant and wide open cinematic events.

curated by:

Anja Dornieden, Juan David González Monroy and **Julian Ross**

24IPS

ZEROPIXEL

France 2017, 16mm (x7), black & white, sound, approx. 20'

24IPS is a performance involving a single filmstrip running through six 16mm projectors. Making reference to the multiplex practice of interlocking where film is threaded through multiple projectors, the performance draws on the recognisable codes of traditional cinema, such as the count-down leader, only to subject them to a chaotic flicker that plays with our cognition of presence. Letting the tension between accident and technical operation guide the performance, the piece builds in complexity as images accumulate and the initially imperceptible sounds of mechanical interference become overbearingly audible.

Second Star

Scott Fitzpatrick

Canada 2015, 16mm, color, sound, approx. 20'

Second Star is a sound performance for moving image mechanics. Black and white text is laser-printed onto clear 16mm film, assembled into loops and translated into rhythm and tone by an analog projector. Photographic tradition is eschewed in favour of something invested neither in abstraction nor representation.

Paper landscape #1 & #2

Guy Sherwin

#1: United Kingdom 1975, 16mm, color, silent, approx. 10'

#2: Japan 2016, digital, colour, silent, approx. 10'

Paper landscape is about the creation and dismantling of illusion that is at the heart of cinema. The double film performance sets the video version of PAPER LANDSCAPE, recorded in Japan, against the original 1975 performance, made in London on Super 8 film. Older and newer technologies offset older and newer manifestations of the artist-performer.

Razzle Dazzle

Britt Al-Busultan

Finland 2017, 16mm (x2), color, sound, approx. 30'

Razzle Dazzle is a live cinema performance for two 16mm projectors, handmade film loops, mirrors and assorted objects. By moving the projectors around in front of the audience, a site-specific immersive environment is created that continuously shifts during the duration of the performance. Flickering reflections create the experience of becoming absorbed until you feel physically present in a non-physical world.

Light begets sound

Sally Golding

United Kingdom 2017, 16mm (x2), color, sound, approx. 25'

Light begets sound is a durational performance focussing on the phasing of both 16mm projector and LED lights articulated through custom software and custom built light sensitive instruments. On the nature of listening and seeing, Golding investigates audiovisual hallucinogenic perception through mixing desk input and feedback, and analogue and digital light combinations onto a prepared screen.

Installation Playful film machine

As a prolog to the symposium, students of the UdK course of Art and Media were requested to design a film apparatus. An unprejudiced approach was required. This is, of course, impossible and at the same time natural – digital natives encounter an obsolete medium with a discarded narrative whose use is to be rediscovered.

seminar by:

Björn Speidel

installation by:

Antonio Castles, Kevin Lüdicke, Lucas Maia, Dalis Pacheco, Luisa Rodriguez (performance),
Hara Shin

Nicola Baldini has a background in computer science engineering specializing in artificial intelligence. He was a professor at the University of Florence and a web entrepreneur, and has always had a deep passion for cinema. Upon exiting his software company in 2011, he began working as a filmmaker and producer, and since 2012, has moved from making movies to creating film by “resurrecting” FILM Ferrania.

Dr. Erika Balsom is a scholar and critic focusing on the history of the moving image in art and experimental documentary practices. Her most recent book, *After Uniqueness: A History of Film and Video Art in Circulation*, was published by Columbia University Press in 2017. She is author of *Exhibiting Cinema in Contemporary Art* (2013), the co-editor of *Documentary Across Disciplines* (2016), and a frequent contributor to *Artforum* and *Sight and Sound*. Her work has appeared in publications such as *Grey Room*, *e-flux*, *Cinema Journal*, and numerous exhibition catalogues. She is senior lecturer in Film Studies at King's College London and holds a PhD in Modern Culture and Media from Brown University.

Christa Blümlinger is Professor in film studies at the University Vincennes-Saint-Denis (Paris 8). She formerly taught at the University Sorbonne Nouvelle and at the Free University Berlin. Numerous curatorial and critical activities in Vienna, Berlin and Paris. Her publications include the edition of writings of Harun Farocki (in French) and of Serge Daney (in German) and books about essay film, media art, film aesthetics and Austrian cinema. Among her recent publications are: *Cinéma de seconde main*, *Esthétique du remploi dans l'art du film et des nouveaux médias*, 2013 (published in German in 2009; about the aesthetics of recycled images in film and media art) and *Morgan Fisher, Off-Screen Cinema*, edited with Jean-Philippe Antoine (Dijon, Les Presses du Réel, 2017).

Anna Bohn, Ph. D., is a film historian and media librarian. She is head of film library of Berlin Central and Regional Library (ZLB Berlin) and member of the Audiovisual and Multimedia Section of the International Federation of Library Associations and Institutions (IFLA). She has previously worked on film restoration projects (*Battleship Potemkin*, *Metropolis DVD Study Edition*) and has published on the safeguarding of film as cultural heritage (*Denkmal Film*, 2013). Recent publications focus on access to films in libraries, video streaming and interoperability of moving image metadata.

Nick Brandreth is Historic Process Specialist at the George Eastman Museum in Rochester, New York. His primary work at the Museum is teaching public workshops in a variety of 19th century photographic techniques from the earliest asphalt heliographs and the daguerreotype to gelatin emulsions. Brandreth's extensive primary research in the evolution of silver bromide and silver chloride gelatin emulsions is internationally recognized and has placed him in a unique position to teach the techniques of making developing-out photographic papers, dry plate glass negatives and early 20th century era motion picture film. An alumni of Rochester Institute of Technology, Brandreth is recognized for his photography in the *Wall Street Journal*, *Mercedes Benz* and various action sports publications. Nick continues to pursue his personal vision using handmade photographic materials.

Britt Al-Busultan is a Dutch visual artist whose “tableaux vivants” manifest themselves as hand-processed films, film installations and live cinema performances. She is currently based in Vaasa, Finland, where she founded the artist-run film lab *Filmwerkstaden*.

Guy Edmonds works with film as an archivist, artist and academic. He is currently a doctoral researcher and Marie Curie Fellow of Early Cinema and Cognitive Creativity at Plymouth University. He has previously worked as a film restorer at the Eye Filmmuseum, Amsterdam and is a member of *Filmwerkplaats*, Rotterdam.

Scott Fitzpatrick is a visual artist based in Winnipeg, Canada. Primarily a filmmaker, he also involves himself in performance, photography, re-photography, kaleidoscope and collage. He is co-founder of Winnipeg Underground Film Festival and Open City Cinema. His film and video work has screened at underground festivals and small venues worldwide.

Tiago Ganhão is a film restorer in the laboratory of Cinemateca Portuguesa - Museu do Cinema in Lisbon. He chose a job that combines his formation in applied chemistry and photography with the love for cinema. For the past 13 years working in a photochemical laboratory he managed to gain experience with the different workflows used to successfully preserve and restore our film history. Well aware of the challenges and opportunities that digital brought to film laboratories and film archives he is concentrated in studying this event to better decide when a photochemical approach takes advantage of a purely digital one. Within the FIAF Technical Commission he is focussed on media transfer trying to better understand the nature of digitized and re-recorded film.

Sally Golding is an Australian-British artist based in London. She creates sound and light compositions through performances, installations and recordings. She is founder of the ongoing event series *Unconscious Archives*, London, and *OtherFilm*, Australia. She has exhibited at South London Gallery and the Institute of Modern Art, Australia, and has performed at Tate Britain, Australian Centre for the Moving Image, CA2M Centro de Arte Dos de Mayo, Madrid, Edinburgh International Film Festival and Melbourne International Film Festival.

Shai Heredia is a filmmaker and curator. In 2003, she founded *Experimenta*, the international festival for experimental cinema in India. Her critically acclaimed films *I Am Micro* (2012) and *An Old Dog's Diary* (2015), have screened widely and won prestigious awards. Heredia was a grantmaker at India Foundation for the Arts (2006-2011). She is based in Bangalore, India where she teaches at the Srishti Institute of Art, Design and Technology and runs *Experimenta India*.

Philip Hoffman is a Canadian filmmaker, and a professor in York University's Cinema and Media Arts Department where he teaches courses on Process Cinema. Over nearly four decades his autobiographical works have grown to synthesize artisanal image production (shooting on photographic film and developing it by hand) with digital processes of image transformation and montage. He has been honored with more than a dozen retrospectives and many awards for his work including the San Francisco International Film Festival's Golden Gate Award and the Ann Arbor Film Festival's Gus Van Sant Award, and in 2016 he received the Governor General's Award in Visual and Media Arts for career achievement. Since 1994, Hoffman has been the Artistic Director of the Independent Imaging Retreat (aka Film Farm).

Dr. Kim Knowles is lecturer in Film Studies at Aberystwyth University, Wales, and Experimental Film Programmer at the Edinburgh International Film Festival. Her research on technological transition and analog film aesthetics has been published in Cinema Journal, Millennium Film Journal, Moving Image Review and Art Journal, and NECSUS_European Journal of Media Studies. She is co-editor of a new book series on Experimental Film and Artists' Moving Image with Palgrave Macmillan.

Emmanuel Lefrant lives in Paris, where he makes films, exclusively on celluloid. In 2000, he founded with two other filmmakers the collective Nominoë. Together they create performances and installations which have been shown in various places, such as the Pompidou Centre, the Serralvès Foundation and the Nasher Sculpture Museum. Since 2007, he is the director of Light Cone, a Paris-based nonprofit organization whose aim is the distribution and the promotion of experimental cinema around the world.

As a specialised analogue-film projectionist **Christopher Mondt**, since the mid 90ies works also mobile; for example with his reactivation of a GDR propaganda-film-truck with 35mm projectors. For various artists he and his team ran 16mm, 35mm and 70mm projections at Museums, Galleries and international exhibitions like Venice Biennale, documenta, Guggenheim New York, Tate Modern and Centre Pompidou. He is supporting around 10 film festivals per year and provides cinema archives with analogue cinema technique. Mondt has been establishing the processing-lab at HfbK. Besides his technical profession he realises own filmprojects like the documentary about the destruction of the ORWO filmfactory. Born in 1969, Christopher Mondt, studied Visuelle Kommunikation at Hochschule für Bildende Künste Hamburg (HfbK) and lives in Hamburg.

Olga Moskatova studied Media and Communication Studies at the University of Arts Berlin. Between 2010 and 2012 she was a doctoral fellow at the Graduate Research Program "The Real in the Culture of Modernity", University of Constance, with a dissertation on relational materialism in cameraless films. Since July 2012 she works as researcher and lecturer at the Bauhaus University Weimar. Her main research fields include media theory, experimental filmmaking and materiality of media.

Martin Reinhart is a Vienna-based film maker, film historian and film technician. After working for Otto Nemenz in Hollywood, he co-founded Indiecama GmbH - a company that pioneered digital film making in the early 2000s. Martin was curator for film and photography at the Technische Museum Wien and built up the permanent exhibition medien.welten - a journey through media history that still is on display. Next to Thomas Tode and Manu Luksch he was one of the three directors of the documentary »Dreams Rewired« - a film that traces the history of modern media back to its very beginning in the 1870s.

Nicolas Rey wasn't named after the famous American director (he's the one that had a pseudonym) and he's not even the son of the French experimental filmmaker Georges Rey. He's been making films since 1993, productions hovering somewhere between photography, documentaries and experimental films, and spends quite a lot of time at L'Abominable, an artist-run film lab near Paris that he participated in creating in 1996.

Julian Ross is a programmer at International Film Festival Rotterdam and a Leverhulme postdoctoral research fellow at the Centre for Research and Education in Arts and Media, University of Westminster. He holds a PhD on 1960-70s Japanese expanded cinema at the University of Leeds, which has led to curatorial projects at Tate Modern, BOZAR, Centre for Fine Arts, Tokyo Photographic Art Museum and IFFR.

Katia Rossini embarked on a journey in film studies in the early 90's in London, where she used to hang around the Filmmakers' Coop and was also member of the Exploding Cinema Collective.

In 1996 she co-founded Cinema Nova in Brussels, an independent cinema dedicated to alternative and non-commercial films. Over the years she has curated many film programmes, collaborated with several festivals and co-initiated organizations in the field of independent cinema and film heritage, such as www.filmlabs.org, www.Kino-Climates.org, and Cineact. She is currently completing a master in Film Preservation and Restoration with UvA (Amsterdam) and Eye Filmmuseum.

Stefanie Schulte Strathaus is co-Director of Arsenal – Institute for Film and Video Art and member of the selection committee of the Berlinale Forum. In 2006 she co-founded the Berlinale program Forum Expanded (with Anselm Franke). From 2011-2013 she curated the project „Living Archive – Archive Work as a Contemporary Artistic and Curatorial Practice“ which turned into the ongoing project „Living Archive“ since the Arsenal Film Archive moved to „silent green Kulturquartier“ in 2015, where she also co-curates the long-term research and exhibition project „Film Feld Forschung“ (with Bettina Ellerkamp and Jörg Heitmann). Since 2016 she is member of the Administrative Boards of the Harun Farocki Institut and Network for Arab Arthouse Screens (NAAS). Schulte Strathaus is the editor of various publications.

Guy Sherwin is a London-based British filmmaker and artist. After studying painting in the late 1960s, he joined the London Film-Makers Co-op where he developed an engagement with the fundamental qualities of film (time, light, movement and sound) through films and live performances. Since 2005, he has collaborated with Lynn Loo on live performances, which have been presented internationally. Recent solo exhibitions have been held at Siobhan Davies Studios (2011) and Christine Park Gallery (2016) and he curated the exhibition on expanded cinema 'Film in Space' at Camden Arts Centre (2012-13).

Juana Suárez is the Director of the Moving Images Archiving and Preservation Program (MIAP) in the Department of Cinema Studies, New York University -Tisch School of the Arts. She combines careers as a scholar, film critic, and media archivist/preservation activist. She is the author of *Sitios de Contienda. Producción Cultural y el Discurso de la Violencia* (Iberoamericana-Vervuert, 2010), and *Cinembargo Colombia. Ensayos críticos sobre cine y cultura colombiana* (Universidad del Valle, 2009), published in English by Palgrave Macmillan in 2012, and the co-editor of *Humor in Latin American Cinema* (Palgrave Macmillan, 2015). Currently, she is forwarding a digital humanities collaborative project, tentatively entitled *Kamani: Audiovisual Archives, Cultural History and the Digital Turn in Latin America*, and a research project entitled *Memoria Nacional/Movilidad transnacional: la experiencia fílmica colombiana en el extranjero en años recientes*.

Peter Taylor is the Director of Berwick Film & Media Arts Festival. Previously based in Rotterdam, he was a programmer at International Film Festival Rotterdam between 2006-2016, and curated over 300 film programmes and performances at WORM, the city's self-styled Institute for Avant Garde-istic Recreation. Additional recent activities include: a research-based residency at AIR Berlin Alexanderplatz and a guest programme for the inaugural PLASTIK, Ireland's festival of artists' moving image (2015); and *Opacities*, a series of screenings and discursive workshops co-curated with Kathryn Elkin for Collective, Edinburgh (2016).

Mark Toscano is a filmmaker, curator, and film preservationist based in Los Angeles. Since 2003, he has worked at the Academy Film Archive, where he specializes in the curation, conservation, and preservation of artists' films. He works with the collections of over 100 filmmakers, and has overseen the conservation and preservation of hundreds of films, including work by Stan Brakhage, Barbara Hammer, Chick Strand, Tacita Dean, Penelope Spheeris, the Whitney brothers, Gus Van Sant, Pat O'Neill, Suzan Pitt, and many others. He has curated and presented programs at numerous venues, including MoMA, Arsenal, Eye Filmmuseum, Tate Modern, and festivals in Rotterdam, London, Oberhausen, Zagreb, and elsewhere. He is a programmer with Los Angeles Filmforum, and has lectured at various universities on experimental film and archiving, as well as teaching the History of Experimental Animation at CalArts.

Esther Urlus is a Rotterdam-based artist working with motion picture film formats Super8, 16mm and 35mm. Resulting in films, performances and installations, her works always arise from DIY methods. Kneading the material, by trial, error and (re) inventing, she creates new work. Urlus' work has been exhibited and screened at film festivals worldwide, among other 25FPS festival Zagreb, Ann Arbor Film Festival, Oberhausen Short Film Festival, Sonic Acts, and the International Film Festival Rotterdam. Urlus is the founder of WORM Filmwerkplaats, Rotterdam, an artist-run workspace dedicated to motion picture film as an artistic, expressive medium.

ZEROPIXEL is a Nantes-based six-headed artist group, comprised of three artist duos: Mariane Moula and Carole Thibaud; Clinch and Pierre Pierre Pierre; Antoine Ledroit and Aurélie Percevault – connected to the moving image association MIRE. Their shared desire to explore sensory immersion through mechanically produced means of sound and light brought them together.

Ulrich Ziemons is a film curator based in Berlin. He is one of the co-curators of the Forum Expanded program at the Berlin International Film Festival. He has curated film programs and exhibitions for Kochi Muziris Biennale 2016, National Museum of Modern and Contemporary Art, Seoul, Arsenal – Institute for Film and Video Art, KW – Institute for Contemporary Art, and the 6th Berlin Biennale. He is currently a member of the short film selection committee of Dokfest Kassel. In 2014 his book "Aufzeichnungen eines Storm Squatters" was published, the first German language monograph on the American underground filmmaker George Kuchar and his influential "Weather Diary" video series

Schedule

Friday, 20.Oct.2017

14:00 – 15:00 h, Medienhaus Galerie
 Accreditation
 Opening

Installation
Playful film machine

15:00 – 16:30 h, Medienhaus Aula
 Keynote
Souvenirs
 by Mark Toscano

17:00 – 19:00 h, Medienhaus Aula
 Panel 1
The lock and the key

20:30 h, Kino Arsenal
 Film program 1
Past imperfect

22:00 h, Kino Arsenal
 Film program 2
The elastic now

Saturday, 21.Oct.2017

10:00 – 12:00 h, Medienhaus Aula
 Panel 2
Chance, uncertainty, decay, failure

13:00 – 15:00 h, Medienhaus Aula
 Panel 3
The intervening substance

15:30 – 16:30 h, Medienhaus Aula
 Film Program 3
Print Generation

17:00 – 19:00 h, Medienhaus Aula
 Panel 4
Eyes for the machine

20:30 h, Circular Economy House
 Expanded Cinema
The open frame

Sunday, 22.Oct.2017

10:00 – 12:00 h, Medienhaus Galerie
Brunch

12:00 – 12:30 h, Medienhaus Aula
Status report
 by Canada's Independent Media Arts Alliance

13:00 – 15:00 h, Medienhaus Aula
 Panel 5
Old battle – new treaties

16:00 – 18:00 h, Medienhaus Aula
RE:Starting the Future

Venues

Kino Arsenal

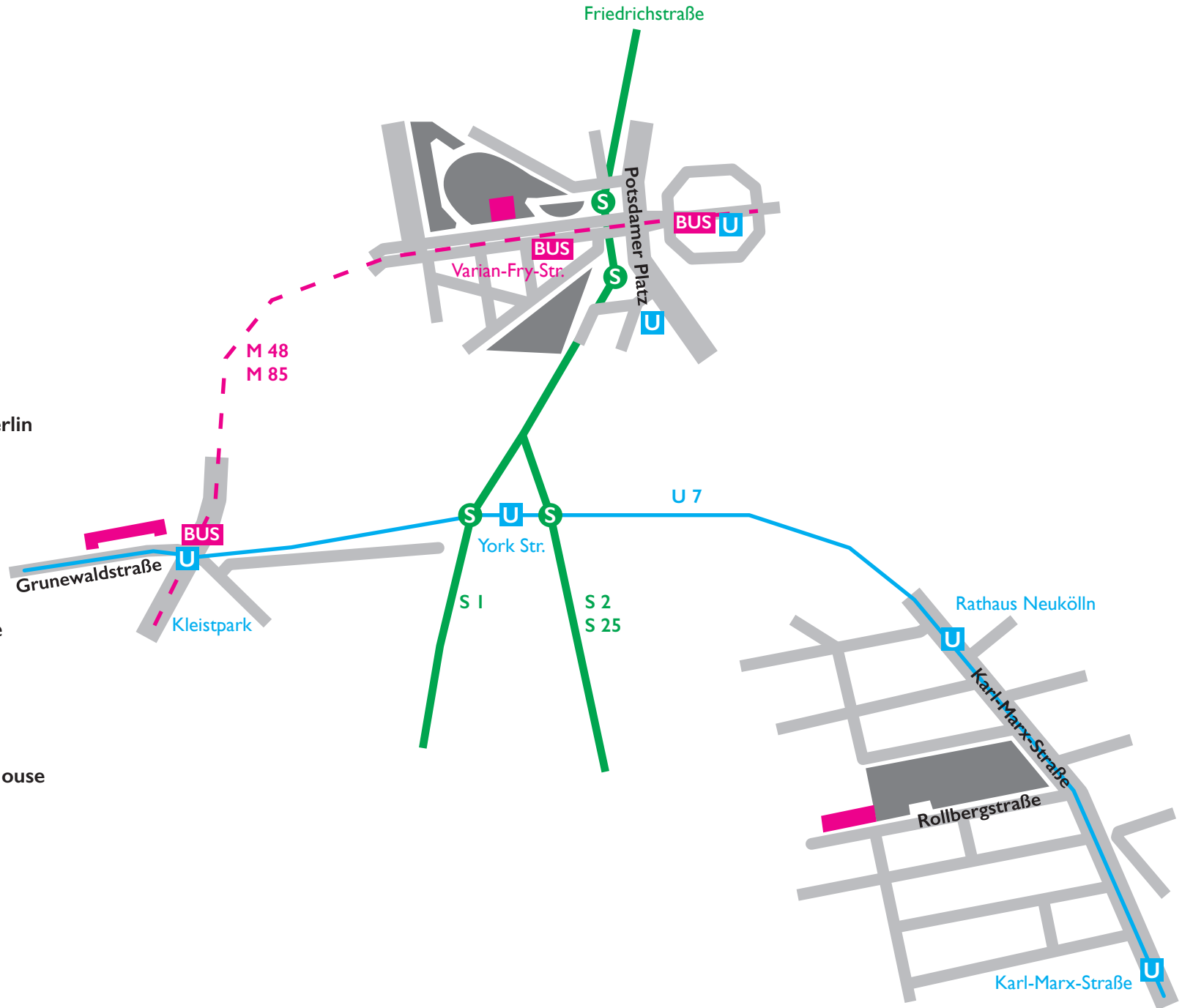
Potsdamer Straße 2
Film Program 1+2

Medienhaus UdK-Berlin

Grunewaldstraße 2–5
Installation
Keynote
Panels 1–5
Film Program 3
Status Report
Re:Starting the Future

Circular Economy House

Rollbergstr. 26
Expanded Cinema



Tickets:

can be purchased online
www.pretix.eu/laborberlin/fitpt/

Ticket for all events 20.–22. Oct.

incl. screening & expanded cinema

Online presale: **20 €**

Ticket office: **25 €**

Arsenal screening, Friday, 20. Oct

Admission: **7,50 €**

Berlin Pass: **3 €**

Expanded Cinema, Saturday, 21. Oct

Online presale: **7 €**

Ticket office: **10 €**

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www.laborberlin-film.org/film-in-the-present-tense/

www.facebook.com/events/102093863782607

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