

# FRAMES of REPRESENTATION

5-12 May 2022



ICA

# Programme

## Thursday 5 May

- 7.30pm Opening Night: *Dry Ground Burning (Mato seco em chamas)*  
+ Q&A
- 10.30pm Opening Night Performance: Radio alHara راديو الحارة × Recordat

## Friday 6 May

- 6.15pm Workshop: Latin American Realities with Eduardo Crespo  
& Lina Rodríguez
- 8pm *We, Students! (Nous, étudiants!)* + Q&A

## Saturday 7 May

- 2.15pm *The Delights (Las Delicias)* + Q&A
- 4.15pm *American Journal (Journal d'Amérique)* + Q&A
- 7pm *Riotsville, USA* + Q&A

## Sunday 8 May

- 3pm *The Dust of Modern Life (Pa Va Hêng)* + Q&A
- 5pm *Myanmar Diaries* + Q&A
- 7pm *My Two Voices (Mis dos voces)* + Q&A

## Monday 9 May

- 6.15pm Workshop: Field of Vision on Production & the Moving Image
- 8pm FoR Shorts: *Mangrove School (Leitura do Mangue)* + *Nazarbazi*  
+ *Atmospheric Pressure* + Q&A

## Tuesday 10 May

- 8.15pm *This House (Cette maison)* + Q&A

## Wednesday 11 May

- 6.15pm Artist Talk: Éric Baudelaire
- 8.15pm *Brotherhood* + Q&A

## Thursday 12 May

- 6.30pm Masterclass & Performance: Dirar Kalash on Sound
- 8.30pm Closing Night: *When There Is No More Music to Write, and Other Roman Stories* + Q&A
- 10.15pm Closing Night Party: DJ sets curated by Radio alHara راديو الحارة  
× Recordat

**FRAMES of  
REPRESENTATION**

**5–12 May 2022**

**COMMUNALITY**

**ICA**

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# Introduction

FRAMES of REPRESENTATION 2022 (FoR22) returns for its seventh edition with a programme shaped around the overall thematic focus of communality, investigating how filmmaking can provide both foundation and inspiration for collective action.

The 14 premieres on the programme address the cinema of the real and its practice as spaces within a larger community encompassing both filmmakers and their audiences and considers the place and the responsibilities of the filmmaker within that community.

FoR22 looks at the cinema of the real as a constitutive public experience, assessing how interaction with others may trigger the proliferation of new communal spaces – allowing each and any subject to find their own space, forms of representation and means of artistic production while in conversation with other members of their communities.

This seventh edition will reinforce FoR's roots in collaborative and collective practices while taking on new forms, merging sonic and audio-visual methodologies with other contemporary art forms, facilitating encounters of varied depth and articulation. The festival is designed to be a space where interactions with others may inspire creation and discovery.

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FoR22 features eight full days of screenings, discussions, and special presentations, with all 14 works on the programme presented as UK premieres. We'll be welcoming filmmakers from Argentina, Brazil, Canada, Central African Republic, Colombia, France, Germany, Iran, Italy, Myanmar, Palestine, Portugal, and the USA to address the idea of film presentation as a space where we can rethink our terms of engagement and collaboration through newly found forms of imagination, care, and solidarity.

Our opening night offers a mesmerising cinematic celebration of resistance from co-directors Adirley Queirós and Joana Pimenta. *Dry Ground Burning* is a pulsating TERRATREME production depicting the turbulence of contemporary Brazil through the prism of a women's gang drawn from the Sol Nascente favela on the outskirts of Brasília.

*Dry Ground Burning* is one of three FoR22 films rooted in Latin America – alongside Argentine filmmaker Eduardo Crespo's *The Delights*, a gentle immersion into a boarding school where teenagers explore the ethics, politics and inherent fragilities of the world around them; and *My Two Voices* from Colombian–Canadian filmmaker Lina Rodríguez, which addresses migration from the perspectives of three Latin American women who have settled in Canada. Crespo and Rodríguez also join us to deliver a workshop on current filmmaking practices in the context of the region's turbulent political times.

From Latin America, we travel north to the USA through the lens of two films that use archival and found footage as their primary means to examine the dynamics of power and life. *Riotsville, USA* by Sierra Pettengill highlights the restlessness of modern times; while *American Journal* by Arnaud des Pallières suggests a dreamlike, wistful view of 20th-century life in the United States.

FoR22's theme of *communality* has inspired the selections of two films that each embrace collective action. *Myanmar Diaries*, created by the Myanmar Film Collective and the winner of the Documentary Award at the Berlinale 2022, addresses the strife in the country since the 2021 military coup. By contrast, Rafiki Fariala's *We, Students!* is a warm and insightful piece about friendship, displacement, and cinema's purpose as both a language and a form of political documentation.

FoR22 also engages with landscapes and the *communality* of lives within them. Winner of the Cineasti del Presente's Golden Leopard at the Locarno Film Festival 2021, Francesco Montagner's intimate *Brotherhood* follows three Bosnian brothers as they attempt to escape traditional values imposed on them by their elders. *The Dust of Modern Life*, meanwhile, is a tender and visually entrancing feature debut by Franziska von Stenglin tracing the life, work, and rituals of the Sedang tribe living on the edge of the jungle in the middle of Vietnam.

A programme of three short features engages with ideas of communality from three very different cinematic languages: *Mangrove School*, by Portuguese filmmakers Filipa César and Sónia Vaz Borges, revisits the legacy of an anti-colonial education movement in 1960s and 70s Guinea-Bissau; *Nazarbazi*, an essayist collage by Maryam Tafakory, explores the long-forbidden representations of love and desire in Iranian cinema; and *Atmospheric Pressure*, by Peter Treherne, portrays the dense, dark intricacies of a peculiar meteorological event in a British dairy farm. New forms of listening are the primary concern of the two works that complete the FoR22 programme. In *This House*, Miryam Charles experiments with temporalities to investigate the killing of her young cousin through the language of an imaginary biography narrated by Florence Blain Mbaye (*Archipelago*, FoR21). And finally, Éric Baudelaire's *When There Is No More Music to Write, and Other Roman Stories*, FoR22's closing film, is a three-segment essay work combining the improvisations of avant-garde composer Alvin Curran with footage of the armed struggle of far-left movements in Italy.

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Sound also finds an autonomous space within FoR22 through our second consecutive collaboration with the Bethlehem-based station Radio alHara راديو الحارة, a global collective of sound artists and musicians who have come together to unify their sound for Palestine. The collective will be experimenting, creating, and producing a radio programme responding to the theme of *communality* during a week-long residency in the ICA Studio, streaming live on their global online platform, and will also be presenting live performances, DJ sets and a masterclass on the emergence of the Sonic Liberation Front – followed by a live performance by Dirar Kalash.

As a whole, the full FoR22 programme – screenings, discussions, workshops, performances, and other activities – offers a stage for engagement, reflection, and fertile exchange. A communal event to be experienced collectively, curated with the aim of inviting both audiences and artists to take responsibility. The festival addresses the idea of documentation not simply as an index of the real, but as an ensemble of practices from which spectators can shape and elicit their own meanings, causes and effects. FoR22 embraces new cinematic languages and encourages encounters that invite us to reflect on the necessity of forging and maintaining strong connections between life and art – which feels especially vital given the uncertainties of our times, both within cinema and in wider contexts.

*Nico Marzano, Founder & Curator, FRAMES of REPRESENTATION*

Thursday 5 May, 7.30pm  
Opening Night:

# Dry Ground Burning (Mato seco em chamas)

Dirs. Adirley Queirós & Joana Pimenta  
Brazil / Portugal, 2022  
153 min.  
Portuguese with English subtitles

**UK PREMIERE**  
+ Q&A with directors Adirley Queirós  
& Joana Pimenta

*Dry Ground Burning*, a new TERRATREME production directed by Adirley Queirós and Joana Pimenta, explores the turbulence of contemporary Brazil through the prism of the Gasolineiras de Kebradas: fearless Chitara, her sister Léa and their all-female gang in the Sol Nascente favela on the edge of Brasília, who hijack a pipeline in order to sell oil to their community.

Arid landscapes, hand-made machinery and meta-dimensional narratives combine to present an almost dreamlike reality. Lived-in locations, spontaneous protests against the Bolsonaro regime, non-professional actors playing versions of themselves – all help to form fictionalised layers interwoven with everyday struggles, exploring a reality that keeps burning beneath and above the earth. *Dry Ground Burning* offers an unflinching contemporary – and, perhaps, futuristic – reflection on what it means to embrace communality with painful ardour.



Fiction implies documentary and documentary implies fiction. To paraphrase Godard, it's merely a matter of choosing between ethic and aesthetic. But just as abundance is Adirley Queirós and Joana Pimenta's bread and butter, so *Dry Ground Burning* purposely blurs the line between documentary and fiction.

What we're experiencing here is a documentary living a fictional life. The characters of Léa and Chitara are fictionalised and idealised extensions of their very own lives, while the plot is constantly being rewritten by life's hurdles being thrown at them.

*Dry Ground Burning* is meant to be empowering. Acts of resistance deserve to be glorified. George Miller is never far away. Neither is John Carpenter. In a way, what Artaud did for theatre, Queirós and Pimenta have done for reality. There's theatre and its double, and then there's reality with genre as its double. Here, implementing genre becomes a rebellious act. Through the perversion of reality, through the subversion of genre, the film turns oppression into resistance, allowing these real inhabitants of the slums to act as heroes – even if just for a day.

The film turns Plato's Cave upside down and inside out – becoming the mirror and the reflection; the characters, the consciousness and those kicking the consciousness. We enter a blurry balancing act, a cat and mouse game, through genre and structure, with their freedom at stake – to continuously put the oppressors on the wrong foot, to as good as turn them into comic relief. Genre turns into a way to reshuffle the power balance, to keep political enemies at bay in this fictionalised world. The Good, the Bad, to escape their Ugly. They dictate the shape of this film and that's their empowerment. That's where they make their impact felt.

Whatever the world is withholding from them, they use this story to emancipate themselves. But when you peel away the fiction, there is nothing but brutal reality. Even time feels uprooted and displaced to enhance that rhapsodic, cumulative effect. This is a film remembered from a prison, a physical and a mental one, with a sole purpose to take their homeland back. They dream out loud: to create a collective myth, to construct a voice, to deconstruct authority and to eventually take back that power. This is their symbolic dismantling of the system.

The Captain has arrived, but this won't stop Chitara – nicknamed Joana Darc, the ringleader of this all-female posse – to keep on representing the Davids of this world and keep that idle dream alive. When burning at the stake, she'll signal through the flames to ravage the totems of Bolsonaro's regime. She has the responsibility, to go back to Artaud, because the mind believes what it sees and does what it believes.

*Wim Vanacker is a film critic and script consultant*

Friday 6 May, 8pm

# We, Students! (Nous, étudiants!)

Dir. Rafiki Fariala  
Central African Republic / Democratic Republic  
of the Congo / France, 2022  
83 min.  
Sango / French with English subtitles

UK PREMIERE  
+ Q&A with director Rafiki Fariala

Documenting communal life in overcrowded classrooms and dilapidated accommodation at the University of Bangui in the Central African Republic, Rafiki Fariala and his friends Nestor, Aaron, and Benjamin regularly take turns behind the camera – and, indeed, are the students in the title of this dynamic film. Their shared filmmaking duties interrupt their dreams of reorganising their chaotic university and wider society once they've graduated.

While their reflections on political activism and generational conflicts dance together in an attempt to find new coping mechanisms, the group's desire to face down ingrained corruption and break down outdated societal structures allows for personal stories to emerge. At the same time, *We, Students!* is a journey into camaraderie, exploring the role of cinema as a medium for resisting and progressing – and leaving open questions of authorship as it balances incisive institutional critiques with celebrations of companionship and solidarity.



Rafiki Fariala was only 17 years old when he directed his short film *You and I* as part of the first cohort of the Ateliers Varan in Bangui – a project initiated by, among others, writer-director Boris Lojkine, who shot his film *Camille* in the Central African Republic. Inspired by filmmaker Jean Rouch and his concept of ‘direct cinema’, these annual Ateliers Varan documentary workshops offer ten young Central Africans the opportunity to film their country, which has been ravaged by civil war for nearly a decade. In 2021, after the project was transformed into a film school named Cinébangui, training was interrupted when European funding was suspended. Despite this injustice, the new voices of Central African cinema continue to reach us through films by the likes of Elvis Sabin Ngaibino, Leila Thiam, and Anne-Bertille Vopiande Ndeysey – and here, with his first feature, Fariala.

Buoyed by rare sincerity and vitality, *We, Students!* documents the living conditions and the hopes of several students attending a public university in the Central African Republic. For three years, director Fariala filmed his friends Benjamin, Aaron and Nestor, capturing a moment when the possibilities of the future collide with the realities of a corrupt society. How can you sustain ambitions for yourself and your country when faced with a failing education system?

Leaving the city of Bangui out of the frame, Fariala’s camera captures this student drama with precision, as social injustice and the failings of the state play out. Young men and women speak about the sexual harassment suffered by female students, the lack of seats in lecture halls, the deplorable living conditions on campus. From this poignant and at times harsh testimony emerges a remarkable optimism – that of a young person who dreams of love and, indeed, of changing the world. Fariala gives voice to these hopes and frustrations through his slam poetry. These songs of lament and protest punctuate the film, echoing a message of solidarity that reverberates beyond the walls of the dilapidated campus.

*We, Students!* gently observes the delicate transition from the strength and power of the student collective to the fragility of their individual trajectories. Despite having obtained his degree, Benjamin works as a security guard while he awaits a better job; Aaron, now the father of twin girls, has to support his family; Nestor still struggles to finish his studies. Their life paths may have separated, but the group of friends will always be linked by this film – a heartfelt expression of Fariala’s faith in the possibilities of cinema.

*Rémi Bonhomme is the Artistic Director of the Marrakech International Film Festival*

Saturday 7 May, 2.15pm

# The Delights (Las Delicias)

Dir. Eduardo Crespo

Argentina, 2021

65 min.

Spanish with English subtitles

UK PREMIERE

+ Q&A with director Eduardo Crespo

In the verdant Argentine countryside, the students of Las Delicias agrotechnical boarding school are coming of age. Eduardo Crespo's fourth feature follows their day-to-day lives as they study, get into trouble and strive to live up to their teachers' expectations of becoming 'tomorrow's society'. The pressures of adulthood may be on the horizon, but *The Delights* is focused on celebrating young people and the communities they create while isolated from their families.

Charmingly ramshackle countryside settings and free-roaming animals lend the film a gentle aura as it loosely follows the boarders sharing their lives in communal spaces – playing video games, studying, listening to music. Crespo's camera observes these young men as they care for a lost pigeon, grow tomatoes and stage inconsequential wheelbarrow-dragging contests, carefully painting an idyllic picture of youthful communality.



It's the beginning of a new day for the 120 students boarding at Las Delicias, an agrotechnical school in rural Argentina that accommodates both boys who are looking at agricultural employment and boys who have been expelled from other schools.

A missing phone sees a boy interrogated by a teacher off screen – the camera focusing mercilessly on the boy being questioned. It emerges that another boy hasn't heard from his mother in a good while. A third sucks a lollipop while contemplating his body mass index. Boys come and go – in the gardens, in the corridors and classrooms, in and out of the first aid booth, called in to see teachers about misdemeanours. This is a film about activity, activity that is too often ignored or seen as insignificant.

*The Delights* captures the camaraderie of the boys among teachers whose small acts of kindness help to foment a culture of care and respect across the school – the need for the boys to look out for each other and to think beyond the self. Eduardo Crespo's camera captures the hustle and bustle of the school: the chatter of the boys as they climb trees to pick fruit, the concentration displayed during a game of draughts in the sun, the affection shown to a small frail bird, two boys making the case as to why a teacher has no patience with them, a session with a teacher who tries to instil in the boys a need to recognise the importance of friendship, values and the kind of people they are or want to be – 'Because if you're better, the world would be better.'

The viewer is never given long enough to get to know the boys as individuals. The focus, instead, is on the dynamics of communality and how the boys interact: on the small pleasures gained from a wheelbarrow race in the mud, throwing a javelin in a field, making a sandwich at the dinner table, quietly sorting out the bedding in the dormitory. And it is through these small acts that the boys' personalities emerge – small acts that often have big implications.

*Las Delicias* is ultimately a film about cohabitation, about structures of kinship and support. It begins at the start of a day, it closes at the end of a day – a term, possibly a year – as the elder boys go off to pastures new. And then it begins again as the school welcomes a new cohort, building new homes in a place that encourages them, just as Crespo's film encourages the viewer, to think about their place in the world and their responsibility to that world.

*Professor Maria Delgado is an academic, critic, curator  
and advisor for the ICA film programme*

Saturday 7 May, 4.15pm

# American Journal (Journal d'Amérique)

Dir. Arnaud des Pallières  
France, 2022  
112 min.  
English intertitles

UK PREMIERE  
+ Q&A with director Arnaud des Pallières

Arnaud des Pallières' new work unfolds as the four-month diary of an anonymous narrator in an unspecified year, weaving together images and narratives from the USA in the 20th century. More than a decade after *American Dust* (*Poussières d'Amérique*) (2011), the French filmmaker embraces a similarly essayistic form, alternating archive material with reflective intertitles and subjective text. Des Pallières' distinctive cinematic language continues his exploration of a partly fantasised USA, portrayed as both a physical place defined by personal stories and a universal space marked by global events.

Des Pallières returns to the extensive collection of the San Francisco-based Prelinger Archives as a major source for *American Journal* – the title nodding to Bertolt Brecht's eponymous autobiographical book describing his impressions after arriving in California. The combination of found footage and personal words suggest a distinct sentiment towards the USA, yet *American Journal* equally unfolds as a relatable space into which the viewer can actively project their own thoughts and sensibilities.



One sequence in Arnaud des Pallières' *American Journal* tells us about a NASA study which concluded that ancient civilisations once existed in the far reaches of our galaxy. While the film's captions muse on the infinite, the images we see are of the recent past: a drive-in diner somewhere in America, presumably in the 1950s. But we might also imagine alien viewers, millennia from now, looking at Des Pallières' sampled footage as itself evidence of a vanished civilisation – and *American Journal*, with its images of the H-bomb and modern warfare, does paint a picture of a world intent on wiping itself out.

*American Journal* is assembled from archive footage, amateur images shot at various points in the 20th century. Images recur: family outings, train and car journeys, fishing afternoons and, increasingly, scenes of warfare. These are conventional images, standing for the collective imagination of a – predominantly, if not totally – white American bourgeoisie. There are also images of childhood: a long series of portraits of children looking warily at the camera, for instance, as if experimentally trying out their future adult personas. One of the great clichés of American modernity is the idea of a nation fated constantly to lose its innocence. The images Des Pallières samples suggest that once filmed, an image loses if not its innocence then at least its newness, becoming an image of something lost, never to be repeated.

Like Bill Morrison's archival montages, or like Pietro Marcello's insertion of found footage within a narrative in *Martin Eden*, *American Journal* represents a summoning of ghosts – cultural, political, of the imagination – that continue to haunt the present; like the past Americas of Roosevelt and Eisenhower, ever visible here. Meanwhile, between the images, Des Pallières threads – caption by caption, phrase by phrase – a series of commentaries, including texts culled from Russell Banks, Walter Benjamin, Jorge Luis Borges, Bertolt Brecht (a parable on sharks and fishes) et al. A story about Mark Twain and his apocryphal twin brother introduces the theme of mirroring and doubling, over scenes of family life made abstract by double exposure.

The texts mirror, and comment ironically on, the images, and vice versa. What emerges is a dream-like assemblage of associations and connections (dreams also play a significant part in the text) – at once fluid, abstract and yet, at the same time, having the solidity and tangibility of 'an old movie from the 20th century'.

*Jonathan Romney is a film critic*

Saturday 7 May, 7pm

# Riotville, USA

Dir. Sierra Pettengill  
USA, 2022  
91 min.  
English

UK PREMIERE  
+ Q&A with director Sierra Pettengill

The latest film from Sierra Pettengill (*The Reagan Show*) weaves together a tapestry of rare imagery – television programmes, archival footage, occasional on-screen text – to explore the treacherous militarisation of the US police from the late 1960s until today. Pettengill's focus are the little-known model towns – 'Riotvilles' – built by the army across the nation and expressly designed to be used by police and military training to respond to civil disorder on the streets of America.

Through a series of all-archival chapters chronicling these forgotten and increasingly absurd events, and exclusively using footage either shot by the US military or filmed for broadcast on national television, Pettengill looks with humour and rigour at the mechanisms by which a nation declares war against its own citizens. At the same time, *Riotville, USA* urges us to reflect on how the machines of institutional power control the relationships between authority and the individual, between the state and its citizens.



On the corner of Franklin and Abbot, you can take in all the sights of this quotidian American town: a cut-rate supermarket advertising cottage cheese and potatoes; the city hall with a sign recruiting for the US Army, even local watering hole Joe's Place. The town has everything you could need: a liquor store, a pawn shop, a clothes shop, an appliance center... but, strangely, no people. The streets are empty. And then as you look closer along the main drag, above the liquor store you see someone: a sniper on the roof.

Welcome to Riotsville, USA: not, in fact, a real town after all, but a construction – and one of many – dreamed up by the US military in the late 1960s to practice its response to civil disorder after the Watts riots in Los Angeles in 1965, and uprisings in Detroit, Newark and other cities two years later, turned many American cities into war zones.

Consisting entirely of archival footage shot by the military or for TV broadcast, Sierra Pettengill's curious essay film surveys the town – its roots tracing back to slavery (Riotsville is housed on Fort Belvoir, named after a plantation) – and details how a simulated riot works. The actors are soldiers dressed in civilian clothing, yet their anger as they shout at the police (their soldier colleagues) or resist arrest is palpable. How much are these young men – many of whom, the film's narrator reminds us, will have served in Vietnam – really acting? Watching the fictional riots, you often forget this is all taking place in what looks like a crudely made Western set. And then there is the chilling sound of laughter and applause as the camera pans round to row upon row of army bigwigs sitting in a stand and watching as a man, held back by two policemen, cries that they are breaking his arm.

*Riotsville, USA* is a conceptual adventure with much in common with *All Light, Everywhere*, Theo Anthony's recent exploration of camera technologies, in that rather than focusing on the more obvious subject (the communities affected), it turns its gaze on law enforcement and shows how film has had a part to play in the history of suppression. But Pettengill's film is also more than just a shocking study of these fake towns – it is a portrait of a nation at a crucial turning point. Surveying the National Advisory Commission on Civil Disorders – widely known as the Kerner Commission, set up by President Lyndon Johnson in 1968 to investigate the 'time of violence and tragedy' – the film shows both the establishment and ordinary people questioning the causes of the riots and how to respond. Two years after the murder of George Floyd and the largest racial justice protests in the United States since the Civil Rights movement, Pettengill's film acts as a timely reminder that the militarisation of the police force was a deliberate choice – and not the one recommended by the Commission, which resolutely concluded: 'Our nation is moving towards two separate societies. One black, one white, separate and unequal.'

Sunday 8 May, 3pm

# The Dust of Modern Life (Pa Va Hêng)

Dir. Franziska von Stenglin

Germany / France, 2021

81 min.

Sedang / Vietnamese with English subtitles

UK PREMIERE

+ Q&A with director Franziska von Stenglin

Each year, Liêm and his friends leave their homes in the Highlands of Vietnam to embrace the forest, aiming to maintain the ancient traditions passed down to them by their forebears. However, both these traditions and the forest itself are slowly disappearing – and rather than the monkeys and wild game hunted by their ancestors, the young men instead trap and eat rats, frogs and tadpoles.

Modernisation skirts the edges of Franziska von Stenglin's debut feature, which juxtaposes the men's smartphones with the hunter-gatherer traditions handed down through generations.

Shooting on 16mm, cinematographer Lucie Baudinaud recalls the traditions of early ethnographic cinema – but *The Dust of Modern Life* ultimately unfolds as a fever dream, exploring the unusual relationships between the travellers as they journey deep into nature.



Franziska von Stenglin's first feature-length film starts with the same principle that guides most ethnographic cinema: to register realities in risk of disappearing. However, that which *The Dust of Modern Life* accompanies is already a reenactment.

Liêm, the protagonist, is a member of the Sedang ethnic minority, one of more than five dozen in Vietnam. Every year, he leaves his village in the Central Highlands to go into the jungle for a few days with other young villagers attempting to reconnect with their ancestors' form of living and the landscape that used to be their home. Notions of legacy and intergenerational continuity are key in the film.

The group lives off what they can hunt, immersed in the flora and fauna whose existence is also endangered: Vietnam's biodiversity is threatened by population increases and the demand for resources from national and international markets. The disappearance of human forms of living is only an echo of the ecocide taking place. Von Stenglin transmits some of the secrets of the jungle's enchanted terrain to us. Yet these territories remain for the most part untranslated, like the words spoken by an old villager during the village feast.

In fact, *The Dust of Modern Life* is structured around different types of deferral and fictionalisation. Von Stenglin lets the viewer know more about the Sedang men's expedition through Liêm's conversations with his own family, in the same way that news from life in the country's metropolis – or from further away, in the US – reaches the village through other people's voices, whether villagers or government officials.

This filtered apprehension of reality is at the core of the film, as the recurring low-angle shots of the village loudspeaker on top of a utility pole remind us. That apparatus is part of the old radio system installed during the mid-20th century and still working to this day. It continues to be used by the government, led by the Communist Party of Vietnam, to disseminate propaganda and bureaucratic information to the most remote regions, playing both a practical and a symbolic role.

The disembodied voice coming from the loudspeaker, permeates the villagers' hard days. It signals the coexistence of different realities and temporalities in present-day Vietnam: wartime and the present, the rapidly changing cities and the mysterious enclosed jungle, the urban buying habits and the poverty of rural areas. The villagers' day-to-day lives are punctuated by spectres of other dimensions, while the camera tries to focus on their daily rhythms, working rituals, family dynamics – their existence in connection with the setting.

In one of *The Dust of Modern Life*'s most resonant scenes, Liêm's family has dinner in front of a small TV set showing a war propaganda film, teaching guerrilla techniques and encouraging the peasants how to resist the US invasion by resorting to local materials – a connection that reverberates in the Sedang men's departure to the jungle, filled with warlike echoes. Von Stenglin is interested in learning through observation, in following the possible associations between humans and nature at a communal and convivial level, an association continuously disturbed in Vietnam by colonialism, war, the centralised state and so-called progress.

*Raquel Morais is a PhD researcher*

Sunday 8 May, 5pm

# Myanmar Diaries

Dir. The Myanmar Film Collective  
Myanmar, 2022  
70 min.  
Burmese with English subtitles

**UK THEATRICAL PREMIERE**  
+ Q&A with members of the Myanmar  
Film Collective

*Myanmar Diaries* documents life in the country after the violent military coup of February 2021. Using a collage of forms and genres, from harrowing smartphone footage to haunting ghost stories, the anonymous Myanmar Film Collective combines short films and powerful investigative journalism into a stirring and visceral testimony to the power of cinema as collective action.

The camera is a weapon often used by both sides in any political struggle – and so it is here. Scenes of citizens being forcefully removed are juxtaposed with struggles of resistance in everyday life, and we’re asked to question the visibility of a camera lens in its presence and in its absence. For oppressive regimes to succeed, they must conduct their crimes unseen. The Myanmar Film Collective understands this, bravely laying bare the horrifying levels of violence, injustice and murder in the country. Ongoing refrains, unheard pleas and brutality documentation conjure as a way to directly confront the spectator, and the global community as whole – and ask us to do more.



In Yangon, Myanmar, an older woman squares up to a convoy of military trucks. She's ready to fight, dressed in civilian clothing: blue jeans, sneakers, standard-issue medical mask pulled up over her nose. 'We are unarmed and unafraid,' she says, jabbing her finger in the direction of the soldiers. 'You're the same age as my children! Think about your futures!' She tells them her own age: 67 years old. The woman may stand alone, but she speaks on behalf of her community. 'We are unafraid.'

The scene, captured via camera phone, is a key moment in *Myanmar Diaries*, a protest film by the Myanmar Film Collective that comprises phone footage from citizen journalists woven together with short fictionalised vignettes. Stories about a pregnant teenage girl whose lover is headed for the jungle and a widower who takes his own life sit next to vérité footage of unrest on the streets. The resulting hybrid film is a document of pain and act of resistance that records the aftermath of the military coup d'état led by General Min Aung Hlaing that took place in Myanmar on February 1 2021, one year into the COVID-19 pandemic. In solidarity with the Burmese filmmakers who created the footage, its European co-producers refuse to be credited.

The Burmese have endured cycles of violence under various military dictatorships, from the post-independence coup in 1962 to the coup that followed the 8888 Uprising of August 1988. *Myanmar Diaries* depicts the fresh reign of terror inflicted by the Burmese military – the Tatmadaw – after they deposed the democratically elected state counsellor Aung San Suu Kyi and seized control of the region in early 2021.

Footage filmed from the passenger seat of a car glides past the convoy; a tannoy announces that all 'gathering' is 'forbidden'. In gathering together this material, the Myanmar Film Collective offers a challenge to the junta. Each anonymous, individual moment of bravery they depict forms part of a larger movement of civil disobedience; the Collective uses the recurring image of a colony of ants to emphasise the idea of a swarm.

The word 'communality', as the Merriam-Webster dictionary Defines it, refers to 'a feeling of group solidarity'. That feeling is built through the banging of pots and pans that call attention to violence; a close-up of bloodied hands that show how that violence stains; a black plastic bag wrapped around the head of a protester, temporarily blinded, silenced and suffocating.

But behind the protestor, the demands of the Collective are made clear. **RELEASE OUR STUDENTS. WE WANT JUSTICE. CIVIL DISOBEDIENCE MOVEMENT.** The protestor tears a hole in the bag and peers out of it.

*Simran Hans is a film critic*

Sunday 8 May, 7pm

# My Two Voices (Mis dos voces)

Dir. Lina Rodríguez

Canada, 2022

68 min.

Spanish / English with English subtitles

UK PREMIERE

+ Q&A with director Lina Rodríguez

Colombian–Canadian filmmaker Lina Rodríguez poetically and empathetically explores the migrant experience through the stories of three Latin American women – Ana, Claudia and Marinela – who have emigrated to Canada for different reasons. As each woman recounts the story of how she came to leave her home in Latin America, the camera focuses on her daily domestic tasks, forming a fragmented picture of her exterior and interior life.

Different though their stories are, the three women have much in common. Motherhood, identity and domestic violence are recurring elements in their lives. So, too, are the links between identity and language, the two voices of the title referring to their Spanish mother tongue and the English they've adopted in Canada. As it progresses, *My Two Voices* reveals more of the women's lives and personalities, gradually forming intimate family portraits in the closing moments. The result is an act of quiet resistance against reductive and stereotypical presentations of both the migrant experience and survivors of domestic abuse.



‘It’s difficult to immigrate,’ says one of the women in Lina Rodríguez’s *My Two Voices*. ‘You leave everything: your food, your essence, your culture, your people, your language.’

While not explicitly autobiographical, the third feature from the Bogota-born, Toronto-based filmmaker feels like a very personal project, delving deep into the experiences of three women – Ana, Claudia, and Marinela – who, like the filmmaker, migrated from Latin America to Canada. Speaking candidly and lucidly over the film’s course, they describe navigating an array of difficult experiences: isolation and cultural dislocation, legal and language-related struggles, workplace discrimination and domestic violence. ‘We all struggle when we come here,’ the woman adds.

As the women speak, Rodríguez does not show their faces – revealing her subjects only at the coda of her film. Instead, shooting on 16mm in constant close-up, she has cinematographer Alejandro Coronado delicately track their hands as they complete various tasks: cutting hair, scrubbing dishes, weaving a pendant, driving a car. As well as blending the women’s stories together and turning their individual voices into what the filmmaker has referred to as ‘a choir’ of collective testimony, this stylistic choice also has another effect: it shows how the women move through the world. Touch and gesture become non-verbal forms of language, revealing, through the heightened tactility of each selective perspective, the women’s physicality as well as their personalities – their presence.

In between these shots, Rodríguez captures off-kilter, abstracted perspectives of unidentifiable landscapes, or has Coronado scan over the various objects (paintings, jewellery, children’s toys, other handcrafted goods and trinkets) that adorn the women’s homes. These shots give the viewer an imperfect, slightly off-centre sense of colour, texture and place that is designed, the filmmaker has noted, to mirror the disorientating experience of migration: leaving home for an unfamiliar culture and environment.

This sense of dislocation seems to be key to Rodríguez’s project. The film’s title refers to the sense of in-betweenness that comes from being split, both literally and psychically, across two continents, two climates, two cultures and two languages. ‘A part of ourselves always stays there,’ says one of the women, explaining the distance she feels from her home but also how speaking Spanish keeps her and her children connected, tethering not just her to ‘the motherland’ but future generations too.

As a receptacle for the everyday discomforts, frustrations and resentments that can constitute the immigrant experience, *My Two Voices* could be bleak. However, instead, it is also warm and empowering, marked by the sense of rejuvenation and restoration that can come from putting thoughts into words and sharing a story with a receptive listener. Rodríguez’s three subjects have a well of stories to share, and through the attentive use of style and structure, the director constructs a vessel for these narratives to be received, processed and artfully represented. *My Two Voices* is a rare sort of thing: a formalist film with a heartfelt, human centre.

*Matt Turner is a writer and film programmer*

Monday 9 May, 8pm

# For Shorts

*Mangrove School (Leitura do Mangue)*

Dirs. Filipa César & Sónia Vaz Borges

Portugal / Germany / France, 2022

35 min.

Portuguese with English subtitles

This collaboration between Filipa César, an artist and filmmaker, and Sónia Vaz Borges, a militant interdisciplinary historian, traces the ambitious educational movement that emerged during Guinea-Bissau's struggle for independence from Portugal in the 1960s and '70s. The pair revisit the legacies of the nomadic guerrilla schools of resistance conceived by rebel leader Amílcar Cabral, which became a long-lasting symbol of anti-colonial action. An investigation of the past and a call to future action, *Mangrove School* is a fascinating testimony to the vitality of collective resilience.

*Nazarbazi*

Dir. Maryam Tafakory

Iran / United Kingdom, 2022

19 min.

Farsi & English intertitles

Maryam Tafakory's latest work investigates the long-forbidden direct representations of love and desire in Iranian cinema following the revolution in 1979 and its effects on Iranian artists' creative processes ever since. Taking the form of a lyrical found-footage collage, *Nazarbazi* explores the creative power of abstraction and imagination to suggest intimacy without explicit portrayal, and serves as a powerful reminder of the universality, subsistence and repercussions of diverse forms of censorship across cultures.

*Atmospheric Pressure*

Dir. Peter Treherne

United Kingdom, 2022

39 min.

No dialogue

Peter Treherne's work is an immersive journey through the fluctuations of climate and nature in an English farm. The camera lingers on a sombre landscape where living creatures stiffly coexist and interfere with their environment.

Departing from anthropocentric scrutiny, the air gets heavy as a storm approaches, and the living beings start to disappear. Treherne's remarkably dense visual language and sound design combine to create a highly sensorial experience, highlighting topical intersections between our exploitation of the environment and our vulnerability towards it.

UK PREMIERES

+ Q&A with directors Filipa César, Maryam Tafakory and Peter Treherne



*Mangrove School (Leitura do Mangue)*



*Nazarbazi*



*Atmospheric Pressure*

These three shorts explore boundaries and dynamic frictions as they seek to locate, variously, free space for minds and bodies outside colonial power; symbolic conduits for touching and being touched; and the merging point of human endeavour and intentionality with nature's wild forces.

In the absence of dense jungle, the mangrove swamp became a place of refuge for armed rebels in Guinea-Bissau as they struggled for independence from their Portuguese colonisers in the 1960s and '70s. Schools, moved weekly to avoid bombings, were set up by liberation struggle leader and revolutionary theoretician Amílcar Cabral as a way to improve literacy and help his people break free from oppression. In *Mangrove School (Leitura do Mangue)*, Filipa César and Sónia Vaz Borges immerse us through fable-like reenactment in the insurgents' clandestine, watery world of the mangroves, where green fronds are woven into baskets, submerged fighters quietly reappear, and students with workbooks open on branches calculate mathematical sums about hand-grenade distribution.

'When they banned touch, we screamed,' proclaim lines of poetry in Maryam Tafakory's *Nazarbazi*. The found-footage collage is imbued with the sense that what is forbidden or repressed is only heightened in obsessive intensity, and that overflowing expectation always finds an outlet. After the Iranian Revolution in Iran in 1979, physical contact between men and women was forbidden in cinema. Directors sought other ways to suggest the crackle of sexual tension and intimacy, chiefly through gazes meeting (the film's title, in Farsi, means 'the play of glances'). Tafakory brings together moments of touching without touching from Iranian films made from 1982 to 2010 in a cascading delirium that holds bittersweet resonance during a pandemic era of regulated social distancing as a public health measure.

A torrential storm builds and lashes a dairy farm in South East England in Peter Treherne's *Atmospheric Pressure*. The film shows the limits of human control over both agriculture and cinematic creation, as the elemental powers of nature and the unorchestrated movements of animals take over. Shot in pristine black-and-white, industrial milking machinery, cloud formations, lightning forks and a dark-shaped throng of cattle clamouring in a shed become forceful elements of artistic contemplation and collaboration, charged with the heightened drama of the moment. A meteorologist, with his own equipment for use in the field, goes about measuring the weather event, reading the unusual state of our atmosphere in a time of tumult and crisis.

*Carmen Gray is a journalist, film programmer and critic*

Tuesday 10 May, 8.15pm

# This House (CETTE MAISON)

Dir. Miryam Charles

Canada, 2022

75 min.

French / Haitian with English subtitles

UK PREMIERE

+ Q&A with director Miryam Charles

Tessa was born in Stamford, Connecticut in 1994. She died suddenly in Bridgeport, Connecticut in 2008, aged just 14. And she was the cousin of Canadian filmmaker Miryam Charles, whose debut feature investigates Tessa's death in the form of an imaginary dialogue with a young girl who can no longer speak for herself.

Produced by Québécois unit Embuscade Films (*Archipelago*, *FoR21*), *This House* seamlessly navigates through time and place – from Tessa's family's origins in Haiti via their relocation to Connecticut to a future cut tragically short in mysterious circumstances. Shot on 16mm and enigmatically narrated by Florence Blain Mbaye, this oneiric feature captures fragments and traces of what remains unexplained ten years – serving as a space for mourning, self-expression and collective remembrance.



‘An impossible story.’

Three words open Miryam Charles’s debut feature-length work – three words that are repeated again and again in an attempt at (self-)persuasion. The Québécois filmmaker, who has garnered attention in recent years through her short-form works, takes as a backdrop for *This House (Cette Maison)* the sudden passing in Bridgeport, Connecticut of 14-year-old Terra Alexis Wallace – Charles’s cousin.

Just as her film is centred on an (f)act impossible to conceive – reports suggest that Wallace suffered extreme violence and physical pain – so Charles imagines an equally impossible apparatus to help shape it: the fabrication of a dialogue between Wallace and her inconsolable mother, ten years after her passing:

*What we propose / Invented stories, but not so far from reality /  
An announcement of things to come / We’ll establish the possibility of a fluid  
journey through time and space / In Haiti, the United States and Quebec.*

Charles conceptualises the encounter both as spoken words, as monologues and conversations, and as a visual assemblage, as installations and reconstitutions. Remarkably, Charles’s *mise-en-scène* is figurative and literal, with both imagined encounters and factual recollections presented on a physical stage with a rudimentary yet meticulous set design. In doing so, Charles creates a palpable space to accommodate memories and recollections, reconstitutions and, eventually, grief and collective therapy.

Despite its physicality, this constructed space remains on the spectrum of the prospective, nurturing the viewer’s emotional responses to a mother’s unjustifiable loss of her child. In doing so, Charles cultivates the mystery within this dispositive – pasts, presents and futures are constantly intertwined with imagination, fantasy and remembrance – while also imagining a purpose-built dispositive of the mystery. The filmmaker explores physicality in all its complexity: through 16mm and Super 16mm film rolls; through Schelby Jean-Baptiste’s admirable incarnation of Wallace; and through the narrator, embodied by artist Florence Blain Mbaye (who also gave voice to the St Lawrence river in Félix Dufour-Laperrière’s *Archipelago (FoR21)*, also produced by Embuscade Films). The narration reveals the evocative force of speech, both in its presence and absence, as it is deemed to disappear in the most unbearable moment of the death of one’s own child.

Charles’ tactful interplay between the private and the public, the confidential and the communal, in her exploration of a family event instigates both respectful distance and intimate compassion. As the viewer is invited to explore Wallace’s mother’s secret garden, sentiments of intrusion and care emerge and conflict, yet these sentiments eventually make the viewer reflect on the therapeutic virtue of collective remembrance as a way to address trauma. While Wallace inhabits each frame and sound of the film, Charles evokes an unflagging search for understanding, and for the meaning of an indescribably barbarous act – an act that requires investigation despite the knowledge that no satisfying answer can be found.

Wednesday 11 May, 8.15pm

# Brotherhood

Dir. Francesco Montagner

Czech Republic / Italy, 2021

97 min.

Bosnian with English subtitles

UK PREMIERE

+ Q&A with director Francesco Montagner

Presented with the support of the  
Italian Cultural Institute



Jabir, Usama and Useir live a life of manual labour and daily prayer in the Bosnian countryside. The three brothers are either too young to remember the Bosnian War or weren't born when it raged, but the conflict still casts a shadow. All they have are the words of their father, ghost stories of forest-dwelling soldiers and heroic tales of the Mujahadeen battling Serbs. But soon, two of the brothers begin to question their father's teachings and dream of a better life.

Winner of the Golden Leopard Award in the Cineasti del Presente ('Filmmakers of the Present') section of the Locarno International Film Festival, Francesco Montagner's second feature addresses the cultural bogeyman of radical Islam by carefully exploring how surroundings play pivotal roles in the lives of young men growing into adulthood. The trust and respect Montagner earned from Salafist groups lends *Brotherhood* the intimacy it requires to explore the brothers' interior lives as they come of age and question the wisdom of the adults around them.



In 2015, prompted by a news report, Czech-based Italian director Francesco Montagner decided to visit central Bosnia with the hopes of making a documentary about a radical Salafi preacher. Ibrahim Delic had been accused of delivering sermons in Syria, presumably in support of ISIS, and received a 23-month prison sentence. Not long after, Montagner realised that his reason to stay in Gornja Bočinja – population: 24 – was not the Imam but his three sons, living in the absence of the father. Shot over five years, *Brotherhood* watches attentively as they grow up and grow apart, while an observational aesthetic intertwines displacement with intimacy.

Despite the age gap between them, Jabir, Usama and Useir form an ecosystem of filial bearing. And like their father's herds of sheep, they roam in need of care while also rejecting it. In their idyllic Bosnian setting, the boys sustain a whole universe in both harmony and entropy as if the world conforms to their heterogeneous unity. In the closely entangled chronotope, village life expands and compresses in meditative long takes that couple humans with animals or nature. Just as the tree branches never obscure the picturesque landscapes they enclose, framing the brothers together reflects and refracts their individualities as experienced by association. However, life is not without tensions. The film cuts open scenes of vulnerability: we see Jabir hacking off trees in the middle of the forest, letting violence and susceptibility collide.

Following a laid-out path and diverging from it are both forms of engagement with destiny – and in *Brotherhood*, free will functions as a springboard for self-reflection. Between fate and choice, the film plants hints in the most delicate of places, such as Useir's primary school lessons. In a full classroom, the teacher weaves out the epistemic value of sentences by asking questions and follow-ups: 'What is a sentence? Why do we need it? To understand each other.' And yet emotional articulation is frowned upon in a hypermasculine setting, which is why the subtle presence of other spaces – such as phone screens, with their selfie cameras, games and social media feeds – acts as a surrogate for a life beyond one's known boundaries.

But *Brotherhood* doesn't trap its characters. On the contrary: the recurrent use of wide shots opens up the possibility of togetherness. As much as the camera observes and records, it also allows the brothers to establish a newfound connection as a collective protagonist.

*Savina Petkova is an academic*

Thursday 12 May, 8.30pm  
Closing Night:

# When There Is No More Music to Write, and Other Roman Stories

Dir. Éric Baudelaire  
France / Italy, 2022  
61 min.  
English intertitles

UK PREMIERE  
+ Q&A with director Éric Baudelaire

Presented in partnership with Spike Island  
**Spike Island**

The latest work from Franco-American artist and filmmaker Éric Baudelaire (*Un film dramatique*, FoR2o) is a multi-segmented audio-visual project, alternatively exploring the Red Brigades' plans to kidnap former Italian prime minister Aldo Moro; Michelangelo Antonioni's takes on the American desert; and avant-garde composer Alvin Curran's practice amid the political turmoil of Rome in the 1960s and '70s, when Curran relocated to the city.

*When There is No More Music to Write, and other Roman Stories* is fabricated from a variety of materials and sources, exploring the process of creation as a radical act of resistance amid political instability. Pairing new archives from Curran's collection with sound extracts, Baudelaire explores the composer's relationship to Rome and the circumstances that led to the foundation of Musica Elettronica Viva, his underground improvisation group. Collectively and harmoniously the different segments contribute to question the nature of authorship while considering to what extent acts of creation are responses to the societal realities from which they emerge.



#### Four Flat Tires

*What I hear, however, is enough to imagine.*

*No, it is not enough.*

*Time is suspended, incalculable.*

Making the past the present-future. Making the present historical, yet intimately.

Transforming everything political into the ultimate daily life. Rendering daily life as ultimately and urgently political.

Through listening, field recording, choosing, framing and reframing, selecting, editing, pausing, juxtaposing and recomposing, kin cooperating, Éric Baudelaire transmutes cinema into a new form: familiar, and pensive. Organic, and collective. Alive, and lively.

‘Whether it is one or three films is entirely open. I think it can easily be both at the same time.’ (Éric Baudelaire)

*When There Is No More Music to Write, and Other Roman Stories* doesn’t tell us anything but the iridescent history of forms of experimenting and how they always are transformative and permanently active, ahead and above imaginaries. Invisible yet perceptible, such forms dissolve, explode, activate and trigger glimpses of other and always-possible worlds.

#### A Lost Score

(with music from *Zabriskie Point/Love Scene*, Musica Elettronica Viva, 1968, with images from Michelangelo Antonioni’s *Zabriskie Point*, 1970)

*When There Is No More Music to Write* is a film on music, on poetry and on cinema. On time, on layers of time, on unexpected synchronisms, on resistance, on hope. ‘It’s almost impossible for me to imagine a world without some forms of resistance. [...] Resistance will never go away. It is, in fact, quite naturally part of human nature.’ (Alvin Curran)

Indeed, it is a film on marginalities and glimpses colliding and becoming waves and trembles.

By embedding waves and trembles, *When There Is No More Music to Write, and Other Roman Stories* calls for attunement and urges to action.

#### When There Is No More Music to Write

*I have never felt so... There is a beautiful word in Italian, ‘spaesato’, which means ‘out of my element’, really, ‘out of my country’, ‘out of any point of reference’.*

*[...] and then suddenly a music would begin. Just spontaneously, without a word.*

*[...] Everything is possible today, Everything, absolutely everything.*

*And this is why composing today is hell. It’s pure hell because suddenly, we arrived, not at the end of history, but at the beginning of history, where everything is possible and this is freaking hell.*

*[...] – can you imagine a world without music? – it’s unimaginable. It’s not about just feeling good. It’s about also that transport system, that imaginary invisible transport system that can take us to places that we have never been before.*

# Radio alHara راديو الحارة

FRAMES of REPRESENTATION 2022 welcomes back Bethlehem-based online station Radio alHara راديو الحارة for their second visit to the ICA following their appearance at FoR21 in November. The collective will be establishing themselves in the ICA Studio for the eight days of the festival, curating and producing a live daily online show shaped as a direct response to the festival's thematic focus of communality and the soundscapes of works on the programme. Their festival-long presence at the ICA will serve as a space for experimentation and encounters with peers and audiences alike notably through open rehearsals.

Initiated during the first lockdown in 2020, Radio alHara راديو الحارة was founded by Elias and Yousef Anastas, Saeed Abu-Jaber, Ibrahim Owais, Mothanna Hussein and Yazan Khalili to provide an online home for artists who had been suddenly deprived of physical spaces – and rapidly became a reference for music discoveries around the world. The Bethlehem-based station places the community at its core, presenting the listening experience as unique and peculiar to each moment. Shows are broadcast once and not archived, a practice that reflects on and symbolises the absence of traces from recent Palestinian history – precluded and shattered by continuous war. Radio alHara راديو الحارة denounces ‘the asymmetric relationship between those who give orders and those who must obey, [which] is always demonstrated by who controls access to the soundscape’.

Radio alHara راديو الحارة will also be curating the following performances, DJ sets and masterclasses during FoR22:

Thursday 5 May

10.30pm

Opening Night Performance:

Radio alHara راديو الحارة × Recordat



Radio alHara راديو الحارة and the Recordat collective of sound artists team up to curate a series of live performances celebrating the opening night of FRAMES of REPRESENTATION 2022 in the ICA Theatre. There'll be sets from Ross Alexander, and a performance from the Sonic Liberation Front's Dirar Kalash, who returns for a masterclass one week later.

Thursday 12 May

6.30pm

Masterclass & Performance:

Dirar Kalash on Sound



Sound artist, musician, Sonic Liberation Front founder and Radio alHara راديو الحارة member Dirar Kalash delivers a special masterclass on sound and image. Kalash will reflect on notions of unity and resistance through sound practices while addressing the inherently ephemeral and subjective nature of listening – and will follow his masterclass with an intimate live performance and communal listening session in the ICA Cinema.

The Sonic Liberation Front was established as an act of resistance by a collective of sound artists who recorded the sound of protests in Palestinian streets, aiming to unite and support the people of Palestine. The initiative received international attention on 21 May 2021, while Palestinians were suffering from violence and attacks, when Radio alHara and the Sonic Liberation Front turned off their radio transmissions for 24 hours as a way to collectively reflect on the role and presence of sound in uniting against oppressors.

10.15pm

Closing Night Party:

DJ sets curated by Radio alHara راديو الحارة

Friday 6 May, 6.15pm

Workshop: Latin American Realities with Eduardo Crespo & Lina Rodríguez



Eduardo Crespo (*The Delights*) and Lina Rodríguez (*My Two Voices*) join us for a wide-ranging workshop exploring contemporary Latin American avant-garde cinema. The pair will consider and contextualise the region's prolific arts scene – reflecting on the resurgent methodologies of a Latin American cinema grounded in radical experimentation, the exploration of form and political militancy, and drawing on the work of a new generation of directors. Crespo and Rodríguez will also discuss their individual practices, supported by excerpts from their previous works, and consider how it sits the wider scope of Latin America experimental filmmaking practices during these turbulent political times.

Monday 9 May, 6.15pm

Workshop: Field of Vision & the Moving Image



Charlotte Cook, Co-Creator and Executive Producer of Field of Vision, and Sierra Pettengill, director of *Riotville, USA*, join us to discuss the nature of their work, which explores contemporary global issues through innovative cinematic languages while embracing different modes of storytelling.

Charlotte Cook is the co-founder of Field of Vision, a filmmaker-driven unit that commissions, creates and supports nonfiction works on developing and ongoing stories around the globe. Founded in 2016 and a division of First Look Institute, an independent non-profit championing investigative journalism, Field of Vision has established itself as one of the most influential production units working today.

Sierra Pettengill is a Brooklyn-based filmmaker and archivist who has directed three features: *Town Hall* (co-directed with Jamila Wignot); *The Reagan Show* (co-directed with Pacho Velez), her first all-archival feature; and *Riotville, USA*, which receives its UK premiere at FoR22.

Wednesday 11 May, 6.15pm

Artist talk: Éric Baudelaire



Two years after premiering *Un film dramatique* at FRAMES of REPRESENTATION in 2020, acclaimed Franco-American visual artist and filmmaker Éric Baudelaire is back this year to close FoR22 with *When There Is No More Music to Write, and Other Roman Stories*. Ahead of the UK premiere, Baudelaire joins us to discuss everything from his early work as a photographer to his current practice in film and the visual arts.

Winner of the Marcel Duchamp Prize in 2019, Éric Baudelaire has previously presented installations and exhibitions at, among others, the Whitney Museum of American Art, the Centre Pompidou and Beirut Art Centre, and his film works have featured at numerous international festivals. His multidisciplinary research-based practice investigates what constitutes information and considers how the construction of varied sources of material shapes and manipulates our realities. Engaged and often political, Baudelaire presents and questions the contradictions that are inherent to our society, encouraging us to engage and reflect on notions of authenticity and truth.

## FoR22 Team

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*Production Manager*  
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The ICA's annual festival of the 'cinema of the real' returns for its seventh edition on the theme of *Communitality*.



[ica.art/FoR22](http://ica.art/FoR22)  
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