

Beforeforgetting
(Copenhagen)

Camelia Committee
(Oslo/Beirut)

Cinema Parenthèse
(Brussels)

farO
(Lisbon)

HÆRK
(Oslo)

Labor Berlin
(Berlin)

Liberated Film Club
(London)

Masahat
(Oslo)

THE SOCIAL

Monokino
(Ostend)

OtherCinemas
(London)

Polar Film Lab
(Tromsø)

PRISMS
(Oslo)

Sinema Transtopia
(Berlin)

Terrassen
(Copenhagen)

LIFE OFF FILM

A CONGRESS

11

/5/2023

20:00 at Bio 1711
(Flæsketorvet 38B, 3rd floor)

FARO presents
Boredom Loop

Copper Giloth with audio by Mimi Shevitz
A I Said, 1980, 7 min
ZGrass animation, color, sound

Ernest Gusella
Connecticut Papose, 1981,
4.28 min excerpt
Analogue video, colour, sound

Miguel Soares
Jumping Nauman, 2007, 6.17 min
Google-earth animation, colour, sound

Catherine Biocca
Solitaire, 2015, 1.34 min
Digital animation, colour, sound

David Askevold
Rubber Band, 1971, 27 sec
Super 8 mm film to video, colour, sound

Amy Lockhart
Pee, 2013, 33 sec
Amiga animation, colour, sound

Animal Charm
AMS Sphincter 800, 2019, 2.16 min
Analogue video, colour, sound

Bill Etra
Grumbles, mid-1970's, 37 sec
Rutt-Etra animation, colour, sound

The Social Life of Film will be the first international congress for nomadic screening collectives in Scandinavia and beyond, co-organised by PRISMS and Terrassen.

Over the last decade there has been an explosion of small, autonomous, non-profit, nomadic screening organisations internationally, organising regular film events without venues of their own.

While very different in their approaches, motivations and programming, they generally share two values: a desire to share moving image practices which are absent from commercial venues and platforms; and to do so in a way which emphasises collective audience experience, where the social and conversational aspects of the event may be as important as what is shown on screen. The Social Life of Film will be a first attempt to bring together a range

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/5/2023

20:00 at Palads
(Axeltorv 9)

HÆRK presents A Place is a Story
Happening Many Times

Oleksiy Radynski
Facade Color: Blue, 2019, 25 min

Ben Balcom in collaboration
with Julie Niemi
Growing Up Absurd, 2023, 15 min

Lawrence Abu Hamdan
45th Parallel, 2022, 15 min

There will be an intermission drink
served on the balcony of Palads in
between the screenings.

22:00 at Palads
(Axeltorv 9)

TERRASSEN presents
Palads

Terrassen & Medieskolen
Palads, 2023, 10 min
16mm (digital projection)

Gianfranco Baruchello & Alberto Grifi
La Verifica Incerta, 1965, 31 min
16mm (digital projection)

of these organisations – 15 in total, including organisations from Belgium, Denmark, Finland, Germany, Lebanon, Norway, Portugal, Sweden and the U.K. The aim is to create a network of shared knowledge and experience, and to inspire a broader conversation about the need for a more vibrant and inclusive film culture. Over the weekend there will also be a series of public screenings around Copenhagen, for which some of the participants have put together screening programs in response to the congress' topics.

You will find information about all screenings in this handout. Come to the pictures and join us in the dark!

- PRISMS & Terrassen

13

/5/2023

15:00 at Husets Biograf
(Rådhusstræde 13)

MONOKINO presents
Looking at the Sea

Vivian Ostrovsky
Copacabana Beach, 1983, 10 min
16mm

Henri Storck
Images d'Ostende, 1929-30, 11 min
16mm

Marcel Broodthaers
Voyage au Mer du Nord, 1974, 4 min
16mm

Antoinette Zwirchmayer
Oceano Mare, 2020, 6 min
16mm

Katrien Vermeire
Der Kreislauf, 2014, 28 min
digital

18:00 at Osramhuset
(Valhalsgade 4)

OTHER CINEMAS and
BEFOREFORGETTING
present In-between forgetting and
remembering: Afghanistan through film

Ariel Nasr
The Forbidden Reel, 2019,
26 min excerpt

Qader Tahiri with a script by
Sher Mohammed Khara
Khan-e tarikh (House of History), 1996,
20 min

The screening is followed by a free
communal dinner.

21:30 at Mayhem
(Ragnhildgade 1)

LIBERATED FILM CLUB presents
STILL LIVING: FRANS ZWARTJES

Stanley Schtinter
Portrait of Frans Zwartjes, 2017, 10 min

Frans Zwartjes
Medea, 1982, 46 min

The screening is followed by DJ-sets
from Adagio for Things & Fabienne Erato
(soundtracks only!)

Boredom Loop

– An audiovisual programme that challenges the norm by embracing the conventional!

The screening features eight short pieces that we love and have haunted us for years. Like brainworms, they've silently grown in our minds a profound aphasia, rendering us unable to talk about them. Although we're presenting them in a sequence, each of these pieces is a single entity that, like the sections of a hydra, can generate new programmes to the compass of their sonic elements and their living lights and shadows.

So what's new in this screening? One of the pieces in the sequence is played over and over in between the remaining works, which then become intermissions of an otherwise dull loop. We think, yet we're not sure, that the interspersed experience of the same video or film replicates the comfort of bodily phenomena, like the artist Öyvind Fahlström says "repetition is intimately connected to the body's own cadences, such as breathing, blood circulation and ejaculation". The recognition of what is already familiar might produce the innate pleasure of boredom.

A Place is a Story Happening Many Times

HÆRK, a collective of young art practitioners situated in Norway, will start off the Friday night double header at Palads (followed by Terrassen). When we talk about place, we mean not only landforms, but "the flavour of a society, the beliefs and activities of people who make up a given place". Much has been written in the last thirty years or so about "the sense of place", it has maybe become a bit of cliché. At the same time, senses of place or sensitivity to place, are invaluable social and cultural tools, providing much-needed connections. Places offer opaque apertures onto an unknown past, present or future that is not, but might be, our own. Narratives articulate relationships between teller and told, here and there, past and present.

Palads

Terrassen will present two films at Palads. The first will be the premiere of a film that grew out of a workshop around collectivity and moving images at Medieskolen at

the Royal Danish Academy of Fine Arts in 2021. In collaboration with a group of students the material was shot over a long weekend in and around the cinema Palads. The second is *La Verifica Incerta*, a film derived and stolen from 150,000 meters of American commercial film in cinemascope, distributed in Italy, dating from the years 1950-60 and destined for destruction after their commercial run.

Looking at the Sea

The sea is Monokino's favourite projection surface for images, stories and histories. In this programme we go from the sea to the ocean, from Belgian film pioneers Henri Storck and Marcel Broodthaers, to contemporary filmmakers Katrien Vermeire and Antoinette Zwirchmayer. Vivian Ostrovsky brings along Carmen Miranda to help us celebrate the joy of looking at the sea.

In-between forgetting and remembering: Afghanistan through film

The past is told, portrayed, preserved and destroyed by those in power. The material history of Afghanistan and its documentation is one that is being built and rebuilt on shaky foundations against fragmented histories. In this film programme led by curator Parwana Haydar, we will delve into the history of the Afghan Film Archives and discuss how they inform a deeper understanding of Afghanistan. We will screen two films followed by a panel discussion with Dr Chihab El Khachab author of the Ajam Media Collective Article *When did Afghan Cinema Begin* and Ariel Nasr, director of *The Forbidden Reel*.

The Forbidden Reel by Ariel Nasr is the first part of a three part film about the birth of the state-funded Afghan Film production and archive institute. For five years Ariel Nasr interviewed key figures from Afghan Film, restored and digitised parts of the Archives and directed *The Forbidden Reel*, shining a light on a part of film history which was almost eradicated. We will watch the first part of his film which gives us an incredible insight into the visual history of Afghanistan.

Khan-e-Tarikh (House of History), made in the winter of 1996 in Afghanistan, is probably the only documentary film produced by Afghan Film during that time. Khoja Jaan (Kh. Ahmad Shah Sediqi) who did the negative cutting and

timing, says that he had to cut the original negatives as there were no resources or money for duplicate negatives. "A very bad thing to do, but such were those times. And yet, Afghan Films never shut down. We came to work whenever we could."

STILL LIVING: FRANS ZWARTJES

As the final event of the congress purge.xxx will do a screening and record release at Mayhem. Frans Zwartjes was described by Susan Sontag as "the most important experimental filmmaker of his generation." In recent years through releases on purge.xxx and Trunk Records, Zwartjes has become known for his music as much as for his films.

This event is held to mark the release of the new double LP on purge.xxx, introduced by the anti-label's artistic director (and Zwartjes collaborator), Stanley Schtinter, who has been defined by The Wire magazine for his "disregard for the music industry, culture of self-promotion and prevailing cultural norms". Recent releases on purge.xxx include Nkisi, New Noveta, Jocelyn Pook and Trevor Mathison.

Schtinter's film portrait of Zwartjes will screen alongside one of the Dutch artist's rarely seen longer works, and the vinyl LP will be played in full, with copies available on the night ahead of its official release.

The Social Life of Film is supported by:



Flanders
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of Ministers**

K:
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**NØRREBRØ
LOKALUDVALG**

The cinema Palads at Axeltorv, one of the sacred temples in Danish film culture and the first building in the country dedicated to showing moving images, is about to be demolished. The three current renderings from the architectural firm Cobe, which make up the proposals to replace the Greater Copenhagen's wonderland for film lovers, all propose to demolish the building and destroy the unique architectural and artistic decoration that Poul Gernes made in 1989 as a tribute to a cinema where popcorn has been bouncing and dancing since 1918. A centrally located cinema that has hosted countless film screenings and still gathers guests from all walks of life in one confined space with one or two hours of shared attention.

The timing is bad. In these years, cinema culture and the collective screening experience are facing a radical transformation. Others would call it a revolution or slow elimination. After 9 minutes of standing ovation during the 2021 Cannes Film Festival, Thai film director and visual artist Apichatpong Weerasethakul burst into thanksgiving to a sea of mask-wearing cinemagoers and said, "Thank you to everyone for coming out and sharing this light and sound together. Long live cinema!"

Weerasethakul is not alone in the fight to preserve and renew a film and cinema culture where casual visitors can meet in the same black box for a limited period of time to see moving images. Together with the popularity and commercial power of streaming services, the coronavirus pandemic has seriously undermined cinema culture as a socially unifying event. The experience of moving images has now truly become a private event on smaller and smaller screens. But the question now is, how we are able to make private viewing habits social again. And more fundamentally, what happens when you see moving images together.

The roving cinema Terrassen has been working with these issues since 2019 with nomadic screenings in both commercial cinema spaces, established museums, galleries and offspaces. As a collective, Terrassen is an organization of filmmakers, programmers and visual artists established to experiment with the framework of a new screening culture without commercial interests, a screening culture capable of arousing enthusiasm and interest in an art form that in its short lifetime has been subject to massive technological and cultural-political upheavals.



Lobby of the Palads Theatre, Copenhagen 1919.

Images on front page:

First Terrassen screening 19.09.2019, Palads.

We are well aware that the act of going to the cinema and cinema as such have been declared dead countless times. In the latest issue of the French film magazine *Cahiers du Cinéma*, the American auteur David Lynch harkens to the fact that cinema is in a bad state as never before. One thing is the increased popularity of streaming services and TV series, but Lynch also cites the covid crisis' undermining of cinema culture as the driving force behind cinema's diminishing status in contemporary culture and its departure into the history books.

Last year, Netflix CEO Ted Sandos was named "Entertainment Person of the Year" at the Lions International Festival of Creativity, which runs alongside cinema's most prestigious festival in Cannes. It's hard to imagine there being a nine-minute standing ovation when he came to the stage. The award was presented one day after Netflix announced that it is adding a subscription scheme with advertising ads as part of the streaming service. In the days that followed, Netflix laid off 300 people, following the layoffs of 150 employees. While the number of Netflix users is declining, stock values have also fallen by 70% since their highest IPO in November 2021.

"Contemporary culture is characterized by a change in the relationship between moving images and our lives. Our subjectivity," said curator and museum director Stefanie Schulte Strathaus from the cinemathèque Arsenal in the middle of one of the lockdown phases. For us, the question now is how we can contribute to a new cinema culture and maintain a broader awareness of film as an art form. How do we create a vibrant cinema culture after the death of commercial cinema? Is the Nordisk Film Cinemas, which owns the Palads building, able to honour the

arts by preserving the buildings as they are? And at the same time, are they able to reconsider the situation and make room for other actors in the restoration and rethinking of the cinema, as we have seen successful examples of, for example, with *The Metrograph* in New York, *Close-Up* in London and *EYE* in Amsterdam.

The first realization must be that with the renewal of Palads, we have the opportunity to preserve one of cinema culture's most traditional and democratic meeting places in Denmark and stimulate in the same building a new cinema culture on the other side of the imminent disappearance of commercial cinema. Together with the Royal Danish Academy of Fine Arts' Media School, Terrassen has produced the film *Palads*, which on Friday 12 May will premiere at 10 pm in one of the cinema's beautiful basement screenings spaces. The screening is free and before that, beer and wine are served on the cinema's balcony not far from the cinema's terrace, where in 1990, the year after Gernes' completion of the decoration, the Danish pop ensemble Shu-bi-dua played a concert for 20,000 people on the occasion of the disastrously poorly reviewed film *Den røde tråd*.

"The cinema experience is crucial and perhaps the only way for cinema," said the aforementioned Apichatpong Weerasethakul in connection with the distribution of Cannes winner *Memoria*, which premiered in one cinema at a time in the United States as a distribution stunt. "Let's embrace the darkness and dream together, one cinema at a time," he said at the time. This weekend, we follow Weerasethakul's mantra as we explore and debate the social life and future of film culture one screening situation at a time.

– Terrassen

