

Episode  
1

Thu 19 — Sun 22 Jan 2012  
CCA, Glasgow

Arika<sup>12</sup>

A  
FRAME  
MONTAGE  
TRACKING SHOT  
CLOSE UP  
FILM

IS A  
STRUGGLE  
DIAGRAM  
PROPOSAL  
DECLARATION  
STATEMENT

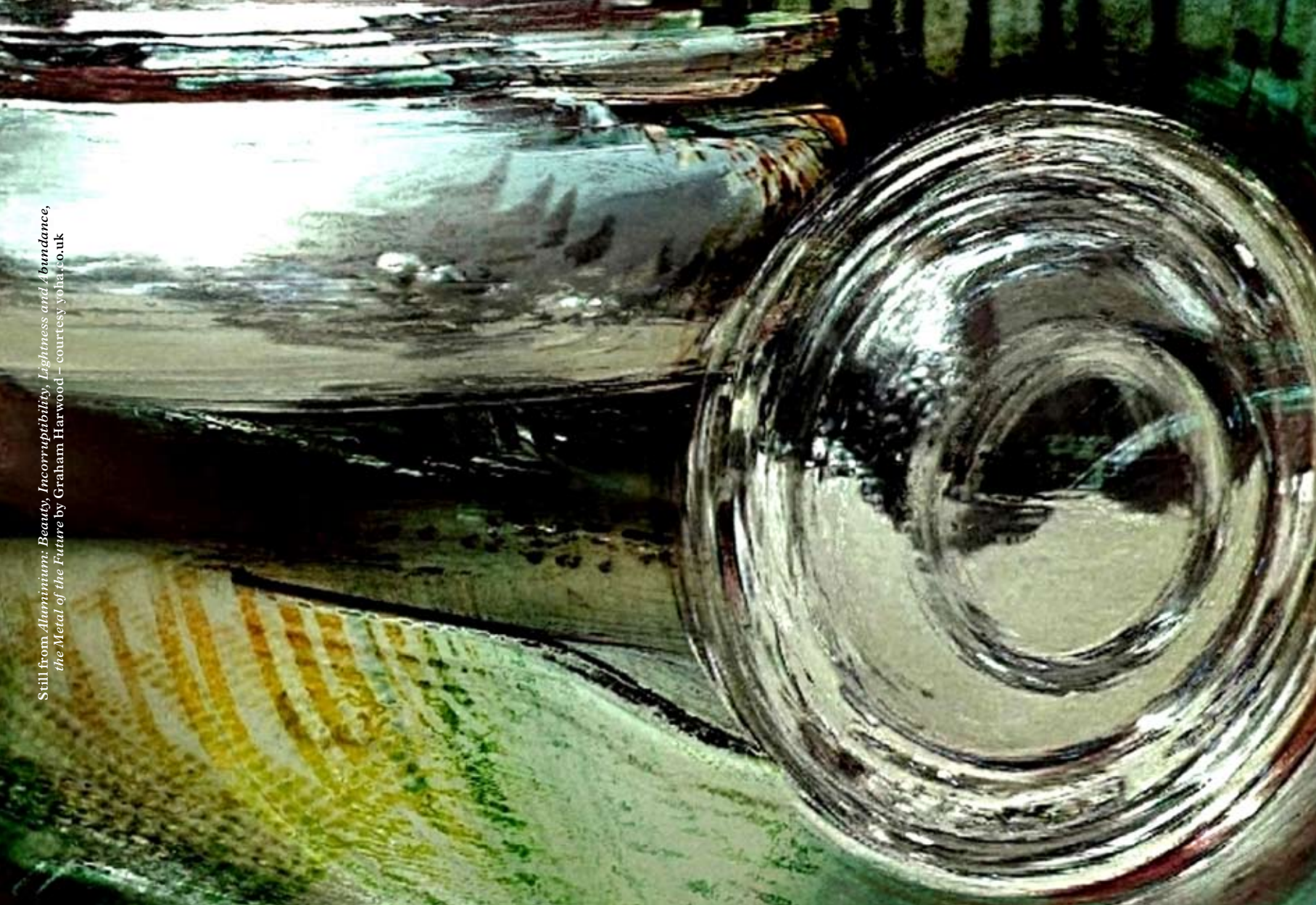
Still from *Aluminium: Beauty, Incorruptibility, Lightness and Abundance*,  
the *Metal of the Future* by Graham Harwood – courtesy yoha.co.uk



Still from *Aluminium: Beauty, Incorruptibility, Lightness, and Abundance,*  
*the Metal of the Future* by Graham Harwood – courtesy [yoha.co.uk](http://yoha.co.uk)



Still from *Aluminium: Beauty, Incorruptibility, Lightness and Abundance*,  
*the Metal of the Future* by Graham Harwood – [courtesy.yoha.co.uk](http://courtesy.yoha.co.uk)



1.

There's a sequence in Chris Marker's film *A Grain Without a Cat* that intercuts a series of blurred and jittery images shot during May '68 in Paris, with the words "Why, sometimes, do images begin to tremble?" Later, we learn that the hands of the camera operators were unconsciously shaking: they produced wavering images as a direct index of the feelings provoked by a momentous episode in history<sup>1</sup>.

WHY,  
SOMETIMES,  
DO IMAGES  
BEGIN  
TO TREMBLE  
?

<sup>1</sup> – As well as the film, you're hereby invited to check out Chris Marker: *Memories of the Future* by Catherine Lupton, which we were (obviously) skimming and lifting from while thinking about what to write here.

Still from *November* by Hito Steyerl – courtesy the artist



The first two lines of Jean-Luc Godard's 1970 manifesto *What is to be done?* state:

- We must make political films.
- We must make films politically.

It goes on: these ways of making film are at odds with each other. Point 1 – idealistic; point 2 – truly, committedly political.<sup>II</sup> So really: what needs to be done is for artists to make films in which every decision they take (how and what to shoot, how to edit, how to collaborate, how and where to screen...) is informed by, or informs their political, philosophical position. Or, more succinctly: “a tracking shot is a moral issue”.

**WE MUST  
MAKE  
FILMS  
POLITICALLY**

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<sup>II</sup> – Unquestionably, it's more complicated than that. Read the whole thing here: [www.bit.ly/whatistobedone](http://www.bit.ly/whatistobedone)

# THE MUSEUM OF NON PARTICIPATION

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3.

And that's the difference, right? Journalism points out something about the world, and that's useful. But an artist also has the responsibility of thinking about *how* things are pointed out, and why; of thinking about what is revealed (consciously for Godard, or subconsciously in those unsteady shots of May 68' in Marker's film) in the way images are made. Art can be a process where we don't pretend to know everything, but do take decisions about how we want to learn.

# THE POLITICAL FILM ISN'T SIMPLY A TEACHING FILM. IT SHOWS US THE LEARNING PROCESS ITSELF <sup>III</sup>

III – Be apprised, we don't often come up with such well-turned concepts ourselves; that's a quote from Dmitry Vilensky from *Chto Delat?* Here's the whole essay: [www.bit.ly/makefilmspolitically](http://www.bit.ly/makefilmspolitically)

Still from *Too Soon, Too Late* by Jean-Marie Straub & Danièle Huillet – courtesy the artists



4.

So in being about all of the above: this is a cross between a festival, magazine and discussion about experimental, artists' films. Some of the films might not look like films (they might be more like performances, or lectures, or books, or databases). Some things might ask you to think about what a film is, or what it is for. All of them, in interesting ways, point to ideas much bigger than film, while dealing with very real subjects filmically. Everything will be introduced by the filmmaker, or artist, or a critic or someone who will talk about it, very often with you. And it's meant to be informed, but informal: there will be plenty of room for just hanging out, chatting, generally thinking together.

A

FILM

IS

A

STATEMENT

Still from *Argument* by Anthony McCall and Andrew Tyndall – courtesy the artists



Still from *B-52* by Hartmut Bitomsky – courtesy the artist



Photo by Ayreen Anastas and Rene Gabri – courtesy the artists



THU 19

**An introductory salon with Hartmut Bitomsky**

*Thursday 19 Jan | 7.30pm | FREE |*  
 Before the weekend starts, Hartmut has proposed doing “a workshop in the old-fashioned way of discussion, mutual exploration of ideas and samples; trying out what can be shared and where the fault lines show.” Bring a video clip in which you can read the filmmaker’s position in their decisions, and let’s see where the fault lines show. Limited space, sign up in advance.

FRI 20

**The Museum of Non-Participation**

—**Karen Mirza, Brad Butler & Nabil Ahmed**

*Friday 20 Jan | 7.30pm |*  
*Friday or Festival Pass |*  
 An expanded film performance/ lecture/ intervention of texts, slides, narration and video, to chart the coming into being of *The Museum of Non Participation*, an artistic, social and political experiment to define the boundaries of non-participation and resistance. Karen and Brad are part of the invaluable film production/critical dialogue/image making resource no.w.here.

**Kino Beleške (Film Notes)**

—**Lutz Becker**

1975, 30 mins  
*Friday 20 Jan | 8.30pm |*  
*Friday or Festival Pass |*  
 Recently rediscovered but still pertinent, *Kino Beleške* was produced in 1975 with young artists, curators and critics in Belgrade. It swings between speech acts and performative gestures by protagonists of the new artistic practice in former Yugoslavia, each a personal take on the role of art in society. A chat with Lutz and members of *The Museum of Non-Participation* follows the screening.

SAT 21

**Argument**

—**Anthony McCall & Andrew Tyndall**  
 1978, 84mins

*Saturday 21 Jan | 1pm |*  
*£4 or Saturday or Festival Pass | 18+ |*  
*Argument* is a provocative, multi-layered film essay and trenchant analysis of the media. Reading images as texts and presenting text as image it examines one issue of the *New York Times* to investigate the ideology of news, the language of fashion and the construction of masculinity. Introduced and framed by Anthony and Andrew, by video.

**Argument — We would argue: an ante/post discussion group**

*Saturday 21 Jan | 3.15pm | FREE |*  
 The concerns of *Argument*, (making and screening political films) spilled over into extra-filmic decisions; a book of important essays, and screenings held as prompts for discussion. Writer and artist Ian White and Gil Leung (of LUX) will host a discussion on these decisions and how the project’s social and political commentaries might have currency still. Spaces limited, sign up in advance.

**Nina Power discusses November by Hito Steyerl**

2004, 25mins  
*Saturday 21 Jan | 4pm |*  
*£4 or Saturday or Festival Pass |*  
 Nina’s one of our most exciting feminist philosophers/ writers/ activists: she’s written on topics incl. Iran, vintage pornography, student protest, Noise music and Marxism for *The Guardian*, *The New Statesman*, *The Wire* and *Frieze*, as well as translating Badiou (!). She’ll talk about how political and philosophical positions can be read in film, by watching, and discussing (with you?) *November* by Hito Steyerl.

**Aluminium: Beauty, Incorruptibility, Lightness and Abundance, the Metal of the Future —Graham Harwood**

*Saturday 21 Jan | 6pm |*  
*£4 or Saturday or Festival Pass |*  
 Did Italian Fascism need aluminium, or did aluminium need Fascism? And what can be learnt by taking ‘The Futurist Cinema’ manifesto from 1916, turning it into a Perl programme and applying it to the still frames of promotional industrial footage? Graham Harwood and Matsuko Yokokoji’s action research, (a kind of film/ software/ book hybrid), provides some provisional answers...

**I want to go without you: fiction in the absence of proper names**

—**Ayreen Anastas & Rene Gabri**

*Saturday 21 Jan | 8pm |*  
*£4 or Saturday or Festival Pass |*  
 An open-ended moment in their ongoing series of films, notes, performances, diagrams and drawings which trace the questions Ayreen and Rene share. An attempt to give form to, and make public, the intellectual and affective movements which constitute a life. A kind of “porous space between cinema time-space and lived time-space.” They are frequent contributors to the 16 Beaver group.

SUN 22

**Data as Documentary**

—**A workshop with Graham Harwood**

*Sunday 22 Jan | 11am | FREE |*  
 Databases carry the same seeds of creativity that early documentary makers saw in film. Both can empower people by helping them to master information; equally, both can be misread for the purposes of propaganda and deception. This workshop explores how art and its methods can critically reflect on the power of databases. Limited spaces, sign up in advance.

**Hartmut Bitomsky’s B-52, and a chat**

2001, 108 min  
*Sunday 22 Jan | 1pm |*  
*£4 or Sunday or Festival Pass |*  
*Screening at Glasgow Film Theatre |*  
 One of the most important radical voices in German film of the last 50 years, Bitomsky’s clear, unadorned, and open film essays approach the world, describe it; compiling encyclopedic information about a subject, they never try to resolve or ascribe meaning, and trust you to synthesize the information given. They’re object lessons in one means of making films politically. Hartmut will join us at the GFT to talk about his filmmaking.

**Too Soon, Too Late**

—**Jean-Marie Straub & Danièle Huillet**

1981, 105 min  
*Sunday 22 Jan | 4.30pm |*  
*£4 or Sunday or Festival Pass |*  
 Screened a year after the Egyptian revolution: *Too Soon, Too Late* is a search for the traces left on the landscape of past revolutions in France and Egypt, placing the camera not too close, or too distant, to observe (with incredible rigor and scruples), what remains of those revolutions; did they happen too soon, did they succeed too late? One of the great filmmakers of the last 60 years, Jean-Marie Straub will join us by video.

**The Songspiels of Chto Delat?**

*Sunday 22 Jan | 8.15pm |*  
*£4 or Sunday or Festival Pass |*  
 Chto Delat? are a group of Russian artists, philosophers, and writers who fuse art, political theory and activism. Amongst other things (incl. newspapers, exhibitions, plays), they make incredible, formal and theatrical films. Funny and urgent, often slightly absurd; they don’t use particular examples, but typical characters in typical circumstances. They try to touch the viewer’s heart without entertaining them; they persuade, seduce, and confound.

## VENUES

### CCA

350 Sauchiehall Street, Glasgow, G2 3JD  
0141 352 4900  
[www.cca-glasgow.com](http://www.cca-glasgow.com)

### Glasgow Film Theatre

12 Rose Street, Glasgow, G3 6RB  
0141 332 6535  
[www.glasgowfilm.org](http://www.glasgowfilm.org)

All events at the CCA, except the screening of *B-52* on Sunday 22 which will take place at the Glasgow Film Theatre. Tickets will be available for purchase at the GFT on the evening or in advance from the CCA box office.

## TICKETS

**Early Bird Festival Pass** – £12  
(to be purchased by Thurs 5 Jan)

**Festival Pass** – £14  
Access to all events at the festival

**Friday Day Pass** – £4  
Access to all events on Friday 20 Jan

**Saturday/Sunday Day Pass** – £6  
Access to all events on either Saturday 21 or Sunday 22 Jan

**Individual Tickets** – £4  
Tickets are also available for each separate event

**Online:**  
[www.cca-glasgow.com](http://www.cca-glasgow.com)

**In person:**  
CCA, 350 Sauchiehall Street

**Phone:**  
0141 352 4900

**Box Office:**  
Open: Mon to Sat, 10am — 6pm

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[Twitter.com/00arika00](https://twitter.com/00arika00)

Episode 1  
Co-produced by:

**Arika**  
**CCA:**

Supported by:



ALBA | CHRUTHACHAIL



LOTTERY FUNDED



**THE SKINNY**  
INDEPENDENT CULTURE JOURNALISM

Design by Julia  
[www.julia.uk.com](http://www.julia.uk.com)

Arika used to organize INSTAL and Kill Your Timid Notion, two of the UK's leading experimental music and/ or film festivals. This year we're replacing them with a kind of expanded festival, in three weekend-long Episodes, spread over 10 weeks. Each episode will be just as long as INSTAL or KYTN was, but it'll have more room: more space for challenging performances, screenings and events, and for the ideas they propose.

## EPISODE 2: A SPECIAL FORM OF DARKNESS

*Tramway, Glasgow 24—26 Feb 2012*

How do ideas of nihilism, darkness, the self and abjection play out in experimental music, performance art, supernatural horror; in neuroscience or philosophy? Or: how can you trust what you think?

Featuring major experimental musicians, rising stars of performance art and leading radical philosophers, incl. Keiji Haino, Walter Marchetti, Junko, Taku Unami, Deflag Haemorrhage/Haien Kontra, Iain Campbell F-W, Malin Arnell, Dawn Kasper; Ray Brassier, Thomas Metzinger, Mark Fisher, Alexi Kukuljevic and Eugene Thacker.

## EPISODE 3: COPYING WITHOUT COPYING

*Tramway, Glasgow 23—25 Mar 2012*

By repeating a situation word-for-word (transcripts from Guantanamo Bay, the trial of Adolf Eichmann, eyewitness accounts from Hurricane Katrina) can we embody that situation? Or: if you repeat something, do you reanimate it, and understand it?

Performed installations, film-lectures, learning plays or readings from activists and major international visual artists, incl. Andrea Geyer, Ashley Hunt, a new learning play by Chto Delat? And *Combatant Status Review Tribunal pp. 002954—003064: A Public Reading* (Geyer, Hayes, Hunt, Sander, and Thorne).



**This is a festival of experimental  
artists' film. It concerns film as a way  
of thinking (about the world). It's a  
series of interesting, intense, challenging,  
thought-provoking events; a convivial  
social space**

**More information at:  
[www.arika.org.uk](http://www.arika.org.uk)**