

MICHAELIS
GALLERIES

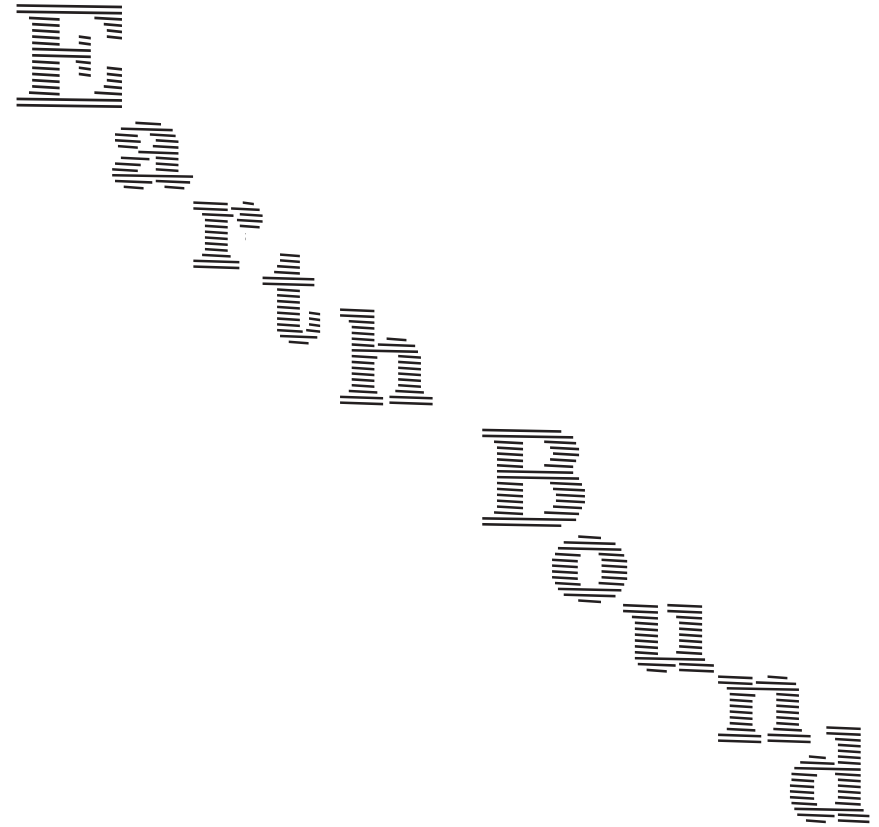

Film
Series

Earth
Bound

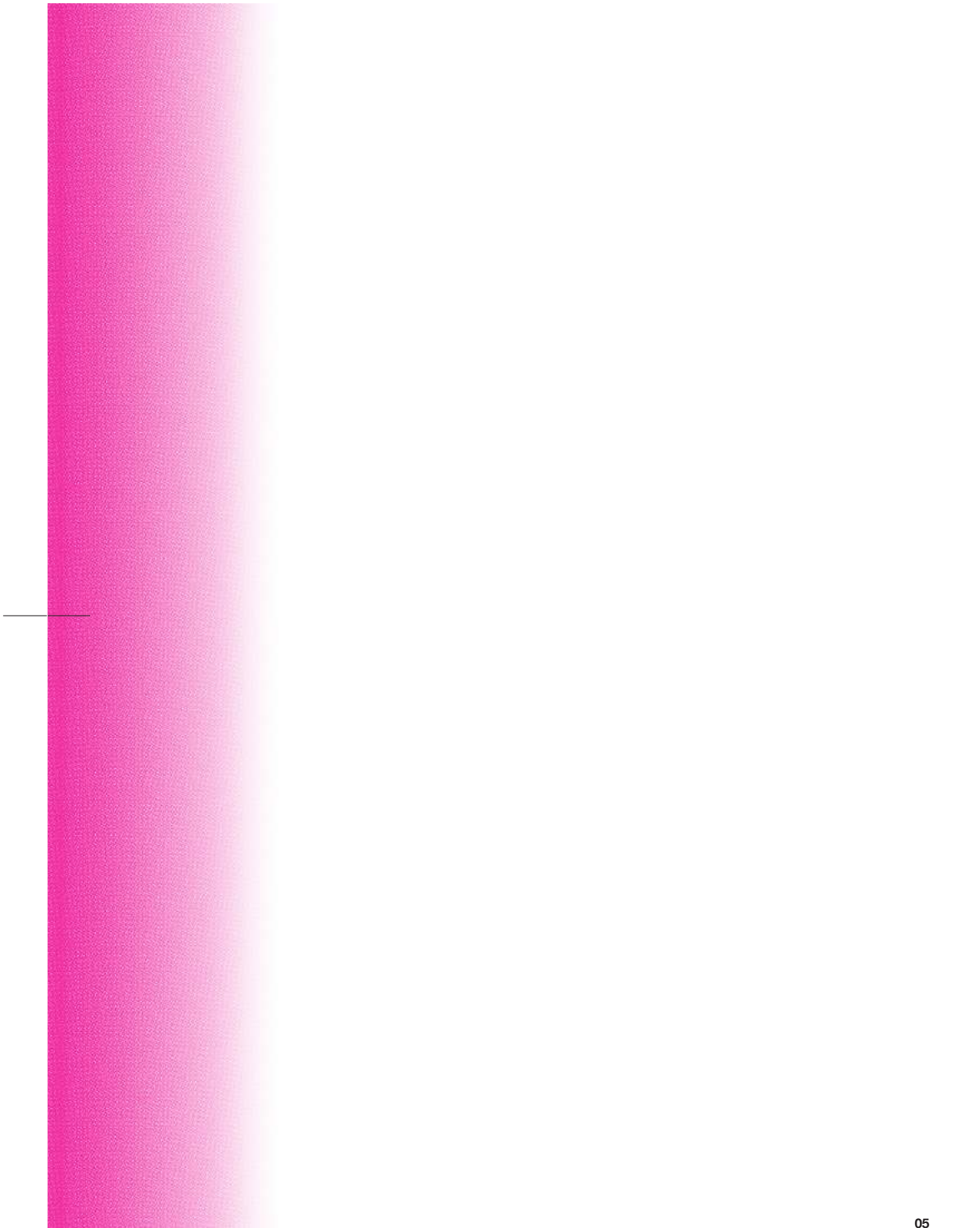
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ethical disturbance and critique vital and aesthetic questions in a manner that brings ethical relatedness to the fore. The series demands engagement with ontological questions of being and teleological questions of where humanity should be going in our relationship to the planet and consider the contemporary situation as we ourselves are involved in it. In presenting various possibilities and perspective the series avoids over identification with any strict 'moralism' and initiates exploration beyond the tired liberal mores of political correctness, pity and empathy.

As the first iteration in an explorative proposal that scans the possibilities of our earth "boundedness" the film series raises questions of our modes of existence by returning us to our past, current and future modes of being these include to allusions to humanization, liberation and freedom. The desire for a clean slate, to colonise space in order to escape from the earth we have made and to start over 'elsewhere', is a collective fantasy that is positioned to deal with the artificial boundaries that we encounter in our psychological and physical human interactions, and our even more increasingly estranged connection to nature and animals. Thematically, the ambiguity and complexity, of the human condition is explored through a concern with the ugly, the grotesque, the brutal, and the absurd to reveal some artistic recognition and reactions the indicators of a society in epochal change.



Earth
Bounded





Josh Tanner
The Landing
2013
USA
17'46"

Edward returns to the rural American farm of his childhood on a desperate mission to unearth a secret buried for over 50 years. Shovel in hand; he is ready to exhume the horrifying truth of what landed in the summer of 1960. As Edward digs, his mind drifts back to the fateful night when he and his father witnessed a UFO crash-land in the distant fields of the farm. Moments after the event, ten-year-old Edward is ordered inside while his father investigates the scene armed with a shotgun. When Edward accidentally sees his father brutally dragging a living form back from the crash-site and into the barn, his curiosity is piqued. Edward eventually works up the courage to sneak into the barn and see the alien, but the confrontation is more shocking than he could have imagined. Edward finally sees his father for who he really is; a cold and distant man who is plagued with regret for not having fought for his country in World War II. Now, at the height of the Cold War, his father has found a way to redeem himself.

In 2008, at the age of 20, **Josh** joined Brisbane based Perception Pictures and went on to direct the short films *Embrace* (2009), *Deliberation* (2010), and *The Foal* (2010), which collectively screened at 50+ film festivals worldwide including Palm Springs, Brooklyn, Newport Beach and Whistler Film Festivals. After a three-year stint directing and editing commercial and documentary work, Josh co-wrote and directed *The Landing* (2013).

Final Frontier

The escape to space is the very height of compensatory fantasies that abdicate our responsibility to the earth system. If anything at all that the films in the last set of the series tells us is that we are earth bound. Our collective return to earth is a traumatic one, and as Bruno Latour in succinctly points out that “for the human race there is no space anymore, at least no durable occupation of outer space. That is, there is no way to escape from the earth. “There is no longer any frontier, no escape route except back to earth, the direction is not forward but inward, back to home”.⁷ There might not be a world to save or to win, but there is a humanity to be shaped and reshaped, freely and always in partial and provisional ways that can begin intending the world it shapes.⁸

- 7 Bruno Latour. 2015. Telling friends from foes in the time of the Anthropocene Bruno Latour Chapter for a book edited by Christophe Bonneuil, Clive Hamilton & Francois Gemenne. First written for the conference “Thinking the Anthropocene Paris, 14-15 November 2013, EHESS- Centre Koyre, Sciences Po
- 8 Jedediah Purdy. 2015. Anthropocene Fever: Should we be suspicious of the Anthropocene. Online, Avial: www.aeon.co/magazine/science/should-we-be-suspicious-of-the-anthropocene/

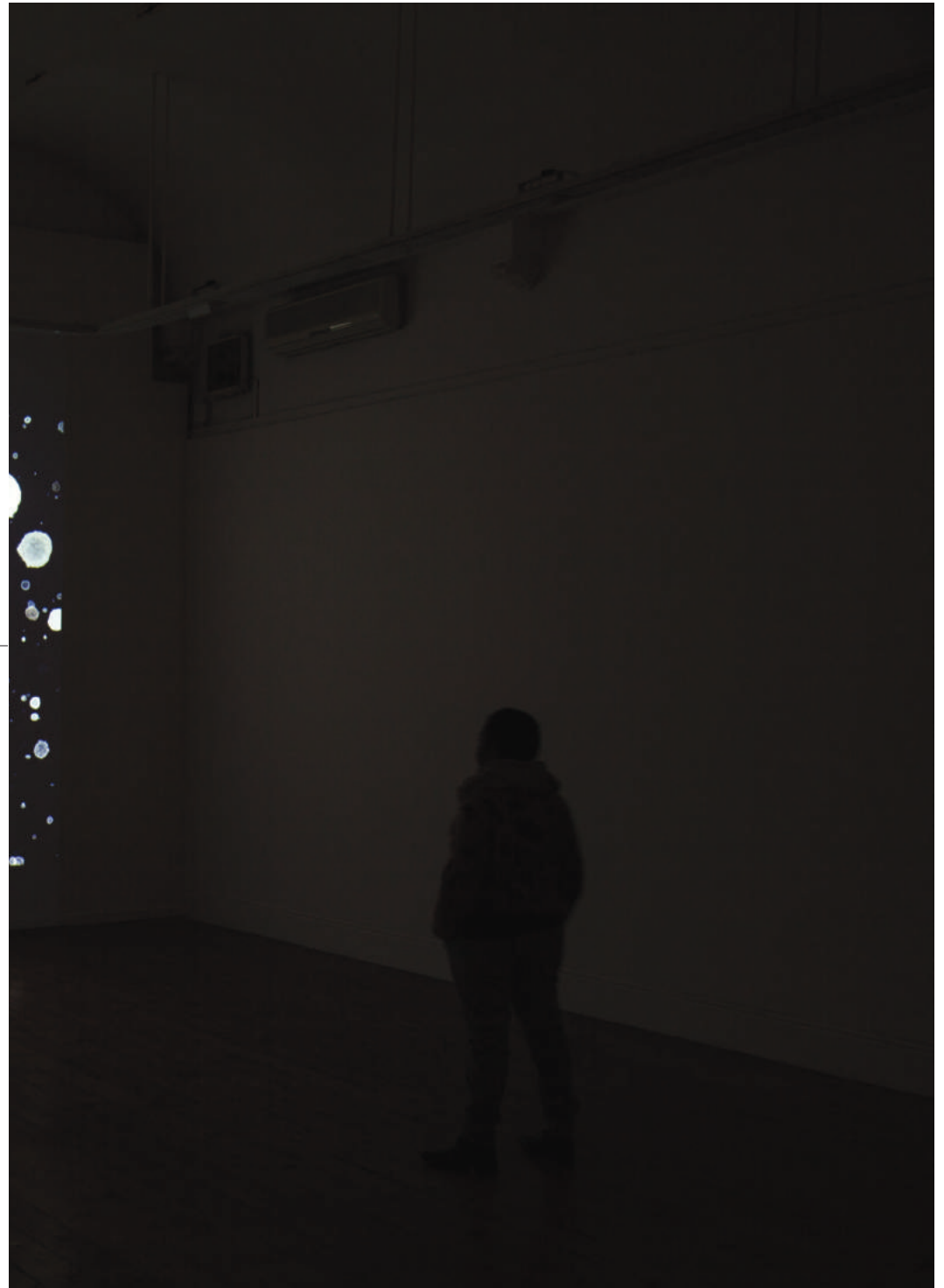


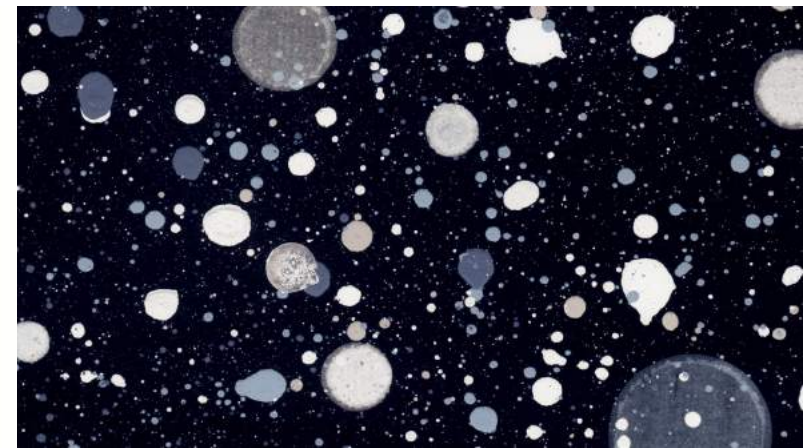
Frances Bodomo
Afronauts
2014
Ghana/USA
14'00"

Frances Bodomo is an award-winning Ghanaian filmmaker & one of the 25 New Faces of Independent Film. She grew up in Ghana, Norway, California, and Hong Kong before moving to New York to study film at Columbia University (BA) and NYU's Tisch School of the Arts (MFA).

Her first short film, *Boneshaker* (starring Oscar-nominee Quvenzhané Wallis), premiered at Sundance 2013 and played at over 20 film festivals including Telluride & SXSW. Her second short, *Afronauts*, premiered at the 2014 Sundance, Berlinale, and New Directors/New Films Festivals. It received the Grand Jury Prize at IFFBoston, Dallas International Film Festival, BlackStar Film Festival, and New Orleans Film Festival.

She is currently developing the feature version of *Afronauts*, which is supported by the Sundance Institute, Tribeca Film Institute, IFP's Emerging Storytellers program, and the Alfred P Sloan Foundation.





Rui Toscano
JOURNEY BEYOND THE STARS
2015
Portugal
6' 42"

Journey Beyond The Stars (2015) sets off from a series of drawings, more precisely from *The Olbers Paradox series*, initiated in 2008 and being part of a body work that places the landscape and perception in the cosmology domain. The video's soundtrack is the piece *Portable amplifier 3* by Rafael Toral, from his 2007 album *Space Solo 1*, published by Quecksilber. *Journey Beyond The Stars* was the title Stanley Kubrick chose to announce, in a press release issued on February 23, 1965, the project of what would become *2001: A Space Odyssey* film.

Rui Toscano
Born in Lisbon, Portugal, 1970.
Lives and works in Lisbon.

Selected solo exhibitions: *Journey Beyond The Stars*, Projecto Travessa da Ermida, Lisbon, Portugal (2015), *Empire*, Appleton Square, Lisbon, Portugal (2014), *Sound Sculptures 1994–2013*, Culturgest, Lisbon, Portugal (2013), *Universo Paralelo*, Ex Elettrofonica, Rome, Italy (2011), *Out of a Singularity*, Cristina Guerra Contemporary Art, Lisbon, Portugal (2010), *The Great Curve*, Chiado 8 – Arte Contemporânea, Lisbon, Portugal (2009), *Cluster*, Distrito 4, Madrid, Spain (2008), *T de Tornado*, Cristina Guerra Contemporary Art, Lisbon, Portugal (2007), *Abstrakt*, Sintra Modern Art Museum, Sintra, Portugal (2006), *Sampa Works*, Espacio Distrito 4, Madrid, Spain (2004), *1*, MACS (Serralves Contemporary Art Museum), Porto, Portugal (2002).

Courtesy of the artist and Cristina Guerra Contemporary Art



Overwhelmingly Ordinary

The video works chosen as part of this series on the one hand show the camera as a potential tool of psychological insight and on the other hand the works presented here break down notions of objectivity and the separation between the documentary and the fictitious. Without withdrawing into empty aestheticism, the films present anguished configurations of the alienation and consist forms of anxiety that appear to be in spheres beyond individual control. We are made to feel that Life for all the significance we weave into it; is futile. The interchange of this futility is captured in this selection of works that delves into the context and framework of the 'inner' life and mind of the individual. The films engage our own conscious and we are drawn to reflect on our collective cracks left by repressed desire, unfulfilled human potential. The films do not offer an escape, but lodge one fully into a communal neurosis. Through these films ordinary moments gain their poignancy and some internalized dialogues are projected back to us, the viewers. They capture a desire to preserve the fleeting minutes that make up our lives; to slow down time in some part.

The addition of South African films to the programme give a different reading to the experience of the films, which in this iteration, cannot escape being drawn into the contextual body politic that is at play in South Africa. Suddenly it is not simply about the expression of the mundane but who can experience an ordinary life what and how "ordinary" is expressed. Oppressive practices ingrained in the spatial experience the fabric of every day life, make it even extraordinary for a black person to live a mundane life become unreflective and steeped in everyday life interrogate a false universalism. The films in this set ask for self-examination of how individual lived experiences, co-constituted by the relationships, encounters, and engagements, affect other living persons, and the environing world.

The selection of the work from Denmark has been with the assistance of Mette Skov with whom I have worked together in the first iteration of this series at the Baerengasse Museum (Gasthaus zum Baeren) in Zurich, Switzerland, 2014.

Mette Skov was born in Vejle (Denmark) in 1972. She studied art and architecture history at the Autonoma University in Madrid (2001), where she lived from 1991 until 2003. She has a MA in art history from the University of Copenhagen (2005). Since 2003 she has lived in Copenhagen. She has worked for the Charlottenborg Exhibition Hall (Copenhagen), the Danish Ministry of Culture and the Cultural Foundation of Cuenca Municipality (Spain), in the capacity of curator, project leader, director and with communication of Art both in Denmark and Spain.



Katey Carson
Harold
2013
South Africa
14'56"

After the death of his beloved grandmother, a socially awkward Harold decides to leave the isolated farm on which he was raised in an attempt to locate his only living relative. Armed with nothing but a faded photograph of a cinema once owned by his grandfather, Harold sets out on a journey in the hopes of connecting some of the dots of his family's elusive past. Harold bumps into renowned Afrikaans novelist Whyndard Swart, whose temperamental behaviour and suicidal tendencies arouse a wary curiosity in him. The two men strike up an unlikely friendship which grows stronger as they journey together.

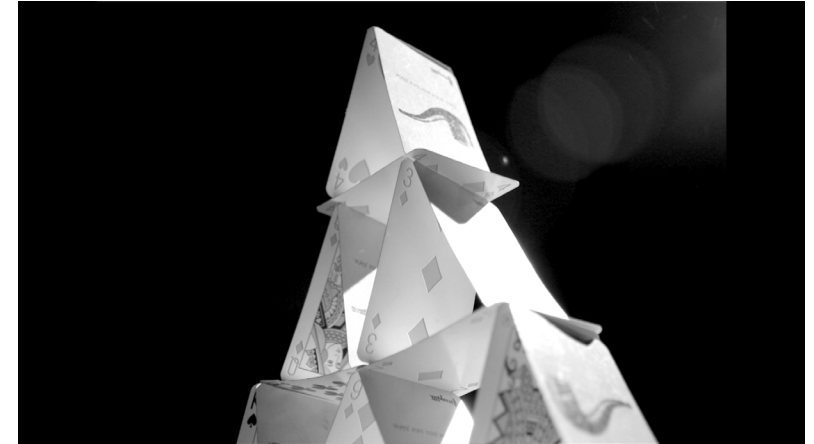
Born and raised in Cape Town, Harold writer and director **Katey Lee Carson** first garnered wrote and directed her first short film entitled Ginger Curry, this heartwarming tale of two lifelong friends won her Best Film at the University of Cape Town's short film competition. Since this early milestone, Katey has continued on a successful trajectory with her short film The Washing Up being screened at the Sundance Film Festival in 2013 in collaboration with Google+ and Ghetto Film School. Katey was the youngest filmmaker to be selected in the competition, at 20 years old. Katey was also selected as one of 40 of Africa's brightest stars in film for the prestigious Durban Talent Campus at the 2013 Durban International Film Festival.



Soren Thilo Funder
First Citizen (House of the Deaf Man)
2013
Denmark
12'30"

First Citizen (House of the Deaf Man) opens in a small room, where a therapist is in consultation with a young man. Through the use of hypnosis, the young man is experiencing a manipulation of his unconscious motivation. A feeling of debt is implanted in him through psycho-suggestion. *First Citizen (House of the Deaf Man)* proposes the idea that the indebtedness of the citizen is not only a causality of a flawed economic system, but also the last relation that connects the citizen to a community. The only sure way to be part of any power relation is to enter the creditor/debtor relationship. Debt might hence be something that the citizen unconsciously desires - as the only means of experiencing community. *First Citizen (House of the Deaf Man)* paints an awry portrait of the indebted man with a little help from Goya's painting 'Duel with Cudgels'.

Soren Thilo Funder's works are formal investigations of the power relations of modern day society. Through the use of conceptual visual strategies, cinematic narratives and mise en scène, the works aim to expose the precariousness of contemporary society using fiction to generate new potential spaces for political contemplations and counter-memory. Soren Thilo Funder has an MA from the Royal Danish Academy of Fine Arts and The School of Art and Architecture at the University of Illinois at Chicago.



Sam Kentridge
The Face and other Badly Told Jokes
2013
South Africa
10'31"

The Face and Other Badly Told Jokes is an essay film that attempts to address the burning questions of what it means to be alive and connected to other people. There are seemingly endless obstacles that come in between yourself and others. Perhaps these obstacles are there for a reason? Perhaps we don't really want to be known? Perhaps human consciousness is a gift that we should return in exchange for store credit? Is anyone qualified to answer these questions? *The Face and Other Badly Told Jokes* is not that person, but it can keep their seat warm until they arrive.

Sam likes to be called Sam, purely because Samuel is one syllable too long. This does not mean Sam is very fussy or OCD, although he likes to do his own strange Sam things. Among these things includes conducting experiments in his apartment. Sam likes to figure stuff out through fiddling/trial and error. Sam doesn't like manuals. If you had to ask Sam for his wifi password he wouldn't be able to tell you off hand. Sam hums unrecognizable tunes when he's not speaking or thinking. Meal times are very important to Sam and he will never miss lunch. Sam is our Director.

Performance

William Scarbrough
Weight of the World
2015
60'00"

During my career I've never referred to myself in absolute terminology, not a Painter, a Sculptor, a Performance Artist nor a Videographer. And though I've incorporated all of these elements and more in my practice, ultimately collage lies at the core of all I do. Whether I collage images, video or the truth, it (collage) seems to be a construct from which I understand and organize my existence within my surroundings.

Weight of the World is my latest performance piece that relies heavily on the collage of video, the juxtaposition of the body in relation to that video and an exploitation of the macabre. It is an examination of how the individual packs and unpacks the affects of world events, both historical and contemporary, in a very personal manner. We are collectively as damaged by the Holocaust as we are by the current acts of Xenophobia, whether we know it or not, whether we admit it or not. History takes its prisoners and infects, just as the now can kill. We die today with sweat, shit and blood just as our forefathers did in the turmoil of days gone by; days we watch in movies and TV programs, on YouTube, read in books, or hear in stories by our elders.

A video/audio collage of historical and contemporary footage of juxtaposed transgression is projected on the wall, in front of which is the artist struggling to hold up a heavy steel and canvass circular screen interrupting the projection behind it. The artist is wearing but a pair of white shorts. It is impossible for him to defy gravity as he drops the structure periodically, resting and then hoisting for the next timeframe he's capable of. The video continues throughout.

A large circular tattoo has been applied to the back of the artist, mimicking the circle being held. Within this tattoo, a second individual will begin cutting into the back of the artist with a scalpel. Blood will flow in Burdenesque fashion.

This performance cannot be repeated. It is a "One Night Only" event.





William Scarbrough was born in Knoxville, TN. in 1968. He earned his BFA in Printmaking from Colorado State University in 1990 and his MFA in Printmaking from the Pennsylvania State University in 1993. While in Pennsylvania, he also studied Performance Art. In graduate school Scarbrough began to examine and deconstruct the influences of media and propaganda.

Media and propaganda lend themselves brilliantly to the art of collage and appropriation. This is where Scarbrough resides; where he is most uncomfortable and at home. Whether he is collaging imagery, video, text or *the truth*, his world of juxtaposition allows him to comment on society with violent poetry.

Scarbrough has successfully reached audiences not only within but also outside of what is commonly referred to as "The Art World" by creating socially pertinent work with both formal strength and conceptual depth. He has twice headlined the **Cleveland Performance Art Festival** and was awarded the **1998 Franklin Furnace Fund for Performance Art Grant**. In addition to lecturing at universities, museums and galleries, he has appeared on **The Jerry Springer Show**, and was the keynote speaker for **The Hemlock Society's 1994 annual meeting**. Not surprisingly, Scarbrough's artworks have evoked significant responses from the public. His work has received coverage from **Harper's, Penthouse, Details, Cover, New York Magazine, The New York Times, Artbyte, Artthrob, Art South Africa**, Anthony Haden-Guest's "**True Colors: The Real Life of The Art World**," **The New Art Examiner** and many other publications.



Kire Paputts
Animal Control
2010
USA
16'34"

Larry works for Animal Services. His job is picking up road kill along the highway; his hobby is taxidermy. Socially isolated, his home is his sanctuary and his only companions are the animals he's stuffed. One night at work, Larry spots a dog, seemingly dead, just off the shoulder of the road. Lacking a dog in his menagerie, he is about to complete his collection when he discovers that the animal, "Sammy", is still alive. Sammy's arrival marks not only the beginning of a new relationship for Larry, but also the realization that animals should be preserved before they are dead, rather than after.

Kire Paputts is an award winning producer/director who has experience in an array of film/video industry roles. A Ryerson University Film Program graduate, he currently works in both the creative and corporate side of the industry. As a writer/director, Kire has made a name for himself with short and feature length films that have played around the world at such prestigious film festivals as the Toronto International Film Festival, SXSW, Vancouver International Film Festival and The Edinburgh International Film Festival. His film *Animal Control* (2010) took home 3 awards and has played over 30 festivals to date.

The Animals⁹

The question of the animal is not whether it can think or speak but whether it can suffer.¹⁰ The contemplation of this question for Derrida, and the question of being-with animals is not just hypothetical, given the fate of "the animal" since the beginnings of modernity. By elaborating on how animals and animal energy have given way to new "techniques of intervention into their object," that is, the living animal— by means of regimentation and farming, genetic experimentation, industrialization of the production for consumption of animal meat, artificial insemination on a massive scale, more and more audacious manipulations of the genome, reduction of the animal not only to production and overactive reproduction (hormones, genetic crossbreeding, cloning, etc.) of meat for consumption, but also all sorts of other end products—he attests that the subjection of animals "can be called violence in the most morally neutral sense of the term".

Jacques Derrida¹¹ has more than once reflected, with exuberant eloquence, on the strangeness of borders. When you cross that infinitesimally narrow line, suddenly the valences reverse.

What would it be for man and animal to encounter one another on the hither side of speech, as if before the naming of the animal and all that this has implied in terms of the long-sanctioned, unquestioned subjection of animals to human authority and control? The algological silence of the animal is for us inaccessible however real and near each is a silence saturated with unspeakable pathos¹². The series also by implication raises the questions on the interrelatedness of humans and why so much primacy appears to be placed on the suffering of the animal and not so much of the violence's visited upon other "bodies" and the exchangeability of the 'other' body for that on the 'animal' as evidenced in historical racialised justifications of imperialist superiority.

Reference

Jacques Derrida and David Wills. 2002. *The Animal that Therefore I am*. Publishes: Critical Inquiry Vol 28, No. 2. Winter 2002 pp 369-418. The University of Chicago Press. Avial www.jstor.org/stable/1344276

Donna Haraway. *The Companion Species Manifesto: Dogs, People, and Significant Otherness*. Chicago. Prickly Parade

- 9 The Animal (s) are all the living things that man does not recognise as his fellows, his neighbours, his brothers
- 10 Jeremy Bentham referenced in G. L. Bruns. "Derrida's Cat". / *Research in Phenomenology* 38 (2008) 404–423
- 11 Derrida, J. (2006) "The animal that therefore I am." Trans. David Willis. *Critical Inquiry*, 28: 369-418.
- 12 McCullough, Lisa. "Strange Animal" in *Journal for Cultural and Religious Theory*. Vol 11 No3 (Fall 2011) pp 53-58 pp57





**Imraan Christian
Jethro Westraad
Colleen Knox
WOL/F/LOW
2014
South Africa
04'58"**

WOL//F//LOW is a short experimental film that plays with movement. The film follows a forbidden love affair between a lower-class warrior and a princess, whose 'movement' is restricted by her despotic father. The warrior must confront a host of adversaries sent by the father to kill him. Each adversary is a master of a movement from a range of cultural genres, such as B-Boying, Tricking (Street Martial Arts), Finger-Tutting, and Capoeira. By blending these styles the film sets up a conflict between the 'old' - or traditional sense of movement as ritual - with 'new' forms of street movement. Old and new meet in the same space and the flow of each movement has to contend with the camera, the sound and the opponents. Sound and original score By Arnold Leibrandt Soundtrack "Yvonne" by Tumi And The Volume



**Lilo Mangelsdorff
Horses Dream
2013
Germany
04'59"**

Can a horse dream? A dream, isn't it always a human projection? One answer are the mythological figures like the centaur. The dancer and choreographer Martin Nachbar explores in his performances the transfiguration of human and animal movements.

Lilo Mangelsdorff is born in Frankfurt/Main, where she lives today. She finished her study in visual communication and worked as editor, producer, author and director. With her own production company (together with Wolfgang Schemmert) she had realized several short films and feature films. Lilo Mangelsdorff had been teaching at universities in Cologne, Paderborn and Frankfurt.

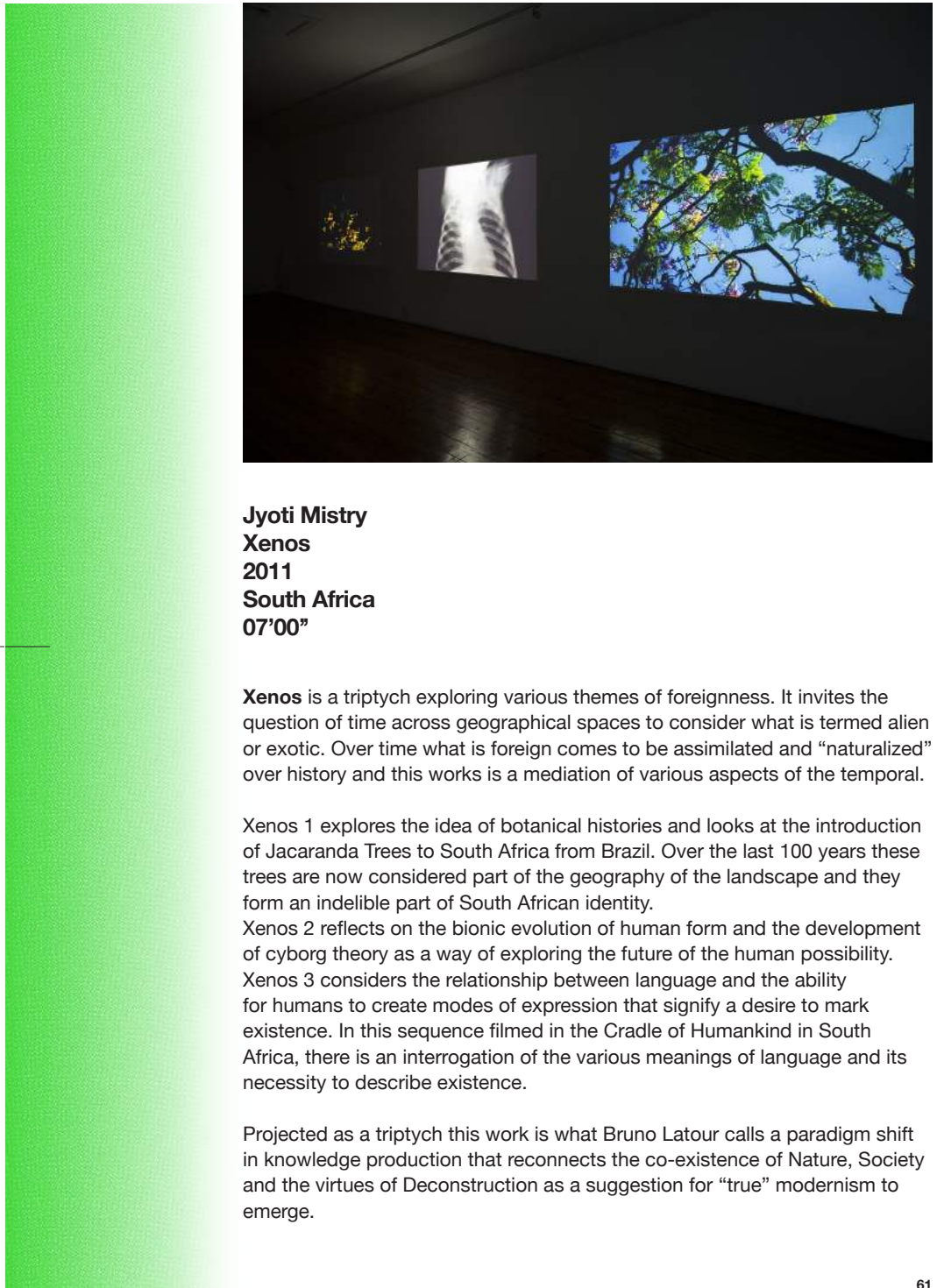


Christophe Loizillon
Homo- Animal
2010
France
28'10"

What do a cow, a pig, a bear, a dog, and two snails think about when they come into contact with man?

Homo/animal is the second part of a trilogy comprised of three short films. It was preceded by *Corpus/corpus* and will be followed by *Homo/végétal*. This trilogy explores the relationships that human beings maintain between them and with other forms of life: animal or plant. Our consciousness of being alive among other living beings is dwindling. Little by little we have ceased to consider animals and plants as really living.

Christophe Loizillon (1953, France) has worked in almost all the possible positions within the film world. After his studies in Science and Economics, his career started as an editor for Christine Pascal, Leos Carax and Alain Corneau. He is known mainly as an actor and director of films like *LE SILENCE DE RAK* (1997), *MY CAMERA AND ME* (2002) and *CORPUS/CORPUS* (2009). Loizillon is co-president of ACID, Independent Feature Distributuion Agency.



Jyoti Mistry
Xenos
2011
South Africa
07'00"

Xenos is a triptych exploring various themes of foreignness. It invites the question of time across geographical spaces to consider what is termed alien or exotic. Over time what is foreign comes to be assimilated and “naturalized” over history and this work is a mediation of various aspects of the temporal.

Xenos 1 explores the idea of botanical histories and looks at the introduction of Jacaranda Trees to South Africa from Brazil. Over the last 100 years these trees are now considered part of the geography of the landscape and they form an indelible part of South African identity.

Xenos 2 reflects on the bionic evolution of human form and the development of cyborg theory as a way of exploring the future of the human possibility.

Xenos 3 considers the relationship between language and the ability for humans to create modes of expression that signify a desire to mark existence. In this sequence filmed in the Cradle of Humankind in South Africa, there is an interrogation of the various meanings of language and its necessity to describe existence.

Projected as a triptych this work is what Bruno Latour calls a paradigm shift in knowledge production that reconnects the co-existence of Nature, Society and the virtues of Deconstruction as a suggestion for “true” modernism to emerge.



The Heros Journey

Georgina Warner
Fritz Bucker
Imraan Christian
Julien Paolini
Meghan Adams
Kaylin Simmons
James Honnibal
Abigail Edwards
Nicole Malherbe



Georgina Warner
Fritz Bucker
Imraan Christian
Jas Boude
2013
South Africa
13'53"

An experimental documentary exploring the dynamics between one's identity and the space in which it is formed in the context of skateboarders in the Cape Flats. 20sk8 are a skateboarding collective from the Cape Flats against gangsterism and drugs. Through an intimate study of the group, this experimental documentary explores the struggles experienced by these skateboarders in relation to their identity and the space in which it is formed in a post-apartheid South Africa. Set against a landscape that physically reflects the injustices of the past, the film will analyse the way in which the 'born free' generation are expressing themselves through an emerging subculture in the Cape Flats and whether or not it is one of significant change.

Georgina Warner, Fritz Bucker, Imraan Christian are graduating Film Production and Philosophy majors at the University of Cape Town.



Credits

Abigail Edwards
Bernado Britto
Christina Bredahl Dueland
Christophe Loizilon
Katja Bjorn
Ed Perkins
Frances Bodomo
Fritz Bucker
Georgina Warner
Gerald Machona
Greg Bakker
Henrik Capetillo
Imraan Christian
James Honnibal
Jan Soldat
Igor Seregi
Kire Paputts
Ruben Mandoza
Mehmet Ulusahin
Paola Buontempo
Liani Maasdorp
Lilo Mangelsdorff
Imraan Christiaan
Josh Tanner
Julien Paolini
Jyoti Mistry
Katey Carson
Kaylin Simmons
Meghan Adams
Mette Skov
Natascha Thiara Rydvald
Nicole Malherbe
Niels Pugholm
Sam Kentridge
Soren Thilo Funder
William Scarbrough

Earth Bound

There can be no radical transformation of the social structure without the transformation of identity and with that, the self-creation of a new kind of human being.¹ The proposal² is out there to define a new geological epoch, the 'anthropocene'³, that is driven by unprecedented and radical change in humanity's relationship with the rest of the earth system. There is no more nature that stands apart from human beings; human activity now shapes the 'natural' world at every point.

As a political, ethical and aesthetic question, the anthropocene is being touted as the answer to the "questions about what life is worth, what people owe one another and what in the world is awesome or beautiful enough to preserve or recreate"⁴. It is a response to "the end of nature and history"⁵ after the incremental spread of human influence over the landscape where the contrast between people and the natural world no longer holds.

The Michaelis Galleries⁶ present, through a series of film installations, performance, exhibition, and screenings; a high stakes mix of works that explore the boundaries of the human/ human/ nature relationships. In order to engage the mediated relationships between human and the nonhuman, as a site of

- 1 Birt, Robert. 'Existence, Identity and Liberation' Existence in Black: An anthology of Black Existential Philosophy. Ed Lewis R. Gordan. London. Routledge 1997. Print pg2
- 2 Crutzen, P. J., and E. F. Stoermer. "The 'Anthropocene.'" Global Change Newsletter 41 (2000): 17-18
- 3 The Age of Man
In order to further address and engage with the arrival and the impact of the Anthropocene, Michaelis Galleries is hosting a symposium to discuss, debate and deliberate on the issues of change. The primary talks address issues of global change and transformation from the perspective of Art, history, culture, philosophy, economics and science. The interdisciplinary panels of scholars that follow each presentation are meant to foster wide ranging discussions on the issues. It is hoped that questions entertained from the audience participants will enrich these discussions.
- 4 Jedediah Purdy. 2015. Anthropocene Fever: Should we be suspicious of the Anthropocene. Online, Avial: www.aeon.co/magazine/science/should-we-be-suspicious-of-the-anthropocene/ pg 11
- 5 Jedediah Purdy. 2015. Anthropocene Fever: Should we be suspicious of the Anthropocene. Online, Avial: www.aeon.co/magazine/science/should-we-be-suspicious-of-the-anthropocene/ pg 11
- 6 The films are of a highly sensitive nature and may offend younger viewers so personal discretion is advised.

Final Frontier

Ed Perkins
Jyoti Mistry
Josh Tanner
Bernado Britto
Gerald Machona
Frances Bodomo
Soren Thilo Funder
Rui Tascano





Jyoti Mistry
09:21:25
2011
South Africa
10'00"

In April 2002, South African entrepreneur Mark Shuttleworth launched aboard the Russian Soyuz TM-34 mission for a 9-day, 21-hour, and 25-minute trip into outer space. In gentle, disembodied voiceover, he recounts his experiences of coming to understand Earth afresh by venturing away from it and viewing it from an entirely new perspective. This unusual avant garde short provides a moving and quietly stated environmental message through beautiful and somewhat “unearthly” imagery.

Jyoti Mistry is an Associate Professor at the University of the Witwatersrand, School of Arts in Johannesburg. She has taught at New York University, University of Vienna, and Arcada University of Applied Science Polytechnic in Helsinki. She has been visiting professor at California College of Arts (CCA), Babelsburg Film School (Berlin, Germany) and SAOS in London. She has also published widely on the topics of multiculturalism, identity politics, and on race and memory.



Gerald Machona
People from Far Away
2012
Zimbabwe/ ZAR
09'19"

'People from Far Away', is derived from the Shona word 'Vabvakure' which is used to describe a 'foreigner'. The story that unfolds in the film begins as a so-called 'alien' falls from the sky and landing in a foreign place. This character 'Ndiri Afronaut' (I am an Afronaut) is representative of an African foreign national landing in South Africa, which to a foreigner might seem as an inhospitable place. This character 'Ndiri Afronaut' then meets another figure, also dressed in a space suit made from decommissioned currency. She is named 'Uri afronaut' (You are an afronaut) and is representative of a local citizen. Instead of saying for example I am a barman you are a client or I am a cleaner and you are my boss, the character is suddenly faced with a mirror image of Ndiri afronaut, Uri afronaut (I am an afronaut, you are an afronaut). While they can both be read as 'aliens' out of space creatures they are both the same, for the distance between I and you dissolves

Gerald Machona is a Zimbabwe-born visual and performance artist. He works in sculpture, performance, new media, photography and film. A notable aspect of his work is his innovative use of currency—particularly decommissioned Zimbabwean dollars—through which he explores migrant and diaspora narratives as well as the creative limits of visual art production.



Ed Perkins
Guardian Docs If I die on Mars
2015
United Kingdom
10'22"

A Genius. A Rebel. A Dreamer.

Meet the three aspiring astronauts willing to leave behind everything—and everyone—to travel to Mars...and never return. Over 200,0000 people from around the globe are competing for four seats on a MarsOne spaceship and the chance to be the first humans to colonize Mars. In IF I DIE ON MARS, we ask three finalists about their ambitions, their fears, and their reasons for leaving earth forever.

The film was featured on the frontpage of The Guardian website and has been viewed almost 1 million times.



Bernardo Britto
Yearbook
2014
Brazil/USA
05'40"

A man is hired to compile the definitive history of human existence before the planet blows up.

Born in Rio De Janeiro, Brazil, Bernardo Britto Graduated from NYU's Tisch School Of the Arts. He co-directed the feature film Nothing Yet and received the National Board Of Review Animation grant in 2011. In 2012, he was selected as a Marcie Bloom Fellow and co-directed the feature film Wisdom Teeth. In 2013, his short The Places Where We Lived Screened at various festivals including SXSW, Chicago International Film Festival, And AFI Fest where it garnered the award for Best Animated Short Film.



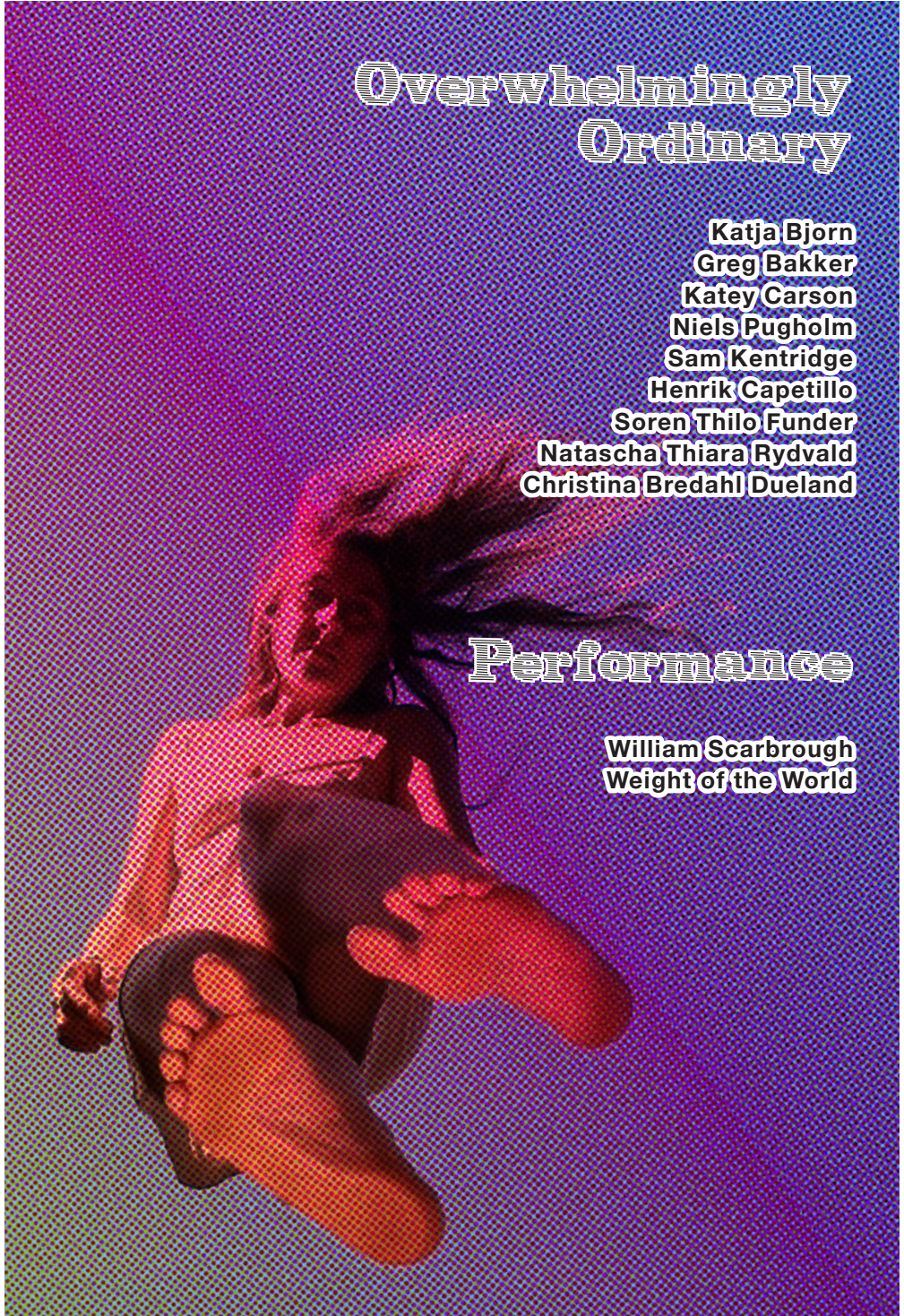
Soren Thilo Funder
Cosmonaut (I Don't See Any God Up Here)
2013
Denmark
05'31"

In 1961 the Russian cosmonaut Yuri Gagarin stopped the bus transporting him from Star City to the launch platform of Vostok 1, exited the vehicle and urinated against one of the tires. Since he could not do his business inside the rocket this was the only option to 'go' before launch. Ever since this incident, no cosmonaut has traveled out in space, without urinating up against the transportation bus for good luck.

In The Cosmonaut (I Don't See Any God Up Here) this ritual is revisited by an aging Yuri Gagarin whom, despite his death in 1968, performs his own ritual. He performs a historical reenactment of his ritualistic transformation from ordinary citizen into sacred and extraordinary - strangely warped by passed time.

The iconic, propagandistic and utopian era of the cosmonaut is a transpired futuristic vision - a past future. It is the collective memory of passed expectations that is being reformulated.

Soren Thilo Funder has an MA from the Royal Danish Academy of Fine Arts and The School of Art and Architecture at the University of Illinois at Chicago. He has been an artist-in-residence at Künstlerhaus Bethanien in Berlin, SOMA in Mexico City, Townhouse Gallery in Cairo, Frankfurter Kunstverein in Frankfurt and Platform Garanti in Istanbul. He was represented at the 19th Biennale of Sydney, 1st Copenhagen Art Festival, 10th International Biennial of Visual Art - "After The Future", 12th Istanbul Biennial, 2nd International Moscow Biennial for Young Art, Manifesta 8 - Parallel Events and 6th International Liverpool Biennial.



Overwhelmingly Ordinary

Katja Bjorn
Greg Bakker
Katey Carson
Niels Pugholm
Sam Kentridge
Henrik Capetillo
Soren Thilo Funder
Natascha Thiara Rydvald
Christina Bredahl Dueland

Performance

William Scarbrough
Weight of the World



Katja Born
Denmark
2013
In Between
13'45"
On the Other Side
11'24"

In Between depicts a woman's movements in a small box. The video is shown in the floor, so that the beholder looks down to her from above. The woman lifts the lid of the box, crawls down into it and clings to the stair at the side. In the box the spacial sense is turned upside down, and thereby the video draws on surrealisms depictions of the human psyche. I'm fascinated by the life of ordinary people, our dreams and problems, our spiritual and physical vulnerability. The reality that despite whatever masquerade or veil we put up around us, we are bound to time and to the body, and from this position we must throw ourselves into the eternal unfolding of the mind and the spirit.

Katja Bjørn (b. 1967) is a Danish artist, and she lives and works in Aarhus in Denmark.

The starting point of the artists work has always been the investigation of the expression of the sculpture. Through the times she has been investigating a broad field from land art sculptures, large scale installations (e.g. a hangar), objet trouvés and video art to more classical and material sculptures. Especially interesting to Katja Bjørn is the sculptures relationship to the human body. The sculptures are therefore often formed to create an active role for the viewer, either by directly interaction with the sculpture or by the sensuous perception.



Greg Bakker
Windstil
2013
South Africa
12'53"

After he comes across his dog killed in his driveway, Johan Visser finds himself infected by his wife's insecurity. His status as patriarch is slowly fading, his daughter has a new boyfriend and he no longer feels like the man he once was. Ultimately, Johan attempts to claim back power, but by giving into his fear he loses everything.

Cape Town based **Greg Bakker** graduated 2013 from the University of Cape Town's Film Production Programme, Windstil was Greg's graduation film. At 19 he wrote, directed and edited the 30-minute short film, Harlinn (2012), which made the official selection at the 2013 Durban International Film Festival. He has been involved in a number of projects since 2010 which include numerous music videos and short films, collectively earning thousands of views online. His short film Alona (2013) was selected to compete in the 2013 Shnit International Film Festival. Windstil will compete at this years Durban International Film Festival

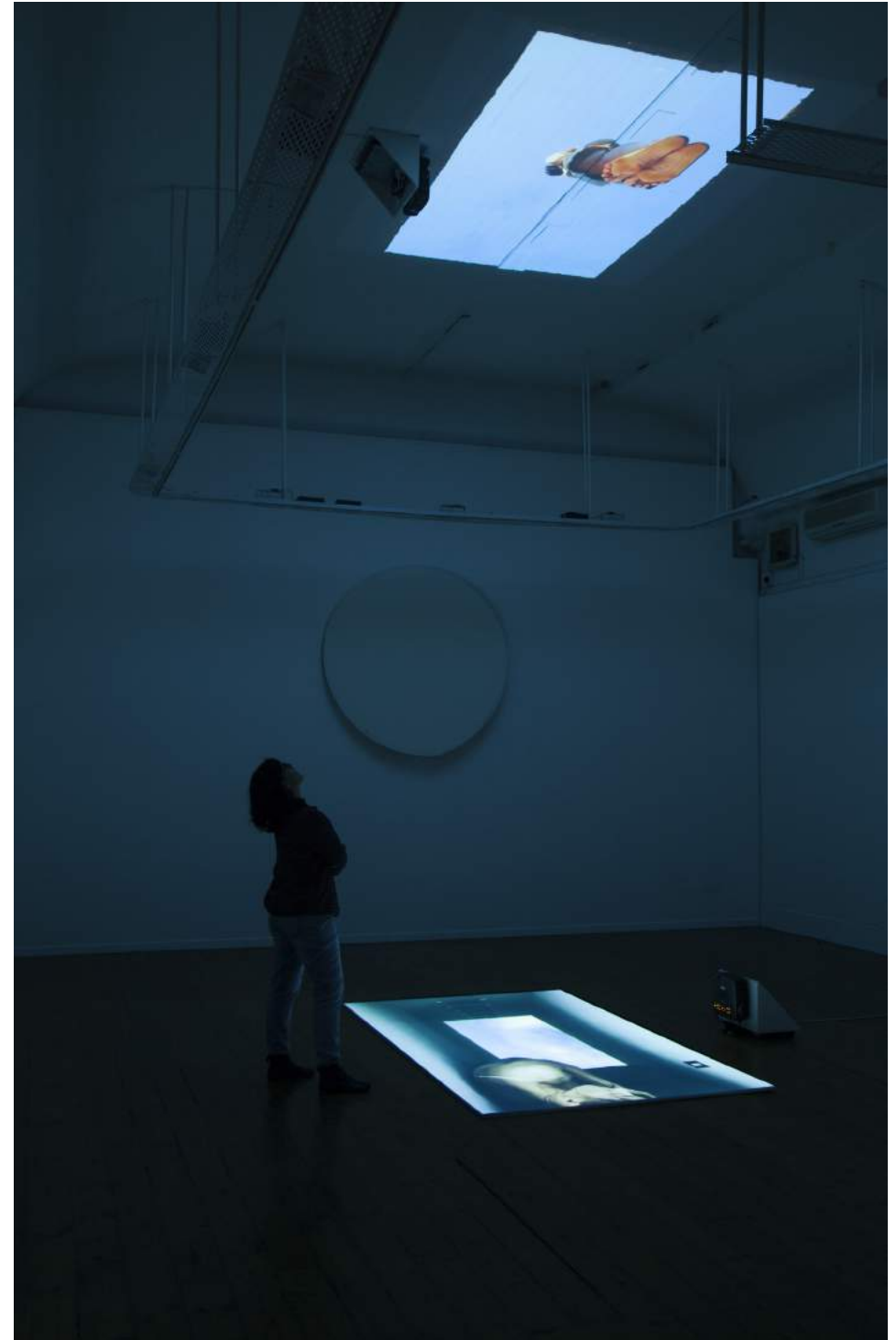


Niels Pugholm
Iconclasm
2010
Denmark
07'42"

From 1501 to 1504 Michelangelo created the statue David. It has become an milestone in classical and renaecanse sculpture. Michelangelo captures David right before his famous fight against Goliat, in a motions that frames masculine ideal such as bravery, calmness, strength, readiness, the ability to fight ect.

Though 7 tableaus Niels Pugholm tries to fight the David statue in a uneven slapsticking struggle.

Niels Pugholm (b. 1983) The starting point in my practice everyday and the absurd, treated with a humorous optics. This is where I see the connection between art space and the everyday reality we are all a part of. Stories are, for me, are absolutely central to the way we inform ourselves how we are affected by the world and how we affect our surroundings . Through my stories and studies of narrativity mechanisms I try to put these cultural and identity narratives in play. Education: 2008-2013: Funen Art Academy 2011-2012: Exchange at Universidad Complutense de Madrid, Facultad de Bellas Artes 2006-2008: Art History, University





Natascha Thiara Rydvald
Urban Bird
Denmark
01'21"

In my eyes we are just small creatures visiting this world for a little while. My goal with this film is to focus on man's relationship with nature, particularly our fear of the raw reality that it contains. The way we try to hide nature away, and our desire to always want to tame it. There is something funny and absurd about that. The human relationship with nature has always interested me: man's fear of death and impermanence. We want to be in control, we want total power over nature, but when it comes down to it, we have none. And that fascinates me.

As a director, cinematographer and still photographer **Natascha Thiara Rydvald** has been telling stories for 15-20 years. Her work is characterized by insight, rhythm and an aesthetic flair for communicating the intention and vision of the particular visual story. With contagious enthusiasm and relentless originality Natascha fine-tunes atmosphere and feeling. Her passion and talent skillfully underline those by using a broad palette to create sensuality through lighting, texture, dust, water, smoke, or the absence of it. Coherence and unity are key concepts for Natascha – artistic expression reached through a close collaboration between the people or animals involved... those are essential qualities to Natascha's work.



Henrik Capetillo
12 Hours
1996-2005
Denmark
18'48"

12 Hours is a video that consists of four parts. The parts are recorded, respectively, in the four metropolises: Tokyo, New York, Santiago and Berlin. The recordings were made under the same conditions; 12-hours city walks made from noon until midnight, from the suburbs into the center of the city. During my walks, I recorded any details I might have found interesting, for approximately 3 seconds. The four un-edited videos are shown alongside each other and the similarities and differences becomes clear. The sounds from the four cities are played simultaneously and create a constant admixture of urban sounds.

Henrik Capetillo is a Danish artist, who studied at The Royal Danish Academy of Fine Arts 1993-1999, living and working in Copenhagen. He was born to Swedish and Chilean parents in Sweden in 1966 and grew up in Denmark.



Christina Bredahl Duelund
Random Poem
2014
Denmark
06'38"

In the video *Random Poem* - another private story, which is filmed in a temporary public "private" space - a hotel, a woman sits in a chair with her back turned to the window, which is framing the city as a backdrop that is summarizing the structures we as humans take part in.

In slow motion she cuts off her hair and with the hair she crochets a crown. The crown made from her hair carries the story of her past, but as she crochets the crown, she is also symbolically creating the empowering of her life in the future, claiming both physical space as well as her own mental space.

With this work she wishes to emphasize issues of power and private spaces at different levels - both mentally and physically.

Christina Bredahl Duelund is interested in making a kind of resonance with the viewer by creating works that appear as a collection of small statements and rudiments of detached narratives, where time and human relationships are the core. Repetition and mirroring is an important part of her work. The consistency is a preoccupation with water and hair and its DNA as mirroring and history-bearing items.

The Animals

Jan Soldat
Igor Seregi
Kire Paputts
Ruben Mandoza
Mehmet Ulusahin
Paola Buontempo
Lilo Mangelsdorff
Imraan Christiaan
Christophe Loizilon





Jan Soldat
Beloved/ Geliebt
2010
Germany
15'45"

Life's all about two things: firstly, being loved, and secondly not being alone. But what happens when people aren't enough, or when they're too much? GELIEBT is not a film about the pros and cons of emotional and sexual relationships with animals but a film about the relationship between humans and animals, poised somewhere between love and dependence.

Born in **Karl Marx Stadt** (now Chemnitz) on 21.2.1984, he has been making short films at Chemnitz Film Workshop since 2006. He took up studies in film and television directing at the Film University Babelsberg KONRAD WOLF in Potsdam-Babelsberg in 2008.



Igor Seregi
Animal Empire
2012
Croatia
15'56"

Martin and his father live in a small village in Croatia, during the early 90's. They came there during the war in which they lost contact with Martin's mother, who may have died, or emigrated to Australia. Martin collects Animal Empire card album with his father, and he's only missing the kangaroo card. When the album is full, and all the cards are collected, you send it and get a big prize. After three years, Martin collects the final card, the kangaroo...

Igor Šeregi (1983) graduated from BA film and television directing course at he Academy of Dramatic Art in Zagreb where currently attends directing fiction course. During his studies, he worked as assistant director on several feature film and TV projects. He made two short films "Match" and "3-2-1" and co-directed european feature co-production "Hives".



Ruben Mandoza
Animal Kingdom
2009
Columbia
33'09"

An old Bueno Aires goes through a climax of his life. Meets and a couple of unemployed, lives with five animals each cage, and are dying to get laid; but no longer has money to pay for sex, and no longer has free company: love. It is a day of sexual desire of a man.

Rubén Mendoza graduated from the Universidad Nacional de Colombia's Film and Television Directing School. He also studied in the Concordia University's Mel Hoppenheim School of Cinema, of Montreal, and had taken several courses in Cuba, China, Argentina. Mendoza is part of Día Fragma Fábrica de Películas where he has developed his work as writer, director and editor, with the producer Daniel García who has been involved in all his films as General Producer.



Paola Buontempo
Los Animales
2012
Argentina
08'38"

The Animals have disappeared from everyday life and from our sight. Although we seek for it, the look that communicated us has extinguished.

Born in 1985, she majored in Audiovisual Communication at the UNLP. She directed the short "Las instancias del vértigo" (2010) and the collective documentaries "El paisaje partido" (2010) and "Los hombres dibujan la sombra" (2011).



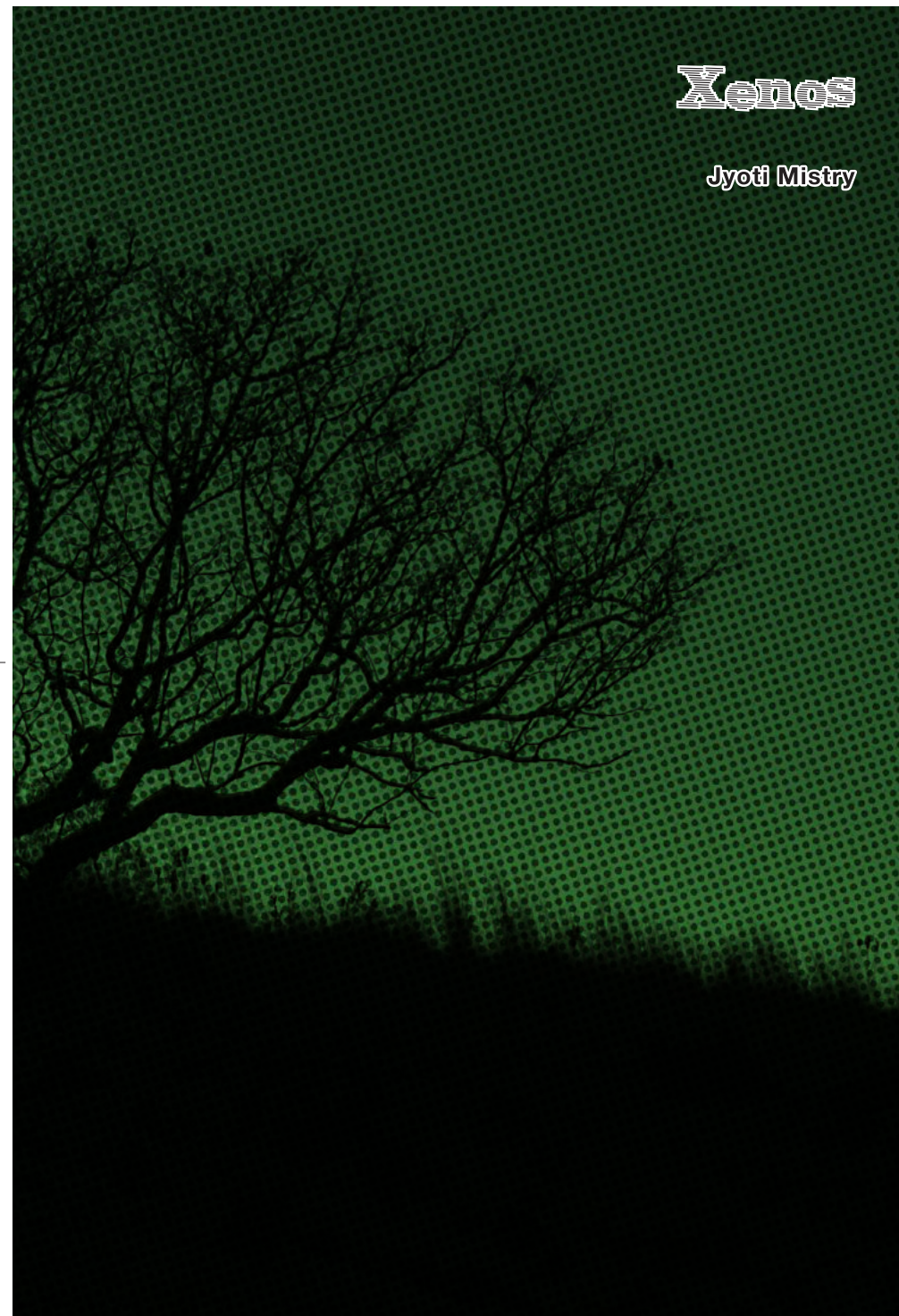
Mehmet Ulusahin
Drunken Animal- You made lots of summer for me
2012
United Kingdom
02'20"

Taking queue from Freud's theory of the id, ego and super ego, the animation is a series of scenes concentrating on the relation between body and soul. The accommodating track is by Exhausted Animals Orchestra.

Mehmet Ulusahin is a graphic designer based in London. Since finishing his Masters Degree in Illustration and Animation, Kingston University, London, he has worked in a variety of projects, ranging in different fields of the creative industry, such as print design, illustration and animation.

Xenos

Jyoti Mistry



Jyoti Mistry is able to move seamlessly between filmmaking and installation art practices. She has made critically acclaimed narrative, documentary and experimental films. Mistry's installation work draws from cinematic traditions but is often recontextualized for galleries and museums that are outside of the linear cinematic experience.

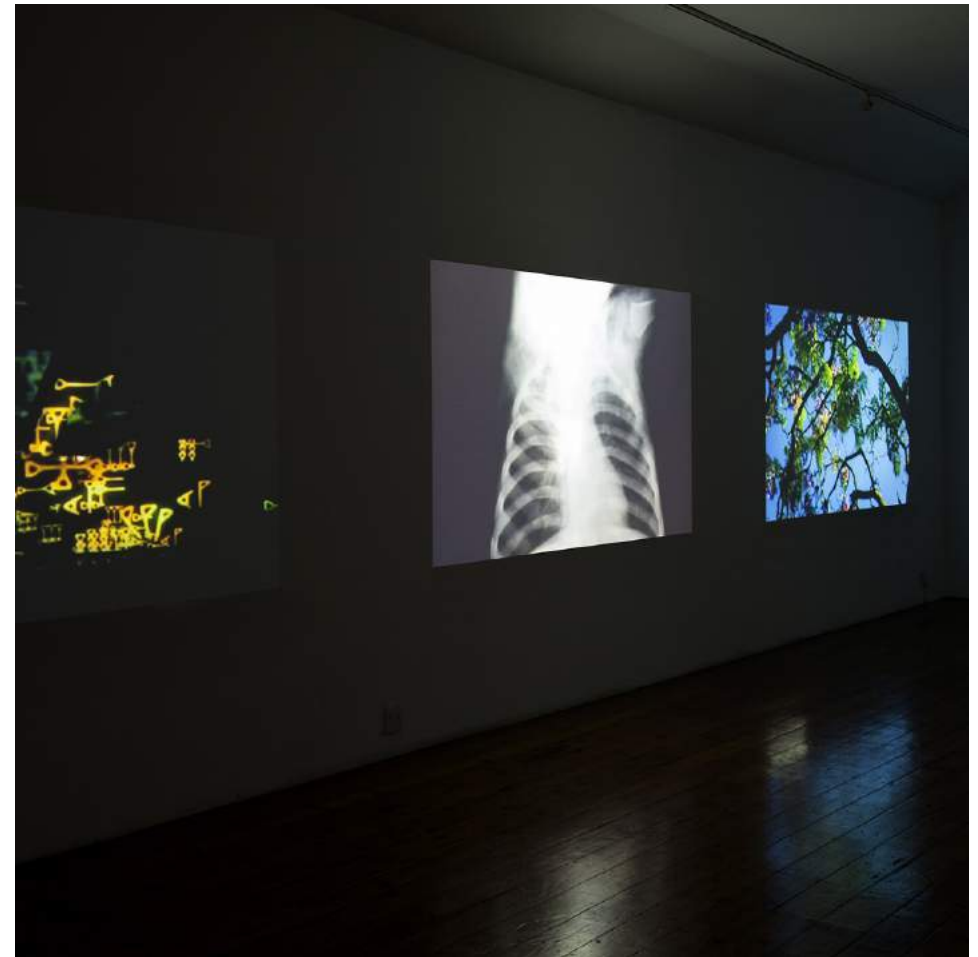
Impunity (2014) her narrative feature had its international premiere in Toronto Film Festival, and went on to be programmed for its European premiere at Stockholm Film Festival and African Film Festival in Lagos. It is scheduled to have its local South African release late in 2015.

Le Boeuf sur le Toit (2010), a feature length experimental film (premiered at Durban International Film Festival) and forms part of an installation project on cities. It was part of a retrospective on transgressive South African Cinema at the Jeu de Paume, Paris (2013). Mistry's installation *Itchy City* was included in the exhibition *Afropolis: City, Media, Art* in Cologne, Germany, and the installation piece titled *09:21:25* was part of the exhibition *Space: About a Dream* at the Kunsthalle Wien in Austria, and in competition at Kurzfilmtage Winterthur (2011).

In 2013, her solo exhibition "Narrative, Memory, Site" included works: *XENOS*, *Building the Invisible City*; *Commuting*; *Le Boeuf Sur Le Toit* at the Barengasse Museum, in Zurich.

Mistry has also had solo shows at the ARTS ON MAIN space Goethe on Main and her work has also been included in the Incheon Women's Biennale, South Korea (2011).

Mistry is an Associate Professor at the University of the Witwatersrand, School of Arts in Johannesburg. She has also published widely on the topics of multiculturalism, identity politics, and on race and memory.





Three films about a Journey

These three films are being show together for the way they express, knowingly and otherwise, Joseph Campbell monomyth on the “Hero’s Journey”. The ‘hero’s journey’ according to Campbell is always in three parts, separation/ departure, initiation and the return. Although the follwing three films don’t follow this structure narratively, the three stages are interestingly engaged. Jas Boude and Berg Boys are films produced by the Centre for Film and Media Studies, UCT.



**Meghan Adams
Kaylin Simmons
James Honnibal
Abigail Edwards
Nicole Malherbe
'Berg Boys'
2013
South Africa
27'22"**

Berg Boys tells the story of two Muizenberg locals, Nobel de Castro and Christopher Todd. After receiving free surfing lessons as a youngster, Nobel is now a semi-professional surfer and works as a coach to share his passion. Hoping to follow in Nobel's footsteps, fourteen-year-old Christopher dreams of being a professional surfer one day. Christopher is part of a young generation of surfers, the 'berg boys', whose passion for the waves keeps them away from the many dangers youngsters face growing up in the Muizenberg community. For the 'Berg Boys, surfing is a natural high, offering them an escape from their everyday lives. Now, Christopher must face his biggest challenge yet as he competes in a series of provincial trials for the chance to attend the national junior championships.

Meghan Adams, Kaylin Simmons, James Honnibal, Abigail Edwards, Nicole Malherbe are graduating Film Production and Philosophy majors at the University of Cape Town.



**Julien Paolini
African Race
2013
France
12'21"**

Somewhere in Africa, some underground bikes races take place. Elias, a young man from the countryside, builds his own bike, using several used parts recovered from landfills. He will begin his great trip to the capital, to have a piece of the dream and take place in the race of his life.

Julien Paolini was born in Tuscany to a French mother and an Italian father. When he was eight years old, his family moved across the Alps. He grew up in the Paris suburbs. This dual identity, with its advantages and drawbacks, was to follow him throughout his life. Both avid viewer and reader, he later explored this instinct in various Parisian drama schools while at the same time continuing to write, at first literary text, then focusing on scripts with a partiality for the anti-hero and particularly for ordinary men given to inner upheavals. Representing a new generation of French writer-directors, Julien Paolini is the scriptwriter and director of 2 features films developed. Prize-winner of several short novels, he wrote and directed 6 short films broadcasted in festivals and TV all around the world. He directed in these several famous actors. He currently designs and produces commercials and music video alongside his regular feature film projects.

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Labia

