



# ARCHIVAL ASSEMBLY #3

Resounding Archives:  
The Politics of Listening  
to the Moving Image

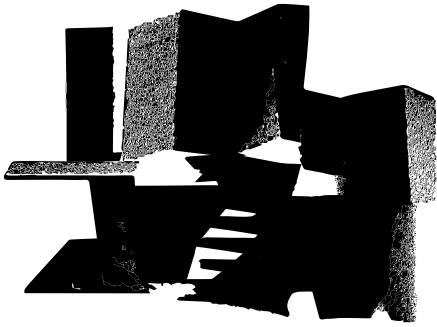
Films, Listening Sessions,  
Archive Projects, Symposium

17.–22.9.2024

Exhibition 17.–29.9.2024

im / at silent green, Kino Arsenal,  
SINEMA TRANSTOPIA, Gerichtstraße 53,  
migas, a listening bar





# ARCHIVAL ASSEMBLY #3

**Resounding Archives:  
The Politics of Listening  
to the Moving Image**

**Films, Listening Sessions,  
Archive Projects, Symposium**

**17.–22.9.2024**

**Exhibition 17.–29.9.2024**

**im / at silent green, Kino Arsenal,  
SINEMA TRANSTOPIA, Gerichtstraße 53,  
migas, a listening bar**

# ARCHIVAL ASSEMBLY #3 RESOUNDING ARCHIVES: THE POLITICS OF LISTENING TO THE MOVING IMAGE

Foreword / Vorwort  
Stefanie Schulte Strathaus  
Artistic Director / Künstlerische Leiterin  
Arsenal – Institut für Film und Videokunst

Welcome to the third edition of Archival Assembly! Arsenal will soon be moving from Potsdamer Platz to Berlin's Wedding neighborhood. Because this means the cinema will be temporarily closed, we have moved the bi-annual festival a year forward.

A few things came to light as we started packing: For instance, text lists of films from around the world, many marked by handwritten comments and cues for the speakers who would read the German translation aloud from the translation booth in the "old" Arsenal, whose home was in the neighborhood of Schöneberg from the 1970s until the year 2000. The audience wore headphones and could hear both the original soundtrack as well as the spoken German translation. Any slip of the tongue, any asynchronicity, any cough or premature laugh contributed to the cinema being perceived as a space in the present that mixed into the film's own historical time.

Arsenal has always made an effort to show original language versions, but it is often unclear how this is defined, for instance for films from the former Soviet Union, which were dubbed or re-recorded if not shot in Russian from the start. Some text lists testify to this history, others allow shortened or altered versions of films from around the world to be compared to scripts or dialogue lists.

Yet, not only is the archive of text lists worth discovering, Arsenal's audio archive is also full of film history. It includes recordings dating back to the 1970s of legendary post-screening discussions at Delphi Kino after film premieres in the Berlinale Forum as well as in Arsenal's own cinema since our move to Potsdamer Platz. Not only do they provide information on archival films, but also on the history of a debate and translation culture in cinema.

Speaking about a multi-year digitization project of films from the history of militant cinema in Guinea-Bissau, which initially only existed without sound and were therefore presented with live commentary by eye witnesses, Filipa César (whose newest film *RESONANCE SPIRAL* [2024] will be shown on closing night) once said: "Rather than producing a finished thing, the project became a workshop for thinking with the material, for producing a floating knowledge or discourse."

Picture and sound form a whole, and yet in general the dominance of the image prevails when dealing with the medium of film, and this also applies to debates surrounding film heritage. But what does it mean when only the image or the soundtrack of a film has survived in part or in whole? When entire archives are lost through war or natural disasters and can only be reconstructed through what has been written or said about them? What do we learn about cinema when we incorporate oral history, Q&As, dubbed versions, gossip, and radio broadcasts about cinema? What happens during "VJing," a live translation and commentary practice in East Africa, or during live

Willkommen zur 3. Ausgabe des Archival Assembly! Das Arsenal zieht bald vom Potsdamer Platz in den Berliner Wedding. Aufgrund der damit verbundenen vorübergehenden Kinoschließung haben wir das zweijährig stattfindende Festival um ein Jahr vorgezogen.

Beim Packen kam einiges zutage: Zum Beispiel Textlisten von Filmen aus aller Welt, viele davon versehen mit handschriftlichen Kommentaren und Hinweisen für die Sprecher\*innen, die im „alten“ Arsenal, das von 1970 bis 2000 in Schöneberg beheimatet war, die deutsche Übersetzung aus einer Kabine heraus live eingesprochen haben. Das Publikum trug Kopfhörer und konnte sowohl den Originalton, als auch die deutsch eingesprochene Übersetzung hören. Jeder Versprecher, jede Asynchronität, jedes Husten oder verfrühte Lachen trug dazu bei, den Kinoraum als einen Ort der Gegenwart wahrzunehmen, die sich mit der historischen Zeit des Films vermischte.

Das Arsenal war stets bemüht, Originalfassungen zu zeigen, doch oft ist unklar, was sie definiert, so z.B. bei Filmen aus den ehemaligen Sowjetrepubliken, die synchronisiert oder übersprochen, wenn nicht von vornherein auf Russisch gedreht wurden. Einige Textlisten geben Zeugnis von dieser Geschichte, andere tragen dazu bei, gekürzte oder veränderte Fassungen von Filmen aus aller Welt mit den Scripts oder Dialoglisten vergleichen zu können.

Doch nicht nur das Textlistenarchiv gilt es zu entdecken, auch das Arsenal-Audioarchiv birgt Kinogeschichte. Es enthält Aufnahmen, die seit den 1970er-Jahren während der legendären Publikumsgespräche im Delphi-Kino nach Premierieren von Filmen des Berlinale Forums, und seit dem Umzug an den Potsdamer Platz auch im Arsenal entstanden sind. Sie geben nicht nur Aufschluss über Archivfilme, sondern auch über die Geschichte einer Debatten- und Übersetzungskultur im Kino.

„Anstatt etwas Fertiges zu produzieren“, sagte Filipa César (deren neuer Film *RESONANCE SPIRAL* [2024] zum Abschluss des Festivals gezeigt wird) einmal über ein jahrelanges Digitalisierungsprojekt mit Filmen aus der Geschichte des militanten Kinos in Guinea-Bissau, ein Bestand, der zunächst nur ohne Ton existierte und deshalb mit Live-Kommentaren von Zeitzeug\*innen präsentiert wurde, „wurde das Projekt zu einem Labor, um mit dem Material zu denken, um Wissen oder einen Diskurs zu produzieren, der im Fluss ist.“

Bild und Ton bilden ein Ganzes, doch in der Regel gilt die Dominanz des Bildes in der Beschäftigung mit dem Medium Film, was auch auf die Auseinandersetzung mit dem Filmerbe zutrifft. Doch was bedeutet es, wenn nur die Bild- oder die Tonspur eines Films ganz oder teilweise überlebt hat? Wenn ganze Archivbestände durch Kriege oder Umweltkatastrophen verloren gehen und nur durch Geschriebenes oder Gesagtes rekonstruierbar sind? Was erfahren wir über das Kino, wenn wir Oral History, Publikumsgespräche, Sprachfassungen, Gossip oder Radiosendungen über das Kino mit einbeziehen? Was passiert beim „VJing“, einer Praxis des Live-Übersetzens

dubbing, a typical practice during the 16mm era of Thai cinema?

Archival Assembly considers the potential of transnational archive work from the perspective of the aural. The resulting asynchronicity when the worlds of image and sound are separated creates a new framework for history and the present. We no longer only ask what was, but rather what could have been had we heard more than seen.

Asynchronicity throws existing narratives off balance and creates new perspectives. Between the aural and the visual, a new space of the imaginary opens. An archive of possibilities for envisioning different pasts and futures is created – and for perceiving overtones – qualities which are lost in many current debates.

The festival presents restorations and films addressing this topic, some of which will be live translated, commented, or accompanied by music. An exhibition, listening sessions, and a reading room delve deeper into the topic.

#### *silent green Kuppelhalle*

As in the first two editions, a symposium remains a key component of the festival. It is organized in collaboration with the master's program Film Culture: Archiving, Programming, Presentation at Goethe University Frankfurt, represented by Vinzenz Hediger: "The title *Resounding Archives: The Politics of Listening to the Moving Image* is programmatic: Going into the archive means not only viewing images, but also hearing them, listening closely to them, as Godard defines the task of cinema itself ('ausculter', listening to the world in images and sound). Ten panels will take different geographic, historical, and curatorial perspectives on the question: How do the lingering sounds of the archive change film and media history and artistic practices?"

#### *Cinema Arsenal*

The festival program features thematically-relevant films and the premiere of new restorations: Many of us have long been awaiting BADNAM BASTI (Prem Kapoor, India, 1971), considered India's first queer film. The initial 132-minute cut is now considered lost. All that survives is the cut in Arsenal's archive (83 min.) and an incomplete, but longer picture and sound negative at the NFDC – National Film Archive of India. We will show the 112-minute digital restoration with a sequence only preserved in the sound negative. Originally shot in 1970, the film YOU HIDE ME has been re-worked by its director Nii Kwate Owoo. This version is based on a restored 16mm duplicate negative and was made possible by a collaboration between Arsenal, the BFI, and Owoo. Owoo is currently at work on sound versions of the film in multiple African languages, supplemented by a second part which was shot just a few weeks ago during the transfer on loan of artifacts from the British Museum to Ghana.

Robina Rose's NIGHTSHIFT was shown at the 1982 Berlinale Forum. The aural setting of a nightshift in London's legendary Hotel Portobello is staged in a series of calm shots. The restoration was carried out by Ross Lipman and commissioned by Cinenova, London and will be premiered on opening night with Robina Rose in person.

Olena Honcharuk, acting director of the Ukrainian

und Kommentierens in Ostafrika, oder bei der Live-Synchronisation, einer gängigen Praxis während der 16-mm-Ära des thailändischen Kinos?

Archival Assembly betrachtet die Potenziale transnationaler Archivarbeit aus der Sicht des Auditiven. Die Asynchronität, die entsteht, wenn wir Bild- und Tonwelten getrennt betrachten, setzt Geschichte und Gegenwart in einen neuen Bezugsrahmen. Wir fragen uns nicht mehr nur was war, sondern was hätte sein können, hätten wir mehr gehört als gesehen.

Denn Asynchronität bringt bestehende Erzählungen aus dem Gleichgewicht und lässt neue Perspektiven entstehen. Zwischen dem Auditiven und dem Visuellen öffnet sich ein Raum des Imaginären. Es entsteht ein Archiv der Möglichkeiten, sich unterschiedliche Vergangenheiten und Zukünfte vorzustellen – und Zwischentöne wahrzunehmen – Qualitäten, die in vielen Debatten der Gegenwart verloren gegangen sind.

Das Festival präsentiert Restaurierungen und Filme zur Thematik, teilweise live übersetzt, kommentiert oder musikalisch begleitet. Eine Ausstellung, Listening Sessions, Projektpräsentationen und ein Reading Room vertiefen das Thema.

#### *silent green Kuppelhalle*

Im Zentrum steht wie schon in den beiden ersten Festivalausgaben ein Symposium. Ausgerichtet wird es mit dem Masterstudiengang „Filmkultur: Archivierung, Programmierung, Präsentation“ an der Goethe-Universität Frankfurt am Main, vertreten durch Vinzenz Hediger: „Der Titel ‚*Resounding Archives: The Politics of Listening to the Moving Image*‘ ist Programm: Ins Archiv zu gehen bedeutet nicht nur, Bilder zu sichten, sondern auch sie zu hören, ja, sie abzuhorchen, wie etwa Godard die Aufgabe des Kinos selbst bestimmt (‚ausculter‘, das Abhorchen der Welt in Bild und Ton). Zehn Panels widmen sich aus unterschiedlicher geografischer, historischer oder kuratorischer Perspektive der Frage: Wie verändert das Nachklingen der Archive Film- und Mediengeschichte und künstlerische Praxis?“

#### *Kino Arsenal*

Das Festivalprogramm enthält Filme zur Thematik, sowie neue Restaurierungen: Von vielen lange erwartet wurde BADNAM BASTI (Prem Kapoor, Indien 1971), der als erster queerer Film Indiens gilt. Die erste 132-minütige Schnittfassung gilt heute als verschollen. Überliefert sind lediglich die Schnittfassung aus dem Arsenal-Filmarchiv (83 min) und ein unvollständiges, aber längeres Bild- und Tonnegativ aus dem NFDC – National Film Archive of India. Wir zeigen die 112 Minuten lange digitale Restaurierung mit einer nur im Tonnegativ enthaltenen Sequenz. Der 1970 entstandene Film YOU HIDE ME wurde vom Regisseur Nii Kwate Owoo neu bearbeitet. Diese Fassung beruht einem restaurierten 16-mm-Duplikatnegativ und wurde in einer Zusammenarbeit des Arsenal, dem BFI und Nii Kwate Owoo ermöglicht. Owoo arbeitet derzeit an Tonfassungen in mehreren afrikanischen Sprachen, ergänzt durch einen zweiten Teil des Films, der vor wenigen Wochen bei der leihweisen Übergabe von Artefakten durch Britische Museen an Ghana gedreht wurde.

NIGHTSHIFT von Robina Rose lief 1982 im Berlinale Forum. Die Audiokulisse der Nachtschicht einer Rezeptionistin im legendären Londoner Hotel Portobello wird zu den ruhigen Kameraeinstellungen geradezu in Szene gesetzt. Die Restaurierung wurde von Ross Lipman

Oleksandr Dovzhenko National Centre, will present the 4K digitization of *KVITKA NA KAMENI (Flowers on the Stone, Ukraine SSR, 1960–62)* by Sergei Parajanov, whose work Cecilia Cenciarelli invited her to introduce in June at the festival *Il Cinema Ritrovato* in Bologna. Chalida Uabumrungjit, director of the Thai Film Archive in Bangkok, will present Rangsi Thatsanaphayak's 16mm silent film *MAE NAK PHRA KANONG (The Ghost of Mae Nak, 1959)* with live dubbing by film narrator Dokkhamtai. Ugandan live film storyteller VJ Junior will accompany a film of his choice, Edward Zwick's *BLOOD DIAMOND (USA, 2006)*, and take part in a post-screening talk on the practice of narrating film with director Petna Ndaliko Katondolo, who had a retrospective at Archival Assembly #2 in 2023. His new film *KATASUMBIKA (2024)* opens the festival as part of a short film program with film and sound contributions from 1968 to the present.

One of Archival Assembly's tasks is to accompany archive projects over many years: At Archival Assembly #2, film journalist Hadi Alipanah presented the Iranian Cinema-ye Azad movement (1969–1979) through a pre-recorded video. This time he is here in person to introduce the reconstructed version of Nasib Nasibi's film *CHE HARASI DARAD ZOLMAT-HE ROOH! (How Frightening Is the Darkness of the Soul!, Iran, 1971)*. Carolina Cappa will again present digitization projects carried out as part of her teaching at Elías Querejeta Zine Eskola in San Sebastián. These mark the starting point of her research on Latin American films in Arsenal's archive. Fragments from *FI AL-DAR GHARIBA (1961)* by Youssef Fahdeh, one-time cameraman at Baalbeck Studios and an innovative pioneer in Lebanese cinema, were also shown at the previous edition. In 2024, *UMAM Documentation & Research* presents more fragments with live, improvised music by musician Nour Sokhon.

#### *Gerichtstraße 53*

Part of Arsenal's future offices will be turned into a one-time-only exhibition space. A key component is a reading room in which visitors will have access to the text list archive.

The installation *WHOSE VOICE IS THIS?* by Kazakh artist Dana Iskakova was created in close collaboration with Uzbek artist and filmmaker Saodat Ismailova. Berlinale audiences have known Ismailova since her film *Chilla (40 Days of Silence)* premiered in the 2014 Forum. In 2024, she was selected for a Living Archive residency with the support of the Goethe Institut Uzbekistan, which she, along with Iskakova, used to explore soundtracks of 45 films from Central Asia in Arsenal's archive. Dubbing voices, background sound effects, and soundtracks of films from the 1960s through the 1990s testify to the effects of Soviet ideology, its gradual weakening, and the rise of Perestroika.

The installation *ORIGINAL SIN. DER GANG DER FRAU IM SOZIALISMUS (Original Sin. The Path of Women Under Socialism)* by Berlin-based artist Susanne Sachsse transforms the story of her conflict-laden awe for her grandmother Luise Brand into a radio drama/road movie revue.

*UMAM Documentation & Research*, an organization dedicated to collecting memories and archives from Lebanon, provides a glimpse into the history of Baalbeck Studios, a seminal film production company

im Auftrag von Cinenova in London durchgeführt und wird am Eröffnungsabend in Anwesenheit von Robina Rose uraufgeführt.

Olena Honcharuk, ausführende Leiterin des Oleksandr Dovzhenko National Centre, präsentiert die 4K-Digitalisierung von *KVITKA NA KAMENI (Flowers on the Stone, ukrain. SSR 1960–62)* von Sergej Paradzhanov, dessen Werk sie im Juni auf Einladung von Cecilia Cenciarelli beim Festival *Il Cinema Ritrovato* in Bologna vorgestellt hat. Chalida Uabumrungjit, Leiterin des Thai Film Archive in Bangkok, präsentiert den 16-mm-Stummfilm *MAE NAK PHRA KANONG (The Ghost of Mae Nak)* von Rangsi Thatsanaphayak aus dem Jahr 1959 mit Live-Synchronisierung durch Dokkhamtai, einen thailändischen Sprecher. Der ugandische Filmerzähler VJ Junior begleitet den von ihm ausgewählten Film *BLOOD DIAMOND (USA 2006)* von Edward Zwick und diskutiert die Praxis des Filmerzählens anschließend mit dem Regisseur Petna Ndaliko Katondolo, der 2023 mit einer Werkschau bei Archival Assembly #2 vertreten war. Sein neuer Film *KATASUMBIKA (2024)* eröffnet das Festival, eingebettet in ein Kurzfilmprogramm mit Film- und Tonbeiträgen von 1968 bis in die Gegenwart.

Archival Assembly macht es sich zur Aufgabe, Archivprojekte auch über mehrere Jahre hinweg zu begleiten: Beim Archival Assembly #2 stellte der Filmjournalist Hadi Alipanah die iranische Cinema-ye Azad-Bewegung (1969–1979) per Videoaufzeichnung vor. Diesmal wird er persönlich in die rekonstruierte Fassung des Films *CHE HARASI DARAD ZOLMAT-HE ROOH! (How Frightening Is the Darkness of the Soul!, Iran 1971)* von Nasib Nasibi einführen. Carolina Cappa wird erneut Digitalisierungsprojekte vorstellen, die im Rahmen ihrer Lehre an der Elías Querejeta Zine Eskola in San Sebastián realisiert wurden und in diesem Jahr von ihrer Recherche lateinamerikanischer Filme im Arsenal-Archiv ausgingen. Auch Fragmente aus *FI AL-DAR GHARIBA (1961)* von Youssef Fahdeh, einem einstigen Kameramann der Baalbeck Studios und innovativem Pionier des libanesischen Kinos waren bereits in der letzten Ausgabe zu sehen. 2024 präsentiert *UMAM Documentation and Research* weitere Fragmente mit improvisierter Live-Musik der Musikerin Nour Sokhon.

#### *Gerichtstraße 53*

Ein Teil der künftigen Büroräume des Arsenal wird einmalig zum Ausstellungsort. Im Zentrum steht ein „Reading Room“, in dem das Textlistenarchiv für Besucher\*innen zugänglich gemacht wird.

Die Installation *WHOSE VOICE IS THIS?* der kasachischen Künstlerin Dana Iskakova ist in enger Kooperation mit der usbekischen Künstlerin und Filmemacherin Saodat Ismailova entstanden. Ismailova ist dem Berlinale-Publikum seit ihrem Film *Chilla (40 Days of Silence)* bekannt, der 2014 im Forum uraufgeführt wurde. 2024 wurde sie für eine Living-Archive-Residency mit Unterstützung des Goethe-Instituts Usbekistan ausgewählt, die sie nutzte, um gemeinsam mit Dana Iskakova die Tonspuren von 45 Filmen aus Zentralasien aus dem Arsenal Archiv zu erforschen. Synchronstimmen, Geräuschkulissen und Soundtracks von Filmen aus den 1960er- bis zu den 1990er-Jahren geben Zeugnis von den Auswirkungen der sowjetischen Ideologie, ihrer allmählichen Schwächung und dem Aufkommen der Perestroika.

Die Installation *ORIGINAL SIN. DER GANG DER FRAU IM SOZIALISMUS* der Berliner Künstlerin Susanne Sachsse

active from 1963 to 1994.

In the lobby of Cinema Arsenal, a piece created by composer and pianist Eunice Martins, and sound and video artist Andre Bartetzki in 2013 as part of the project *Living Archive – Archive Work as a Contemporary Artistic and Curatorial Practice* will be presented again. THE SOUNDING ARCHIVE is a sonification of the entire database of Arsenal's film collection through real-time sound synthesis and algorithmic composition.

### SİNEMA TRANSTOPIA

In the series *Found Futures*, participants present projects, ideas, knowledge, and questions related to precarious archives, archival projects, and archival discoveries, and exchange ideas with the audience. Topics will include radio broadcasts about cinema, audio recordings of historical and current Q&As, ARchipelago – an archival project on the Yugoslav Wars – the vision of an AIDS film archive in collaboration with Edition Salzgeber, oral history projects from Iran and Lebanon, and sound archives from Nigeria and Guinea-Bissau. The final event is a collaboration with "Goethe-Institut im Exil" and focuses on the partially lost film archives of Sudan, Syria, and Afghanistan.

### *migas, a listening bar*

For the first time, the newly opened migas, a listening bar, in Berlin-Wedding is one of the event spaces. Each day of the festival, two-hour audio recordings will be heard while drinks and snacks are served: These include revival presentations of experimental radio pieces produced for the cinema in 2011 by Natascha Sadr Haghhighian, Dani Gal, and Achim Lengerer as well as Tony Conrad and Keren Cytter under the title *Screen Off – Action for Cinema on Air* upon the invitation of Forum Expanded and Klangkunst im Deutschlandradio. Didi Cheeka, Filipa César, and Marinho de Pina curated programs from audio archives in Nigeria and Guinea-Bissau. Another program presents radio broadcasts about cinema produced by public broadcaster SWF between 1946 and 1969 and which were given to Goethe University Frankfurt. Finally, we will play recordings of post-screening discussions made during the Berlinale Forum in the 1970s and 1980s at Delphi Cinema, as well as Foley sounds from the Národní filmový archiv, Prague.

Archival Assembly #3 is an event of Arsenal – Institute for Film and Video Art in collaboration with the Institute for Theater, Film, and Media Studies of Goethe University Frankfurt, silent green, SİNEMA TRANSTOPIA, migas, a listening bar, Goethe Institut Uzbekistan, and "Goethe Institut in Exile." We extend our special thanks to all of them.

The festival and symposium would not be possible without the generous support of the German Federal Cultural Foundation. Special thanks is also due to Katarzyna Wielga-Skolimowska, her team, and the jury.

Additionally, we would already like to thank our guests and viewers, without whom the cinema would not be what it is: A lively and open space for experiences and discourse for everyone.

verwandelt die Geschichte ihrer konfliktbeladenen Bewunderung für ihre Großmutter Luise Brand in eine Hörspiel-Roadmovie-Revue.

UMAM Documentation & Research gibt einen Einblick in die Geschichte der Baalbeck Studios, einer wegweisenden libanesischen Filmproduktionsfirma, die zwischen 1963 und 1994 tätig war.

Im Foyer des Kino Arsenal gelangt eine 2013 im Rahmen des Projekts „Living Archive – Archivarbeit als künstlerische und kuratorische Praxis der Gegenwart“ entstandene Arbeit der Komponistin und Pianistin Eunice Martins und dem Klang- und Videokünstler Andre Bartetzki zur Wiederaufführung.

### SİNEMA TRANSTOPIA

Im Rahmen der Serie *Found Futures* stellen Teilnehmer\*innen Projekte, Ideen, Kenntnisse oder Fragen mit Bezug zu prekären Archiven, Archivprojekten und Archivfunden vor und tauschen sich mit dem Publikum aus. Themen sind Radiosendungen zum Kino und Audioaufnahmen historischer und aktueller Publikumsgespräche, ARchipelago, ein Archivprojekt zu den Jugoslawienkriegen, die Vision eines AIDS-Filmarchivs in Zusammenarbeit mit der Edition Salzgeber, Oral History-Projekte aus dem Iran und Libanon, sowie Tonarchive aus Nigeria und Guinea-Bissau. Die abschließende Veranstaltung ist eine Zusammenarbeit mit „Goethe im Exil“ und widmet sich den teilweise verlorenen Filmarchiven im Sudan, in Syrien und Afghanistan.

### *migas, a listening bar*

Erstmals zählt die im Berliner Wedding neu eröffnete migas, a listening bar zu den Veranstaltungsorten. An jedem Festivalsort sind hier jeweils zweistündige Audioaufnahmen zu hören, bei Getränken und Snacks: Zur Wiederaufführung gelangen Hörstücke, die Natascha Sadr Haghhighian, Dani Gal und Achim Lengerer, Tony Conrad und Keren Cytter 2011 unter dem Titel *Screen Off – Action for Cinema on Air* auf Einladung von Forum Expanded und „Klangkunst im Deutschlandradio“ für das Kino produziert haben. Didi Cheeka, Filipa César und Marinho de Pina kuratieren Programme aus Audioarchiven in Nigeria und Guinea-Bissau. Ein weiteres Programm stellt Radiosendungen über das Kino vor, die zwischen 1946 und 1969 für den SWF produziert und nun an die Goethe-Universität Frankfurt übergeben wurden. Schließlich geht es um Aufnahmen von Filmdiskussionen, die im Rahmen des Forums in den 1970er und 80er-Jahren im Delphi-Kino geführt wurden, sowie um Foley-Sounds aus dem Národní filmový archiv Prag.

Archival Assembly #3 ist eine Veranstaltung des Arsenal – Institut für Film und Videokunst in Zusammenarbeit mit dem Institut für Theater-, Film- und Medienwissenschaft an der Goethe-Universität Frankfurt, silent green, SİNEMA TRANSTOPIA, migas, a listening bar, Goethe-Institut Uzbekistan und „Goethe-Institut im Exil.“ All jenen gilt unser besonderer Dank. Festival und Symposium wären nicht möglich ohne die großzügige Unterstützung der Kulturstiftung des Bundes. Besonderen Dank daher auch an Katarzyna Wielga-Skolimowska, ihr Team und die Jury. Wir danken außerdem schon jetzt den Gästen und Zuschauer\*innen, ohne die das Kino nicht wäre, was es ist: Ein lebendiger und offener Erfahrungs- und Diskursraum für alle.

# FILMS & PRESENTATIONS





## Opening

NATURKATASTROPHENKONZERT, Die Tödliche Doris, West Germany 1984, DVD, no dialogue, 3'  
 ARSENAL FILMARCHIV 20.12.2022, Ute Aurand, Germany 2022, 16mm, silent, 3'  
 Welcoming remarks: Stefanie Schulte Strathaus  
 BRUCE LEE IN THE LAND OF BALZAC, Maria Thereza Alves, France 2007, digital file, no dialogue, 3'  
 THE SOUND OF THE DEPTH OF THE SEA (audio recording), Ibrahim Shaddad, Egypt 2024, digital file, OV/EnS, 3'  
 HAPPY BIRTHDAY!, Monika Kin Gagnon, Canada 2010, digital file, OV, 8'  
 KASSIEREN, Amelie Vierbuchen, Franca Pape, Lea Sprenger, Germany 2023, digital file, OV/EnS, 9'  
 LA CHARNIÈRE (Transition), Antoine Bonfanti, France 1968, DCP, OV/EnS, 13'  
 KATASUMBIKA, Petna Ndaliko Katondolo, DRC/USA 2024, DCP, OV/EnS, 37'  
 Franca Pape, Petna Ndaliko Katondolo  
 Kino Arsenal 18:30

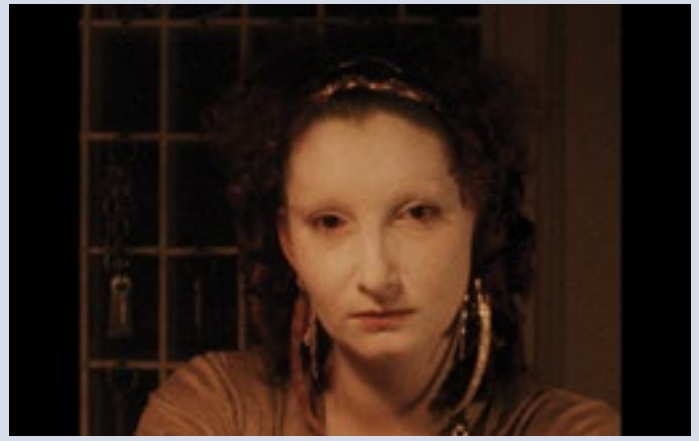
West Berlin artists' group Die Tödliche Doris sets the tone in the opening program with their 1983 Super 8 film NATURKATASTROPHENKONZERT. In her film ARSENAL FILMARCHIV 20.12.2022, Ute Aurand moves her 16mm camera along the rows of shelves. Out of the labels on the film cans, a story takes shape which could have gone in many different ways.

After the welcoming remarks, we will continue with Maria Thereza Alves' BRUCE LEE IN THE LAND OF BALZAC: Bruce Lee's martial arts screams are transformed into the beauty of French landscapes as described by Balzac. In THE SOUND OF THE DEPTH OF THE SEA, Sudanese filmmaker Ibrahim Shaddad – living in exile in Cairo since 2023 – recounts a dream one afternoon in the Swiss Club. HAPPY BIRTHDAY! by Monika Kin Gagnon is based on cassette recordings of a children's birthday party in 1970. In the background, we can hear the motor of a 16mm camera while a father directs his daughter to mark the takes on a roll of 16mm film whose images are now lost. For their documentary KASSIEREN, Amelie Vierbuchen, Franca Pape, and Lea Sprenger go in search of archival material about the chemical factory Kalk in Cologne, including a 16mm film that is challenging for the archivist to handle. KASSIEREN is a film about material resistance, discarding, gaps in archives, and our own inabilities. The sound recordings of Antoine Bonfanti's LA CHARNIÈRE were made during a post-screening discussion for Mario Marret and Chris Marker's *À bientôt, j'espère* (1967), during which workers →

← expressed their dissatisfaction with how they were portrayed in the film. Marker suggested handing the cameras over to them, which became the origin of the Medvedkin Groups. **KATASUMBIKA**, the newest film by Petna Ndaliko Katondolo, uses personal memories to reflect on what has been disregarded in East Congo within the context of its colonial project and heritage. Will the sounds of indigenous resistance be heard if we continue to follow the common thread of history – the chain of the exploitation of natural resources and the course of violence?

Im Eröffnungsprogramm gibt zunächst die Westberliner Künstler\*innengruppe Die Tödliche Doris mit dem 1983 gedrehten Super-8-Film **NATURKATASTROPHENKONZERT den Ton an**. Ute Aurand bewegt sich in ihrem Film **ARSENAL FILMARCHIV** 20.12.2022 mit der 16-mm-Kamera von einem Regal zum anderen. Aus den Beschriftungen der Filmkartons bildet sich eine Erzählung heraus, die so oder anders hätte verlaufen können.

Nach der Begrüßung geht es weiter mit **BRUCE LEE IN THE LAND OF BALZAC** von Maria Thereza Alves. Bruce Lees Martial-Arts-Schreie werden in die von Balzac beschriebene Schönheit französischer Landschaften transformiert. In **THE SOUND OF THE DEPTH OF THE SEA** erzählt der sudanese Filmemacher Ibrahim Shaddad, der seit 2023 in Kairo im Exil lebt, an einem Nachmittag im Swiss Club einen Traum. **HAPPY BIRTHDAY!** von Monika Kin Gagnon beruht auf der Kassettenaufnahme eines Kindergeburtstags im Jahr 1970. Im Hintergrund hört man den Motor einer 16-mm-Kamera, während ein Vater seine Tochter anweist, die Takes auf einem 16-mm-Film zu markieren, dessen Bilder heute verloren sind. Für ihren Dokumentarfilm **KASSIEREN** machen sich Amelie Vierbuchen, Franca Pape und Lea Sprenger auf die Suche nach Archivmaterialien über die Chemiefabrik Kalk in Köln, darunter ein 16-mm-Film, dessen Handhabung eine Herausforderung für den Archivar darstellt. **KASSIEREN** ist ein Film über die Widerständigkeit des Materials, über das Wegschmeißen, Lücken im Archiv und über das eigene Unvermögen. Die Tonaufnahmen zu **LA CHARNIÈRE** von Antoine Bonfanti wurden während einer Diskussion nach der Vorführung von Mario Marrets und Chris Markers *À bientôt, j'espère* (1967) aufgenommen, in der die Arbeiter\*innen ihre Unzufriedenheit darüber äußerten, wie sie im Film dargestellt wurden. Marker schlug daraufhin vor, ihnen die Kameras zu überlassen, was als Ursprung der Medvekin-Gruppen galt. **KATASUMBIKA** (2024), der neue Film von Petna Ndaliko Katondolo, reflektiert schließlich auf der Grundlage persönlicher Erinnerungen, was im Osten des Kongos im Rahmen des kolonialen Projekts und seines Erbes außer Acht gelassen wurde. Werden die Klänge des indigenen Widerstands zu hören sein, wenn wir dem roten Faden der Geschichte, der Kette der Ausbeutung natürlicher Ressourcen und dem Gang der Gewalt weiter folgen?



**NIGHTSHIFT**, Robina Rose, UK 1981, DCP, OV, 67'  
🗨 Robina Rose  
Kino Arsenal 21:00

Robina Rose's **NIGHTSHIFT** was shot as a low budget film over five nights at the Portobello Hotel in West London. It was created in parallel to other important projects by British filmmakers of the 70s and early 80s, which explored the work of women in relation to politics, film, desire, and society. The film features punk icon Jordan as the hotel receptionist and unfolds during a single nightshift, capturing the monotony of such work juxtaposed with dreamlike sequences depicting numerous eccentric hotel guests, portrayed by then-prominent figures of countercultural London. Notable cast members include poet and actor Heathcote Williams and experimental filmmaker Anne Rees-Mogg. The director of photography was American independent filmmaker Jon Jost and the soundtrack was composed by Simon Jeffes of the Penguin Cafe Orchestra. The film premiered at the 1981 Edinburgh Film Festival and later screened at the 12th International Forum of New Cinema in 1982.

This new version has been restored from the 16mm reversal A/B rolls and optical soundtrack. Digital 4K restoration undertaken by Ross Lipman. Restoration funding provided by Ron and Suzanne Naples.

Robina Roses Low-Budget-Film wurde in nur fünf Tagen im Portobello Hotel in West London gedreht. Der Film gehört zu einer Reihe von wichtigen Werken britischer Filmemacher\*innen der 1970er- und 80er-Jahre, in denen die Arbeit von Frauen im Verhältnis zu Politik, Film, Begehren und Gesellschaft untersucht wird. Punk-Ikone Jordan als Rezeptionistin durchlebt die Monotonie einer Nachtschicht, der traumartige Passagen voller exzentrischer Hotelgäste gegenüberstehen, verkörpert von prominenten Protagonist\*innen der Londoner Gegenkultur wie dem Dichter und Schauspieler Heathcote Williams oder der Experimentalfilmemacherin Anne Rees-Mogg. Hinter der Kamera stand der US-Independent-Filmemacher Jon Jost, die Musik wurde komponiert von Simon Jeffes vom Penguin Cafe Orchestra. Seine Uraufführung feierte **NIGHTSHIFT** 1981 auf dem Edinburgh Film Festival, im Jahr darauf lief er im Rahmen des 12. Internationalen Forum des Jungen Films.

Die von Ross Lipman verantwortete 4K-Restauration, finanziert von Ron und Suzanne Naples, basiert auf dem 16-mm-Umkehroriginal (A-B-Rollen) und einem 16-mm-Lichtton.



Elías Querejeta Zine Eskola: Urgent Voices for Liberation  
LA PAZ (The Peace), Grupo Cine Liberación, María Elena Massolo, Argentina 1968, digital file, OV/EnS, 4'  
22 DE MAYO (May 22), Cine Urgente, Jacobo Borges, Venezuela 1969, digital file, OV/EnS, 34'  
🗨 Carolina Cappa, Jorge Hoenig  
Kino Arsenal 18:15

Latin American Third Cinema emerged in the late 1960s as a tool for cultural revolution. While struggles throughout the region shared common aims against oppression, neocolonialism, and dependency, the contexts and thus the films differed from country to country. Argentina was immersed in a violent military dictatorship which provoked the rise of clandestine film groups such as Cine Liberación while Venezuela, although entering a democratic stage, also adopted methods of repression and groups such as Cine Urgente were created to foster an open experience through cinema, involving both militancy and participatory practices. Both groups proposed new ideas for film: reuse of and deviation from mass media products, non-linear narratives, lo-fi images, disruptive use of sound, and alternative modes of distribution.

This program includes two short films by these groups: LA PAZ and 22 DE MAYO. Film prints of both titles exist at Arsenal's archive and have been digitized and studied as part of the Second Hand project at the Elias Querejeta Zine Eskola (Donostia/San Sebastián). This work offers a new possibility to reconstitute the films and ask new questions from the present.

Das in den späten 1960er-Jahren aufkommende Dritte Kino Lateinamerikas war ein wichtiges Werkzeug für gesellschaftliche Umwälzungen. In ihrem Kampf gegen Unterdrückung, Neokolonialismus und andere Abhängigkeiten entsprachen sich die Strömungen der gesamten Region, wenngleich die Rahmenbedingungen und somit auch die Filme von Land zu Land variierten. In Argentinien herrschte eine brutale Militärdiktatur, gegen die sich im Untergrund Filmgruppen wie Cine Liberación formierten. Venezuela war zwar dabei sich zu demokratisieren, allerdings auch nicht frei von Unterdrückungsstrukturen, so dass Gruppen wie Cine Urgente mithilfe von militanten wie auch partizipatorischen Aktionen offene Erfahrung durch das Kino ermöglichen wollten.

Das Programm stellt mit LA PAZ und 22 DE MAYO zwei Kurzfilme dieser Gruppen vor. Beide stammen aus dem Archiv des Arsenal und wurden im Rahmen des Projekts „Second Hand“ an der Eljas Querejeta Zine Eskola (Donostia/San Sebastián) digitalisiert und erforscht.



BLOOD DIAMOND, Edward Zwick, USA/Germany 2006, 35mm, OV, 143' with live storytelling by VJ Junior  
🗨 VJ Junior, Petna Ndaliko Katondolo  
Kino Arsenal 20:00

Set against the backdrop of the Sierra Leone Civil War, BLOOD DIAMOND is the story of a fisherman who discovers a rare pink diamond and forms an unlikely alliance with an arms smuggler to retrieve it while also trying to rescue his kidnapped son from rebel forces. The film exposes the brutal reality of the blood diamond trade and its devastating impact on the people of Africa. The screening will be accompanied by Ugandan film storyteller VJ Junior. Film storytelling is a concept that refers to a media practice characterized by oral artists, also called V-jays, engaged in a scene-by-scene commentary of mainly foreign language films. Their artistic flair and imagination regarding the stories of the films makes this process much more than mere translation, and the practitioners much more than translators. This is a rare occasion to witness this fascinating storytelling style.

BLOOD DIAMOND spielt vor dem Hintergrund des Bürgerkriegs in Sierra Leone. Ein Fischer findet einen seltenen rosaroten Diamanten und geht ein ungleiches Bündnis mit einem Waffenschmuggler ein, um des Steins habhaft zu werden, während er gleichzeitig versucht, seinen entführten Sohn aus den Händen der Rebellen zu befreien. Der Film enthüllt die brutale Realität des Blutdiamantenhandels und seine verheerenden Auswirkungen auf die Menschen in Afrika. Die Aufführung des Films wird vom ugandischen Filmerzähler VJ Junior begleitet. Filmerzählung ist der Begriff für eine Medienpraxis, die von sprechenden Künstler\*innen, auch V-Jays genannt, geprägt wurde und in der vornehmlich fremdsprachige Filme schauspielerisch kommentiert werden. Künstlerisches Flair und die fantasievolle Ausgestaltung der Handlungsstränge machen diesen Prozess zu viel mehr als einer bloßen Übersetzung, und die VJs zu mehr als einfachen Übersetzern. Die Veranstaltung bietet die seltene Gelegenheit, diese faszinierende Praxis hierzulande erleben zu dürfen.



KVITKA NA KAMENI, Sergei Parajanov, Ukrainian SSR 1960–62, DCP, OV/EnS, 73'

🗨️ Olena Honcharuk  
Kino Arsenal 18:30

Parajanov's only black-and-white film is set in Donbas, the coal-mining region of eastern Ukraine. It combines two rather unrelated plots revolving around two different characters: the coal miner Hryhorii Hryva, a reveler who calls himself "the beauty and pride of Donbas," and a young woman from western Ukraine recruiting new members for a Pentecostal sect.

The reason these two plots exist in seemingly parallel realities is the tragic death of lead actress Inna Burduchenko, the rising star of Ukrainian cinema, during the shooting of the film, originally directed by Anatoly Slisarenko. Slisarenko ordered the actress to run into a burning barn several times until she was fatally burned. He was eventually sentenced to five years in prison and Parajanov took over the film, showing little interest in composing any semblance of continuity from the existing footage. Instead, he added a series of eccentric, self-contained scenes that only emphasized the film's artificiality. Watching the film thus becomes a fascinating detective game that reveals a latently surrealist film with a queer sensibility that deconstructs the dull socialist-realist narrative. (Olha Briukhovetska)

Paradzhanovs einziger Schwarz-Weiß-Film spielt im Donbas, der Kohlebergbauregion im Osten der Ukraine. In zwei eher unzusammenhängenden Handlungssträngen handelt er vom Bergarbeiter Hryhorii Hryva, der sich selbst als „die Schönheit und der Stolz des Donbas“ bezeichnet, und einer jungen Frau aus der Westukraine, die neue Mitglieder für die Pfingstbewegung rekrutieren soll.

Ein Grund für die Parallelhandlung ist der tragische Tod der Hauptdarstellerin Inna Burduchenko, eines aufsteigenden Stars des ukrainischen Kinos. Der Regisseur Anatoli Slisarenko befahl der Schauspielerin, mehrmals in eine in Flammen stehende Scheune zu rennen, bis sie tödliche Verbrennungen erlitt. Er wurde zu fünf Jahren Haft verurteilt und Paradzhanov übernahm den Film. Er zeigte wenig Interesse daran, aus dem bereits gedrehten Material eine halbwegs kontinuierliche Handlung zu entwickeln. Stattdessen fügte er eine Reihe von exzentrischen, in sich abgeschlossenen Szenen hinzu, die die Künstlichkeit des Films nur noch mehr betonten. In einer Art Detektivspiel lassen sich nun zwei Filmsprachen unterscheiden und sichtbar wird ein surrealistischer Film, der die stumpfe sozialistisch-realistische Erzählung dekonstruiert. (Olha Briukhovetska)



BADNAM BASTI, Prem Kapoor, India 1971, DCP, OV/EnS, 112' and book launch *One Film at a Time*, edited by Shai Heredia, published by Arsenal – Institute for Film and Video Art in 2023

🗨️ Sreya Chatterjee, Shai Heredia, Markus Ruff  
Kino Arsenal 21:00

According to the synopsis published in 1972 in *The Other Cinema* by Indian distributor Film Niryat, BADNAM BASTI tells the story of "the loneliness of a peasant ex-criminal and his confrontation with a girl who, despite his desires, he could not possess." Most of the films mentioned in the catalog were shown at Arsenal the same year and prints of them remained in the archive. Decades later, that 35mm print of BADNAM BASTI turned out to be unique.

Not mentioned are the film's central themes, including human trafficking and homosexuality, which would explain the Central Board of Film Censors' "Adults Only" rating for the initial, now lost 132-minute cut. The only surviving elements are the edit of the 35mm print in Arsenal's archive (83 min.) and an incomplete but longer picture and sound negative from the NFDC – National Film Archive of India. We will present the world premiere of the digital restoration with a sequence contained exclusively in the sound negative. Funding for the digital restoration was provided by the Cultural Preservation Program of the Federal Foreign Office.

BADNAM BASTI erzählt von der „Einsamkeit eines bäuerlichen Ex-Kriminellen und seiner Konfrontation mit einem Mädchen, das er trotz seines Verlangens nicht besitzen konnte“, heißt es in der Publikation *Das andere Kino* des indischen Verleihs Film Niryat von 1972. Die meisten der darin erwähnten Filme wurden im selben Jahr im Kino Arsenal gezeigt und verblieben anschließend im Archiv. Jahrzehnte später erwies sich diese 35-mm-Kopie von BADNAM BASTI als Unikat.

Weitere zentrale Themen wie Menschenhandel und Homosexualität werden bei der jugendgefährdenden Beurteilung der ersten, heute als verschollen geltenden 132-minütigen Schnittfassung durch die indische Zensurbehörde die ausschlaggebenden Gründe gewesen sein. Überliefert sind lediglich die Schnittfassung aus dem Arsenal-Filmarchiv (83 min) und ein unvollständiges, aber längeres Bild- und Tonnegativ aus dem NFDC – National Film Archive of India. Wir präsentieren die Weltpremiere der digitalen Restaurierung mit einer nur im Tonnegativ enthaltenen Sequenz. Die digitale Restaurierung wurde durch eine Förderung im Rahmen des Kulturerhalt-Programms des Auswärtigen Amtes ermöglicht.



**CHE HARASI DARAD ZOLMAT-HE ROOH!** (How Frightening Is the Darkness of the Soul!), Nasib Nasibi, Iran 1971, digital file, OV/EnS (subtitles by Hossein Eidizadeh), 60'

🗣️ Hadi Alipanah  
Kino Arsenal 18:30

Filmmaker Nasib Nasibi (1940–2004) was a pioneer of avant-garde cinema in Iran. His work is defined by its unique combination of poetry and cinema, particularly his use of Iranian avant-garde and modernist poems. With his brother Basir, Nasibi helped start the Cinema-ye Azad movement (1969–1979). Now considered one of the most important avant-garde films, **CHE HARASI DARAD ZOLMAT-HE ROOH!** tells the story of a tired and bored girl who sells her heart to the devil in order to be reborn in another world.

For years, the film only circulated as a low-quality VHS rip anonymously uploaded to YouTube. While researching Cinema-ye Azad, film critic Hadi Alipanah discovered two copies of the film in the basement of the house of Nasibi's wife, Shahnaz Sahebi, and only son, Niyatoos Nasibi: a complete cut of the film on VHS and a heavily damaged 35mm print. Due to the extent of the damage, the 35mm print was missing a number of scenes and the final reel has been lost. The present version of the film has now been re-assembled using the best materials of these two sources.

Der Filmemacher Nasib Nasibi (1940–2004) war ein Pionier des Avantgardekinos im Iran. Sein Werk zeichnet sich durch eine einzigartige Kombination von Poesie und Kino aus, insbesondere durch seine Verwendung avantgardistischer und modernistischer Gedichte aus dem Iran. Gemeinsam mit seinem Bruder Basir war Nasibi Mitbegründer der Cinema-ye Azad-Bewegung (1969–1979). Sein Film **CHE HARASI DARAD ZOLMAT-HE ROOH!** gilt heute als einer der wichtigsten Avantgardefilme des Iran und erzählt die Geschichte eines müden und gelangweilten Mädchens, das sein Herz an den Teufel verkauft, um ihrem Wunsch gemäß in einer anderen Welt wiedergeboren zu werden.

Jahrelang war der Film nur in schlechter Qualität verfügbar. Während seiner Recherchen zur Cinema-ye Azad-Bewegung entdeckte der Filmkritiker Hadi Alipanah im Keller des Hauses von Nasibis Frau Shahnaz Sahebi und dessen einzigem Sohn Niyatoos Nasibi zwei Fassungen des Films: eine vollständige Schnittfassung auf VHS und eine stark in Mitleidenschaft gezogene 35-mm-Kopie. Aufgrund des Ausmaßes der Beschädigung fehlten in der Kopie einige Szenen, zudem ist der letzte Akt verschollen. Die vorliegende Version des Films wurde unter Verwendung der besten verfügbaren Materialien aus beiden Quellen rekonstruiert.



**Ciné-Concert**

Fragments from **FI AL-DAR GHARIBA** (A Stranger in the House), Youssef Fahdeh, Lebanon 1958, digital file, no dialogue, 32'

🗣️ Ayman Nahle  
🎵 Nour Sokhon  
Kino Arsenal 21:00

Youssef Fahdeh's groundbreaking achievements – notably his role in creating a film lens known as the Libanoscope, his contributions to underwater cinematography, and his early career in the 1950s as a director of photography at Baalbeck Studios – should have secured him a significant place in Middle Eastern film history. Instead, little is known about him or his legacy. Shot on black-and-white 35mm, Fahdeh's debut feature, **FI AL-DAR GHARIBA**, is a timeless testament to his commitment to pushing the boundaries of local cinema. Involving love, mystery, and intrigue and set against the backdrop of a historic shipwreck, the film tells the compelling story of a disfigured fisherman, a mysterious woman, and a criminal, featuring actors Nawal Farid, Nicolas Hallak, and Nemat Sabbagh.

To honor the legacy of Youssef Fahdeh, a true pioneer who embraced innovation in the early days of Lebanese filmmaking, UMAM Documentation & Research, which is dedicated to collecting Lebanon's memories and archives, will present fragments of Fahdeh's film with an improvised live ciné concert, conceived by musician Nour Sokhon.

Youssef Fahdehs bahnbrechende Errungenschaften hätten ihm einen bedeutenden Platz in der Filmgeschichte des Nahen Ostens sichern sollen – insbesondere seine Rolle bei der Entwicklung eines Kameraobjektivs namens Libanoscope, seine Beiträge zur Unterwasserkinematografie ebenso wie seine frühe Karriere in den 1950er-Jahren als Kameramann bei den Baalbeck Studios. Stattdessen ist wenig über Fahdeh oder sein Erbe bekannt. Sein Debütfilm **FI AL-DAR GHARIBA** wurde auf 35-mm-Schwarz-Weiß-Material gedreht und ist ein zeitloses Zeugnis seines Engagements, um die Grenzen des regionalen Kinos zu erweitern. Vor dem Hintergrund eines historischen Schiffbruchs erzählt der Film die fesselnde Geschichte eines entstellten Fischers, einer geheimnisvollen Frau und eines Kriminellen. In den Hauptrollen zu sehen sind die Schauspieler\*innen Nawal Farid, Nicolas Hallak und Nemat Sabbagh.

Um das Erbe von Youssef Fahdeh, einem innovativen Pionier des libanesischen Kinos zu ehren, präsentiert UMAM Documentation & Research Fragmente seines Werks mit improvisierter Live-Musik der Musikerin Nour Sokhon.



**YOU HIDE ME**, Nii Kwate Owoo, Ghana 1970, DCP, OV, 16'  
**YOU CAN'T HIDE ME – THE RETURN OF THE LOOTED AND STOLEN ARTEFACTS IN THE BRITISH AND THE FOWLER MUSEUM IN THE US**, Nii Kwate Owoo, Ghana 2024, DCP, OV, 20'

🗣️ Nii Kwate Owoo, Arike Oke, Judith Opoku-Boateng, Nikolaus Perneczky  
 Kino Arsenal 18:30

Shot over 50 years ago, **YOU HIDE ME** revealed for the first time hundreds of thousands of previously unseen, rare Asante art treasures stolen by the British after the Sagrenti War and the invasion of Kumasi by Field Marshall Garnet Woseley in the 1870s, as well as other art treasures looted by British Expeditionary Forces. In 1970, Ghanaian filmmaker Nii Kwate Owoo managed to outsmart the directors of the British Museum and its security system to gain access to the museum's secret underground vaults and film valuable African artifacts stowed away there. One day was enough to shoot this short film revealing the extent of the theft of African artifacts, stashed in plastic bags and wooden crates — and to make a case for their restitution.

**YOU CAN'T HIDE ME – THE RETURN OF THE LOOTED AND STOLEN ARTEFACTS IN THE BRITISH AND THE FOWLER MUSEUM IN THE US** is Nii Kwate Owoo's newest film and resonates with its predecessor. It will have its world premiere during the festival.

**YOU HIDE ME** wurde vor über 50 Jahren gedreht und präsentierte der Öffentlichkeit zum ersten Mal die Hunderttausenden Kunstschatze von den Asante-Inseln, die von der britischen Kolonialmacht nach dem Sagrenti-Krieg und dem Einmarsch in Kumasi durch Feldmarschall Garnet Woseley in den 1870er-Jahren gestohlen wurden, sowie weitere Kunstschatze, die von den britischen Expeditionstruppen bei Plünderungen geraubt wurden. Im Jahr 1970 gelang es dem ghanaischen Filmemacher Nii Kwate Owoo, die Direktoren und das Sicherheitssystem des British Museum auszutricksen, um Zugang zu den geheimen unterirdischen Depots zu erlangen und die dort gelagerten wertvollen afrikanischen Artefakte zu filmen. Ein einziger Tag reichte dafür aus, diesen Kurzfilm zu drehen, der das Ausmaß des Diebstahls afrikanischer Kunstwerke enthüllt, die in Plastiktüten und Holzkisten verstaut waren – ein Plädoyer für deren Rückgabe. **YOU CAN'T HIDE ME – THE RETURN OF THE LOOTED AND STOLEN ARTEFACTS IN THE BRITISH AND THE FOWLER MUSEUM IN THE US** ist Nii Kwate Owos neuester Film, der mit seinem Vorgängerwerk korrespondiert. Während des Festivals wird er seine Weltpremiere feiern.



**MAE NAK PHRA KHANONG** (The Ghost of Mae Nak), Rangsi Thatsanaphayak, Thailand 1959, 16mm, silent/EnS, 105' with live narration by Dokkhamtai

🗣️ Chalida Uabumrungjit, Dokkhamtai  
 Kino Arsenal 21:00

There have been around twenty film adaptations of the popular Thai legend of Mae Nak, including several blockbusters. Mae Nak is said to have lived with her husband Thit Mak in a tiny hut on the Phra Khanong Canal over 100 years ago. Her husband went off to war while she was pregnant. Both mother and child died in labor, but the ghost of Mae Nak who had eagerly awaited her husband's return, lives on.

Rangsi Thatsanaphayak's 1959 adaptation was shot on 16mm color reversal and silent, with live dubbing performed during screenings, a common practice during the 16mm era of Thai cinema. (While 35mm color films had existed in Thailand since the 1950s, they weren't as common because processing required sending them to labs like those in the UK or Japan). This screening will be live dubbed by the Thai film narrator Dokkhamtai. The screening will be introduced by Chalida Uabumrungjit, director of the Thai Film Archive in Bangkok.

Es gibt rund zwanzig Verfilmungen der populären thailändischen Legende von Mae Nak, darunter mehrere Blockbuster. Mae Nak soll vor über 100 Jahren mit ihrem Ehemann Thit Mak in einer winzigen Hütte am Phra Khanong-Kanal gelebt haben. Ihr Ehemann zog in den Krieg, während sie schwanger war. Mutter und Kind starben bei der Geburt, aber der Geist von Mae Nak, die sehnsüchtig auf die Rückkehr ihres Ehemanns gewartet hatte, lebt weiter.

Rangsi Thatsanaphayaks Adaption von 1959 wurde auf 16-mm-Farbumkehrfilm und ohne Ton gedreht, wobei während der Vorführungen eine Live-Synchronisation durchgeführt wurde, eine gängige Praxis während der 16-mm-Ära des thailändischen Kinos. (Obwohl es in Thailand seit den 1950er Jahren 35-mm-Farbfilme gab, waren sie nicht so verbreitet, da sie für die Entwicklung an Kopierwerke in Großbritannien oder Japan geschickt werden mussten.) Die Vorführung wird vom thailändischen Filmerzähler Dokkhamtai live synchronisiert, Chalida Uabumrungjit, Direktorin des Thai Film Archive in Bangkok, führt in das Programm ein.



SUSAN THROUGH CORN, Kathleen Laughlin, USA 1985



Live Sound Workshop for Children  
*Big Cinema, Little Cinema #70*  
*What is Ringing, Scratching, and Rustling*  
*There in the Film?*

🗨️ Eunice Martins  
 Kino Arsenal 16:00

At the first public film screening in 1895, the films were already accompanied by sounds and music. Before we do our own sound experiments and collectively invent ideas for a soundtrack for the movie HORSE OVER TEA KETTLE, we will discover what can be seen and heard in seven short films: Emily Breer's FLUKE (USA 1985) travels through the air. Robert Breer's HORSE OVER TEA KETTLE (USA 1962) lets colors and shapes fly and in FLOCKENSPIEL I (Bärbel Neubauer, USA 1965), they swirl over the black screen. In Len Lye's FREE RADICALS (USA 1958), lines and patterns swirl to the rhythm of the sounds. In SUSAN THROUGH CORN (Kathleen Laughlin, USA 1985), we run through a cornfield and Gunvor Nelson lets a little girl eavesdrop in MY NAME IS OONA (USA, 1981). We experience wonderful transformations with LES PAPILLONS JAPONAIS (Segundo de Chomón, France 1908).  
 For everyone ages 8 and up.

Bereits bei der ersten öffentlichen Filmvorführung im Jahr 1895 wurden die Filme von Klängen und Musik begleitet. Bevor wir eigene Klangexperimente machen und gemeinsam Ideen für einen Soundtrack zum Film HORSE OVER TEA KETTLE erfinden und live spielen, entdecken wir, was in sieben Kurzfilmen zu sehen und zu hören ist: FLUKE von Emily Breer (USA 1985) reist durch die Luft, HORSE OVER TEA KETTLE (USA 1962) von Robert Breer lässt Farben und Formen fliegen und in FLOCKENSPIEL I (Bärbel Neubauer, USA 1965) wirbeln sie über die schwarze Leinwand. Len Lyes FREE RADICALS (USA 1958) wirbeln Linien und Muster im Rhythmus der Töne. In SUSAN THROUGH CORN (Kathleen Laughlin, USA 1985) laufen wir durch ein Maisfeld und Gunvor Nelson lässt uns in MY NAME IS OONA (USA 1981) einem Mädchen lauschen. Wundersame Verwandlungen erleben wir mit LES PAPILLONS JAPONAIS (Segundo de Chomón, F 1908).  
 Für alle ab 8 Jahren.

DIVINE HORSEMEN: THE LIVING GODS OF HAITI, Maya Deren, USA 1947–1951/1977, 50', no dialogue, 16mm  
 🗨️ Ute Holl  
 Kino Arsenal 18:30

A chronicle of Maya Deren's journeys to Haiti and a filmic exploration of Haitian dance. The footage of the various ritual practices and customs seen in the film was shot between 1947 and 1951, and edited by Teiji and Cherel Ito after Deren's death. The title is a reference to the belief that the goddess Loa "mounts" dancers like a rider on a horse; the bodies of the dancers perform nearly superhuman movements after this seizure. We will present a newly struck 16mm print of the film with an introduction by film scholar Ute Holl, accompanied by tracks from the vinyl album *Maya Deren – Voices of Haiti*.

Eine Chronik der Reisen Maya Derens nach Haiti und eine filmische Erforschung des haitianischen Tanzes. Die Aufnahmen von verschiedenen rituellen Handlungen und Bräuchen entstanden zwischen 1947 und 1951 und wurden nach Maya Derens Tod durch Teiji & Cherel Ito zu diesem Film vereint. Der Titel verweist auf den Glauben, dass die Gottheit Loa die Tanzenden „besteigt“ wie ein\*e Reiter\*in ein Pferd; es sind beinahe übermenschliche Bewegungen, die die Körper der Tänzer\*innen in Folge dieser Besitzergreifung ausführen. Präsentiert wird eine neu hergestellte 16-mm-Kopie. Die Filmwissenschaftlerin Ute Holl führt in den Film ein, begleitet von Einspielungen aus der LP *Maya Deren – Voices of Haiti*.



RESONANCE SPIRAL, Filipa César, Marinho de Pina,  
Portugal/Guinea-Bissau/Germany 2024, DCP, OV/EnS 90'  
🗣 Filipa César, Marinho de Pina  
Kino Arsenal 21:00

“Nothing falls from the sky apart from rain,” says Amílcar Cabral in a tape recording from 1970. The women of the Satna Fai agricultural workers’ collective listen to this historical document stemming from the politician, poet, and theoretician; they rest as Cabral demands equality between the sexes, which he sees as essential for shared progress. The setting is the Abotcha building in Malafo, a traditional Balanta village in Guinea-Bissau, which has housed the Mediateca Onshore since 2023. Old plans for a videotheque are revisited and materialize a mediateca. An informal sewing workshop, an experimental garden, a library, and a preschool take-up space. Adolescents voice a circle and sound self-built instruments. Together with filmmaker Sana na N’Hada and others, since 2011 filmmaker Filipa César has been working on reconstructing the audiovisual memory of the country’s liberation movement and making it accessible to the public; artist Marinho de Pina has been involved since 2017. In RESONANCE SPIRAL, César and de Pina document the construction of the Abotcha and the agro-poetic practices that take place there, showing dialogues between archive, performing arts, and community.

„Nichts fällt vom Himmel, außer Regen“, sagt Amílcar Cabral auf einer Tonbandaufnahme aus dem Jahr 1970. Frauen des Landarbeiterinnen-Kollektivs Satna Fai lauschen dem historischen Dokument des Politikers, Poeten und Theoretikers, ruhen sich aus, während Cabral eine gleichberechtigte Rolle zwischen den Geschlechtern fordert, die für den gemeinsamen Fortschritt unabdingbar sei. Ort des Geschehens: das Abotcha-Gebäude in Malafo, einem traditionellen Balanta-Dorf in Guinea-Bissau, das seit 2023 die Mediateca Onshore beherbergt. Eine informelle Nähwerkstatt, ein Experimentiergarten, eine Bibliotera und ein Vorschul-Begehraum. Jugendliche lassen selbstgebaute Instrumente erklingen. Gemeinsam mit dem Filmemacher Sana na N’Hada und anderen arbeitet Regisseurin Filipa César seit 2011 daran, das audiovisuelle Gedächtnis der Befreiungsbewegung des Landes zu rekonstruieren und öffentlich zugänglich zu machen. Auch der Künstler Marinho de Pina ist seit 2017 involviert. In RESONANCE SPIRAL dokumentieren César und de Pina den Bau der Abotcha und stattfindende agro-poetische Praxen, zeigen Dialoge zwischen Archiv, darstellender Kunst und Community.



LE MONDE *diplomatique*

# Alles digital? *diplomatique!*

Lesen Sie die **digitale Ausgabe** von Le Monde diplomatique in der App, im Browser oder als ePaper. Und hören Sie alle Texte aus der großen Monatszeitung für internationale Politik als MP3.

**Hier bestellen:**  
monde-diplomatique.de/zeitungsabo

4,50 Euro  
pro Monat

# WIE ES EUCH GEFÄLLT.

RADIODREI.DE

radio **3** rbb

ARTS  
CULTURE  
PEOPLE  
BERLIN

IN PRINT & ONLINE

# THE BERLINER

Germany's largest  
English language  
mag since 2002

the-berliner.com

# KEINE ZEIT FÜR KEINE ZEITUNG

10 WOCHEN  
NUR 10 EURO  
TAZ.DE/ABO

taz\* zeitung für morgen

## tipBerlin Premium-Abo

Der beste tip für Berlin

+ Kino, so oft du willst\*!

www.tip-berlin.de/abo

Yorck Unlimited

Yorck Unlimited: Hunderte Filme im Jahr in allen Yorck Kinos  
\* Solange der Vorrat reicht | AGB: www.tip-berlin.de/agb | Tip Berlin Media Group, Müllerstr. 12, 13353 Berlin

cargo **nr 57**

cargo **nr 58**

cargo **nr 59**

cargo **nr 60**

cargo **nr 61**

cargo **nr 62**

Jahresabonnement 44 €  
www.cargo-film.de

# SYMPOSIUM

Over the last decade or so, archivists, artists, curators, and scholars have increasingly engaged with archives to make cinema's varied and multiple pasts visible and create new futures for and with moving images. But an engagement with archives is never just an act of looking at, but also of listening to moving images. In the work of archivists, artists, curators, and scholars, archives become audible as much as they become visible. How exactly does the audible relate to the visible in moving image archives, and how does the work of opening up these archives to audiences through programs, artworks, and scholarship reconfigure that relationship? How does what we might call the re-sounding of archives shape film and media history and the audiovisual arts?

Seit längerem schon besteht ein wichtiger Teil der Arbeit von Archivar\*innen, Künstler\*innen, Kurator\*innen und Wissenschaftler\*innen darin, die vielfältigen Vergangenheiten des Films so zugänglich zu machen, dass sich dadurch fürs Kino neue Zukünfte eröffnen. Filmarchive sind aber immer auch Archive des Hörens ebenso wie des Sehens. Ins Archiv zu gehen, bedeutet nicht nur Bilder zu sichten, sondern auch, sie zu hören, ja sie abzuhorchen, wie etwa Godard die Aufgabe des Kinos selbst bestimmt („ausculter“, das Abhorchen der Welt in Bild und Ton). Wie aber genau ist es um das Verhältnis von Hörbarem und Sichtbarem in Filmarchiven bestellt, und wie transformiert die Arbeit des Öffnens und Zugänglichmachens von Archiven dieses Verhältnis? Wie verändert das Nachklingen der Archive Film- und Mediengeschichte und künstlerische Praxis?

# RESOUNDING ARCHIVES: THE POLITICS OF LISTENING TO THE MOVING IMAGE SYMPOSIUM

WED 18.9.2024

09:00  
Arrival  
silent green Kuppelhalle

09:30  
Welcoming remarks by Vinzenz Hediger  
and Stefanie Schulte Strathaus

10:00–11:30  
Panel 1  
Rumors Recorded and Remembered:  
Oral Histories and the Archives of Gossip

We don't see most films, we just hear about them. Hearsay and rumors, chatting about and over films, and film stars and film lovers are as much a part of film culture as the deep contemplation of individual films on screen (and through sound systems). Fluid and fleeting, rumors, comments, confessions, and gossip barely leave traces in traditional archives. So how can we record, remember, and revivify them?

Erika Balsom (London) will talk about the silent screening with live commentary of documentary footage shot by Vibeke Løkkeberg during the first international "Frauenfilm-Seminar" of 1973 at Archival Assembly 2023.

Marc Siegel (Mainz/Berlin) will talk about gossip as a productive mode of knowledge circulation.  
Moderation: Petra Löffler (Oldenburg/Berlin)

12:00–13:30  
Panel 2  
Sonic Maps of Migration:  
Documentary Sound Archives

Mobile sound recorders revolutionized documentary filmmaking in the 1960s, making documentaries a migratory form with an affinity for migratory movements. Increasingly, soundscapes, and sound archives have been reshaping the migratory aesthetics of documentaries.

Petna Ndaliko Katondolo (Goma) will talk about soundscapes and trauma.  
Britta Lange (Berlin) will discuss the latency of colonial sound archives.  
Moderation: Laliv Melamed (Frankfurt am Main)

MI 18.9.2024

09:00  
Ankunft  
silent green Kuppelhalle

09:30  
Begrüßung durch Vinzenz Hediger  
und Stefanie Schulte Strathaus

10:00–11:30  
Panel 1  
Gespräch, Gerücht, Geräusch:  
Archive von Kommentar und Klatsch

Die meisten Filme sieht man nicht, man hört nur von ihnen. Gerücht, Gespräch und Kommentar sind genauso Medien der Filmkultur wie der Film selbst. Herkömmliche Archive enthalten davon kaum eine Spur. Wo und wie hinterlassen Klatsch und Kommentar ihre Spuren, und wie lassen sich diese auffinden und wiedergeben?

Erika Balsom (London) spricht über die live kommentierte Vorführung von tonlosem Dokumentarmaterial, das Vibeke Løkkeberg 1973 während des 1. Internationalen Frauenfilm-Seminars im Arsenal drehte.

Marc Siegel (Mainz/Berlin) spricht über Klatsch als produktiver Modus der Wissenszirkulation.  
Moderation: Petra Löffler (Oldenburg/Berlin)

12:00–13:30  
Panel 2  
Klangkarten der Migration:  
Dokumentarische Tonarchive

Mobile Tonaufnahmegeräte revolutionierten in den 1960er-Jahren den Dokumentarfilm und machten ihn zu einer mobilen Form mit einer Affinität für Bewegungen der Migration. Mehr und mehr sind es Klangwelten und Tonarchive, die den zeitlichen und geographischen Horizont dieser Allianz von Mobilität der Form und Bewegungen der Migration erweitern.

Petna Ndaliko Katondolo (Goma) spricht über Klangwelten und Trauma.  
Britta Lange (Berlin) spricht über die historische Latenz kolonialer Tonarchive.  
Moderation: Laliv Melamed (Frankfurt am Main)

# NACHKLINGENDE ARCHIVE: POLITIKEN DES HÖRENS VON FILMEN 18.–22.9.2024

THU 19.9.2024

10:00–11:30

Panel 3

Cinephilia as Sonophilia

The cinephile, a social figure of France's postwar culture that soon emerged in similar fashion in other parts of the world, found its sonic complement in the "mélomane," the melody-maniac or passionate music lover. In cinema, passion for sound and image are interrelated. How can we understand film as an archive of these two entangled loves?

Diedrich Diederichsen (Berlin) will talk about Jack Smith's record collection and film performances. Pavitra Sundar (Hamilton College) will discuss feminist approaches to the history of Bombay film sound. Moderation: Marc Siegel

12:00–13:30

Panel 4

Archive Work as Artistic Practice

With the project *Living Archive – Archive Work as a Contemporary Artistic and Curatorial Practice* (2011–2013), Arsenal paved the way to an open archive not only for research, but also for production. Archival Assembly #3 will present installations which resulted from work in audiovisual archives or which created new archives.

Artist talk with Saodat Ismailova (Tashkent/Paris), Dana Iskakova (Almaty), and Susanne Sachsse (Berlin). Moderation: Asja Makarević (Frankfurt am Main/Vienna/Sarajevo)

FRI 20.9.2024

10:00–11:30

Panel 5

Does this Sound Right? The Ethics of Curating Sound

It seems that in archiving and curating historical film elements, the aspect of sound is treated with less constraint – or more freedom – than images. Creating contemporary music for historical films is considered a curatorial practice, in many countries dubbing is the norm. To the contrary, the visual quality of a restoration is closely measured against the original. What is the source of this inequality? Should it be balanced and, if so, how?

DO 19.9.2024

10:00–11:30

Panel 3

Cinephilie als Sonophilie

Der Cinephile, eine (ursprünglich fast ausschließlich männliche) soziale Figur der französischen Nachkriegskultur, die bald in ähnlicher Gestalt in anderen Teilen der Welt auftritt, findet ihre Entsprechung in der Welt des Klangs im „mélomane“, dem manischen Melodien- und Musikliebhaber. Im Kino greifen die Leidenschaften für Bild und Ton ineinander. Inwiefern können wir den Film als Archiv dieser miteinander verschränkten Leidenschaften verstehen?

Diedrich Diederichsen (Berlin) spricht über Jack Smiths Plattensammlung und Filmperformances. Pavitra Sundar (Hamilton College) spricht über feministische Zugänge zur Geschichte des Filmtons in Bombay. Moderation: Marc Siegel

12:00–13:30

Panel 4

Archivarbeit als künstlerische Praxis

Mit dem Projekt *Living Archive – Archivarbeit als künstlerische und kuratorische Praxis der Gegenwart* (2011–2013) hat das Arsenal die Weichen für ein offenes Archiv gestellt, in dem nicht nur geforscht, sondern auch produziert wird. Archival Assembly #3 präsentiert Installationen, die aus der Arbeit in audiovisuellen Archiven hervorgegangen sind oder selbst Archive erzeugen.

Künstlerinnengespräch mit Saodat Ismailova (Taschkent/Paris), Dana Iskakova (Almaty) und Susanne Sachsse (Berlin).

Moderation: Asja Makarević (Frankfurt am Main/Wien/Sarajevo)

FR 20.9.2024

10:00–11:30

Panel 5

Klingt das richtig? Zur Ethik des Kuratierens von Ton

Dem Klangaspekt scheint in der Archivierung und Kuratierung von historischem Filmmaterial weniger Verbindlichkeit – oder mehr Freiheit – gewährt zu werden als Bildern. Historische

Matěj Strnad (Prague) will discuss questions of access to film history through language, sound, and music. Sonia Campanini (Frankfurt am Main) will talk about new ways of experiencing film through sound-based curation.

Eunice Martins (Berlin) will talk about experimental live music in the cinema.

Moderation: Heleen Gerritsen (Wiesbaden)

12:00–13:30

Panel 6

Tell Me What I See:

The Art of Live Narration-as-Translation

Live commentary of films was a celebrated artform in Japan in the 1920s and 1930s, outlasting the advent of sound by almost a decade. It has since re-emerged in many parts of Africa and Asia. A form of translation-as-entertainment, live commentary adds new layers to a film and challenges established notions of work and authorship, with far-reaching consequences for archival and curatorial practices.

Matthias Krings (Mainz) and Solomon Waliaula (Nairobi) will talk about live commentary superstars in Kenya.

Chalida Uabumrungjit (Bangkok) will discuss the practice of live dubbing in Thailand.

Abigail Mann (Jos) will address Indian films dubbed in Hausa.

Moderation: Stefanie Schulte Strathaus (Berlin)

#### SAT 21.9.2024

10:00–11:30

Panel 7

Listen Up and Be Persuaded:

Archives of Interpellation

Film sounds are often designed to be authoritative and persuasive, from the soundtracks of advertising films to illustrated lectures. These sounds position viewers/listeners as citizens or consumers. They constitute an archive of interpellation in which the politics of listening to moving images become particularly salient.

Christian Ferencz-Flatz (Bucharest) will talk about the sound of advertising films in post-socialist Romania.

Tom Rice (St. Andrews) will discuss the lost art of film strip presentation, a precursor to tiktok videos.

Moderation: Salma Siddique (Berlin)

12:00–13:30

Panel 8

Sounding Out Materiality: Archiving Foley Sound

Foley is the art of adding sound effects and music to moving images. But Foley is also the work of finding unsuspected sonic lineages between seemingly unrelated materials, e.g. vegetables and plastics. Mapping and reconstructing the history of Foley, which includes lost traces of sound from the silent era, requires new modes of sonic fabulation.

Filme mit zeitgenössischer Musik zu versehen, gilt als kuratorische Praxis, in vielen Ländern gilt Synchronisierung als Norm. Die Bildqualität einer Restaurierung wird dagegen an der Nähe zum Original gemessen. Woher kommt dieses Ungleichgewicht, soll es ausbalanciert werden, und wenn ja, wie?

Matěj Strnad (Prag) spricht über Fragen des Zugangs zur Filmgeschichte durch Sprache, Ton und Musik. Sonia Campanini (Frankfurt am Main) spricht über neue Wege der Filmerfahrung durch tonbasierte Kuratierung.

Eunice Martins (Berlin) spricht über experimentelle Live-Musik im Kino.

Moderation: Heleen Gerritsen (Wiesbaden)

12:00–13:30

Panel 6

Sag mir, was ich sehe:

Die Kunst des Filmerzählens als Kunst der Übersetzung

Die erläuternde Kommentierung von Filmen war in den 1920er- und 30er-Jahren in Japan eine gefeierte Kunstform. Die Figur des Benji überlebte die Einführung des Filmtons um fast ein Jahrzehnt. Die übersetzende Begleiterzählung ist heute eine gängige Praxis in vielen Teilen Afrikas und Asiens. Sie fügt dem Film neue Bedeutungsebenen hinzu und stellt Kategorien wie Werk und Autorschaft in Frage, mit weitreichenden Konsequenzen für archivarische und kuratorische Praktiken.

Matthias Krings (Mainz) und Solomon Waliaula (Nairobi) sprechen über die Superstars des Live-Kommentars in Kenia.

Chalida Uabumrungjit (Bangkok) spricht über die Praxis der Live-Vertonung in Thailand.

Abigail Mann (Jos) spricht über Hausa-Synchronfassungen indischer Filme.

Moderation: Stefanie Schulte Strathaus (Berlin)

#### SA 21.9.2024

10:00–11:30

Panel 7

Listen Up and Be Persuaded

Archive der Interpellation

Filmtöne sind oft so gestaltet, dass sie autoritär und überzeugend wirken, von den Soundtracks von Werbefilmen bis hin zu illustrierten Vorträgen. Diese Klänge positionieren Zuschauer\*innen/Zuhörer\*innen als Bürger\*innen oder Konsument\*innen. Sie bilden ein Archiv der Interpellation, in dem die Politik des Zuhörens von bewegten Bildern besonders deutlich wird.

Christian Ferencz-Flatz (Bukarest) spricht über Ton in Werbefilmen im postsozialistischen Rumänien.

Tom Rice (St. Andrews) spricht über die verlorene Kunst der Präsentation von sogenannten Bildbändern, einem Vorläufer des TikTok-Videos.

Moderation: Salma Siddique (Berlin)

Jonáš Kucharský (Prague) will talk about the Foley archive at the Národní filmový archiv.  
Simone Nowicki (Frankfurt am Main) will discuss Foley artists and how they have localized themselves throughout history.  
Moderation: Vinzenz Hediger (Frankfurt am Main)

#### SUN 22.9.2024

10:00–11:30  
Panel 9  
Speaking Up

Since the 1960s, the primary task of independent, political, and militant cinema has been to lend a voice to those who would otherwise go unheard. These films were often created by collectives whose members not only developed new modes of production, but also a new distribution and cinema practice intended to have a transformative effect on socio-political life. In this context, programs and manifestos were created which continue to reverberate today.

Fiona Berg (Berlin) will discuss feminist networks, festivals, and manifestos.  
Ahmeed Refaat (Cairo) will talk about the 2nd Afro-Asian Film Festival that took place in Cairo in 1960.  
Moderation: Brigitta Kuster (Berlin/Zurich)

12:00–13:30  
Panel 10  
Pirate Sounds: Composing Histories From Acoustic Fragments and Debris

After found footage films came found sound music, the creative borrowing of not just styles, rhythms, and rhymes, but entire building blocks of musical compositions. The two most significant cultural movements of the last three decades in a global perspective, hip hop and Afrobeats, provide the outlines of a new cultural order which is also a re-ordering of a shared archive of images and sounds of emancipation.

Tom Simmert (Mainz) will speak of pirate media and YouTube archives in Nigerian music.  
Aboubakar Sanogo (Ottawa) will discuss hip hop and how it remediates what we might call the “African Emancipation Library.”  
Moderation: Erica Carter (London)

12:00–13:30  
Panel 8  
Klang Material: Archive der Foley-Sound-Praxis

Foley ist die Kunst der Erzeugung von Filmklängen jenseits von Sprache und Musik. Foley ist aber auch die Arbeit des Freilegens von Klangverwandtschaften zwischen unterschiedlichsten Materialien, etwa zwischen Gemüse und Plastik. Die Geschichte von Foley zu vermessen und zu rekonstruieren, die bis in die Anfänge des Stummfilms zurückreicht, erfordert neue Formen der klanglichen Fabulation.

Jonáš Kucharský (Prag) spricht über das Foley-Archiv im Národní filmový archiv.  
Simone Nowicki (Frankfurt am Main) spricht über die biografische und institutionelle Verortung der Praktiken von Foley-Künstler\*innen.  
Moderation: Vinzenz Hediger (Frankfurt am Main)

#### SO 22.9.2024

10:00–11:30  
Panel 9  
Das Wort ergreifen

Das unabhängige, politische und militante Kino hatte seit den 1960er-Jahren vor allem die Aufgabe, jenen eine Stimme zu verleihen, die sonst nicht gehört wurden. Die Filme entstanden häufig in Kollektiven, deren Mitglieder nicht nur neue Produktionsweisen, sondern auch eine neue Distributions- und Kinopraxis hervorgebracht haben, die verändernd ins gesellschaftspolitische Leben hineinwirken sollte. In diesem Zusammenhang entstanden Programme und Manifeste, deren Lautstärke noch heute nachhallt.

Fiona Berg (Berlin) spricht über feministische Netzwerke, Festivals und Manifeste.  
Ahmeed Refaat (Cairo) spricht über das 2. Afro-Asian Film Festival, das 1960 in Kairo stattfand.  
Moderation: Brigitta Kuster (Berlin/Zürich)

12:00–13:30  
Panel 10  
Piratisierte Klänge: Komponieren mit dem Geröll der Geschichte

Nach dem Found-Footage-Film kam die found sound music, die nicht nur aus dem Ausleihen von Stilen, Motiven und Texten besteht, sondern auch aus der Übernahme ganzer Bausteine von Kompositionen. Die beiden bedeutendsten kulturellen Bewegungen der letzten fünfzig Jahre, Hip Hop und Afrobeats, bewegen sich immer schon am Horizont einer solchen Aktivierung von Archiven von Bildern und Tönen. Sie stiften eine neue Ordnung geteilter, piratisch erworbener Klänge und Bilder, die immer auch Klänge einer Emanzipation sind.

Tom Simmert (Mainz) spricht über piratische Dynamiken von YouTube-Archiven in der nigerianischen Musikproduktion.  
Aboubakar Sanogo (Ottawa) spricht darüber, wie Hip Hop neu ordnet, was man als die „African Emancipation Library“ bezeichnen kann.  
Moderation: Erica Carter (London)

# FOUND FUTURES

*Found Futures*, a series of informal project presentations, engages with questions of decolonial, transnational, and collaborative archival practices that create a new understanding of cinema in which not only content, but also structures are shared.

*Found Futures*, eine Reihe informeller Projektpräsentationen, befasst sich mit Fragen einer dekolonialen, transnationalen und kollaborativen Archivpraxis, die ein neues Verständnis von Kino hervorbringt, in dem nicht nur Inhalte, sondern auch Strukturen geteilt werden.





WED/MI 18.9.2024

Found Futures I  
Sound Archives  
15:00–17:30

🗣️ Filipa César, Marinho de Pina, Didi Cheeka, Vinzenz Hediger  
Moderation: Stefanie Schulte Strathaus

Both the INCA – Instituto Nacional do Cinema e Audiovisual in Guinea-Bissau and the National Film, Video and Sound Archive in Nigeria, contain documentary footage as well as sound elements. In addition to the Mediateca Onshore, Guinea-Bissau has now also established the sonoteca. Filipa César, Marinho de Pina, Didi Cheeka, and Vinzenz Hediger will present audio examples and discuss the role of sound in cinematic heritage.

Das INCA – Instituto Nacional do Cinema e Audiovisual in Guinea-Bissau und das National Film, Video and Sound Archive in Nigeria, verwahren nicht nur dokumentarisches Bild-, sondern auch Tonmaterial. Neben der Mediateca Onshore wurde in Guinea-Bissau jetzt auch ein Gebäude für die Sonoteca gebaut. Filipa César, Marinho de Pina, Didi Cheeka und Vinzenz Hediger stellen Audiobeispiele vor und besprechen die Rolle des Tons als Teil des filmischen Erbes.



Lumbardi Foundation and the Naci and Nafis Lokvica Archive

Found Futures 2  
Political Archives

15:00–16:30  
ARchipelago  
🗣️ Clarissa Thieme, Arminia Pilav, Kaya Behkalam

ARchipelago is a cross-media, archival project of the Goethe Institut Bosnia and Herzegovina developed by Armina Pilav and Clarissa Thieme in collaboration with Kaya Behkalam and Farhan Khalid (The Augmented Archive). The unique platform combines archival documents from the wars and postwar periods of the former Yugoslavia, transforming them into an engaging augmented reality (AR) experience. As a result of an intensive research phase in 2023, the ARchipelago app and online archive were launched in the cities of Sarajevo, Prizren, Mostar, and Belgrade from April to September 2024.

Thirty years after the wars that led to and followed the breakup of Yugoslavia, many dedicated archival initiatives offer a critical, multi-perspective views of the region's recent history. ARchipelago provides them with a platform to explore complex histories in a way that is both accessible and engaging. By leveraging AR technology, the project offers a hands-on, participatory approach to archival practice, allowing users to see and hear history from multiple perspectives and in the very places where it unfolded. Drawing on numerous archival initiatives and offering a multi-perspective view on the post-Yugoslav region's recent history which contains several successor states, questions of cultural translation regarding thinking beyond the nation state and reflecting on its participants' various backgrounds is at the very core of ARchipelago.

ARchipelago ist ein archivarisches Cross-Media-Projekt des Goethe-Instituts Bosnien und Herzegowina, das von Armina Pilav und Clarissa Thieme in Zusammenarbeit mit Kaya Behkalam und Farhan Khalid (The Augmented Archive) entwickelt wurde. Die einzigartige Plattform kombiniert Archivadokumente aus den Kriegen und Nachkriegszeiten des ehemaligen Jugoslawiens und überführt sie in ein Augmented-Reality-Erlebnis (AR). Als Ergebnis einer intensiven Forschungsphase im Jahr 2023 wurden die ARchipelago-App und das Online-Archiv zwischen April bis September 2024 in den Städten Sarajevo, Prizren, Mostar und Belgrad veröffentlicht.

Dreißig Jahre nach den Kriegen, die zum Zerfall Jugoslawiens führten oder darauf folgten, bieten viele engagierte Archivinitiativen einen kritischen, multiperspektivischen Blick auf die jüngste →

THU/DO 19.9.2024

FOUND FUTURES

SINEMA TRANSTOPIA

← Geschichte der Region. ARchipelago bietet ihnen eine Plattform, um komplexe Geschichten auf eine sowohl gut zugängliche als auch einbeziehende Weise zu erforschen. Durch den Einsatz von AR-Technologie bietet das Projekt einen praktischen, partizipativen Ansatz für die Archivierungspraxis, der es den Benutzer\*innen ermöglicht, Geschichte aus mehreren Perspektiven und genau an jenen Orten zu sehen und zu hören, an denen sie sich abspielte. ARchipelago stützt sich auf zahlreiche Archivierinitiativen der postjugoslawischen Region, die mehrere Nachfolgestaaten umfasst und stellt der kulturellen Umsetzung eines Denkens über den Nationalstaat hinaus und der Reflexion über die unterschiedlichen Hintergründe seiner Teilnehmer\*innen in den Mittelpunkt.

16:30–17:30

A Future for AIDS Film Archives

🗣️ Björn Koll, Marc Siegel

For decades, the film distributor Salzgeber has dedicated itself to a lesser-known chapter of film history: AIDS films. Björn Koll and Marc Siegel will discuss why this is so and what significance engaging with AIDS films can have for cinema. Amid a life-threatening reality and new dimensions of social exclusion, the 1980s fundamentally renegotiated the aesthetic and political questions of film and the relationship between documentary and fiction.

Der Filmverleih Salzgeber hat sich jahrzehntelang einer noch zu wenig beachteten Filmgeschichte gewidmet: dem AIDS-Film. Björn Koll und Marc Siegel sprechen darüber, woran das liegt und welche Bedeutung die Beschäftigung mit dem AIDS-Film für das Kino haben könnte: Vor dem Hintergrund einer lebensbedrohlichen Realität und einer neuen Dimension gesellschaftlicher Ausgrenzung wurden in den 1980er-Jahren filmästhetische und -politische Fragen, sowie das Verhältnis des Dokumentarischen zum Fiktionalen grundsätzlich neu verhandelt.

THU/DO 19.9.2024



Found Futures 3  
Talking About Film

🗣️ Johannes Praetorius-Rhein, Pablo La Parra Pérez, Birgit Kohler, Alexander Scholz, Stefanie Schulte Strathaus, Barbara Wurm

Moderation: Vivien Buchhorn

15:00–17:30

The sound recordings of Antoine Bonfanti's *LA CHARNIÈRE* (Transition, 1968) were made during a discussion following a screening of Chris Marker's *A bientôt, j'espère* (Be Seeing You, 1967). Post-screening talks have taken place at the Berlinale Forum since 1972 as well as at the Duisburger Filmwoche and are now material for a still-to-be researched history of debate cultures in cinema. Discussions also take place on the radio: Goethe University Frankfurt took in an archive of broadcasts about cinema produced by public broadcaster SWF between 1946 and 1969. Pablo La Parra Pérez, Barbara Wurm, Birgit Kohler, Stefanie Schulte Strathaus, Alexander Scholz, and Johannes Praetorius-Rhein will present a selection of recordings.

Die Tonaufnahmen zu *LA CHARNIÈRE* (Wendepunkt, 1968) von Antoine Bonfanti wurden während einer Diskussion nach der Vorführung von Chris Markers *A bientôt, j'espère* (Wir sehen uns, 1967) aufgenommen. Publikumsgespräche beim Berlinale Forum seit 1972 sowie bei der Duisburger Filmwoche sind Material für eine noch zu erforschende Geschichte der Debattenkultur im Kino. Diskutiert wird auch im Radio: Die Goethe-Universität Frankfurt übernahm einen Bestand mit Sendungen über das Kino, produziert vom SWF zwischen 1946 und 1969. Pablo La Parra Pérez, Barbara Wurm, Birgit Kohler, Stefanie Schulte Strathaus, Alexander Scholz und Johannes Praetorius-Rhein stellen ausgewählte Aufnahmen vor.

FRI/FR 20.9.2024

FOUND FUTURES

SINEMA TRANSTOPIA



SAT/SA 21.9.2024

#### Found Futures 4 Oral History

🗨️ Hadi Alipanah, Ayman Nahle, Monika Borgmann, Mohamad Soueid

Moderation: Lisabona Rahman

15:00–17:30

How can we use photos, scripts, empty film cans, and descriptions by the filmmakers to create new films about the original ones which no longer exist? How can we watch the lost films if they are still lost? In this presentation, Hadi Alipanah will share new material and information about the progress of his research on the Cinema-ye Azad movement in Iran (1969–1979), as well as screen works-in-progress made with archival material.

Ayman Nahle and Monika Borgmann of the UMAM Documentation & Research and renowned film critic, filmmaker, and writer Mohamad Soueid will discuss the cinematic legacy of Youssef Fahdeh, an influential yet overlooked filmmaker and pioneer of Lebanese cinema. Representing different generations, Nahle, Borgmann, and Soueid will shed light on Fahdeh's contributions to cinema and the challenges of preserving his work.

Wie können wir Fotos, Drehbücher, leere Filmdosen und Beschreibungen von Filmemacher\*innen verwenden, um neue Filme über die nicht mehr existierenden Originalwerke herzustellen? Wie können wir die verlorenen Filme ansehen, wenn sie immer noch verloren sind? In dieser Präsentation wird Hadi Alipanah neues Material und Informationen über den Fortschritt seiner Forschung zur Cinema-ye-Azad-Bewegung im Iran (1969–1979) teilen und in Entstehung begriffene Arbeiten zeigen, die mit Archivmaterial erstellt wurden.

Ayman Nahle und Monika Borgmann vom UMAM Documentation & Research, und der renommierte Filmkritiker, Filmemacher und Autor Mohamad Soueid werden über das filmische Erbe von Youssef Fahdeh, einem einflussreichen, aber übersehenen Filmemacher und Pionier des libanesischen Kinos reden. Nahle, Borgmann und Soueid repräsentieren verschiedene Generationen und beleuchten Fahdehs Beiträge zum Kino und die Herausforderungen bei der Bewahrung seines Werkes.



Ad State Corporation for Cinema, Sudan

#### Found Futures 5 Voices from Exile

🗨️ Ibrahim Shaddad, Eiman Hussein, Talal Afifi, Erica Carter, Tamer El Said, Ismat Amiralai, Khalid Abdulwahed, Fazel Jamil Hashimi, Mohammad Fayaz Lutfi, and Hasibullah Sediqi

Moderation: Stefanie Schulte Strathaus

An event in collaboration with Eine Veranstaltung in Zusammenarbeit mit "Goethe-Institut im Exil"

15:00–17:30

In the summer of 2023, the premises of the Sudanese Film and Television Archive were occupied by the Rapid Support Forces. The Sudanese Film Group left its private archive behind and went into exile in Cairo.

After the Taliban took power in Afghanistan, three staff members of the Afghan Film Archive (located in the presidential palace) left the country and are now living in Berlin.

Filmmakers and archivists talk about lost archives and those that are scattered around the world or in exile, such as the personal archives of Sudanese director Hussein Shariffe and Syrian documentary filmmaker Omar Amiralay.

Im Sommer 2023 wurden die Räumlichkeiten des sudanesischen Film- und Fernseharchivs von den Rapid Support Forces besetzt. Die Sudanese Film Group ließ ihre Privatarchive zurück und flüchtete nach Kairo ins Exil.

Nach der Machtübernahme der Taliban in Afghanistan mussten drei Mitarbeiter des Afghanischen Filmarchivs, das im Präsidentenpalast untergebracht war, das Land verlassen und leben nun in Berlin.

Filmemacher\*innen und Archivar\*innen sprechen über verlorene Archivbestände und solche, die in der Welt verstreut sind, oder sich im Exil befinden, wie die Nachlässe des sudanesischen Regisseurs Hussein Shariffe und des syrischen Dokumentarfilmemachers Omar Amiralay.

SUN/SO 22.9.2024

FOUND FUTURES

SINEMA TRANSTOPIA

# EXHIBITION

with/mit

Andre Bartetzki, Public Studio (Elle Flanders/Tamira Sawatzky), Gadalla Gubara/Sara Gubara, Dana Iskakova/Saodat Ismailova, Eunice Martins, Ayman Nahle (UMAM Documentation & Research), Susanne Sachsse

at/in

Gerichtstraße 53  
13347 Berlin-Wedding  
17.9.–29.9.2024  
Mon–Fri/Mo–Fr 12:00–18:00  
Sat/Sun Sa/So 12:00–18:00

and/und

Kino Arsenal  
Potsdamer Straße 2  
10785 Berlin-Tiergarten  
17.9.–29.9.2024  
Mon–Fri/Mo–Fr 12:00–18:00  
Sat/Sun Sa/So 12:00–18:00

Opening 17.9. 16:00



Dana Iskakova, Saodat Ismailova, WHOSE VOICE IS THIS?, 2024, video, 10'

Shifting perspectives from the visual to the aural, this film is a result of research into the Central Asian holdings of Arsenal's archive. It explores the evolution of sound, speech, and music in local cinema from the 1960s to the 1990s. By listening to characters' concerns through dubbed voices in addition to soundscapes and soundtracks, we can trace the impact of Soviet ideology, its gradual weakening, and the rise of Perestroika's freedom. Although the archive, with 45 films from Central Asia, cannot represent all of the region's political and social shifts, it does offer a valuable basis for analyzing how evolving sound reflects broader transformations over three decades.

Den Fokus vom Visuellen zum Auditiven verschiebend, erforscht WHOSE VOICE IS THIS? die zentralasiatischen Bestände des Arsenal-Archivs. Der Film erkundet die Entwicklungen des Tons, der Sprache sowie der Musik im lokalen Kino der 1960er- bis 1990er-Jahre. Indem wir den Sorgen der Figuren über die Nachsynchronisation zusätzlich zu den Klangwelten und den Tonspuren folgen, können wir dem Einfluss der sowjetischen Ideologie nachspüren, ihrer allmählichen Abschwächung und dem Beginn der Freiheit der Perestroika. Obwohl das Archiv mit seinen 45 Werken aus Zentralasien nicht die gesamten politischen und gesellschaftlichen Schichten der Region abbilden kann, bietet es dennoch eine wertvolle Grundlage, um zu analysieren, wie sich in der tonalen Entwicklung weitreichende und sich über drei Jahrzehnte erstreckende Veränderungen widerspiegeln.



Susanne Sachsse, ORIGINAL SIN. THE PATH OF WOMEN UNDER SOCIALISM., 2019, sound installation, 86'

A true story: While East Germany was erecting its anti-fascist protective wall around Berlin, Luise Brand managed to build a majestic house in the village Übermasstedt in Thuringia, where she lived together with her older husband, her younger lover, two daughters, and two dogs. Relations that broke more than just socialist moral conceptions. A house with walls as thick as the Berlin Wall. That wall is gone. Luise Brand is dead. East German socialism failed. Übermasstedt has met an evil fate. Capitalism. The house lives. It lives and it is not pretty. A radio drama/ road movie revue – combining autobiographical reality, hyperreal flashbacks, Hollywood musical elements, and rigorous camera angles. What happens on the radio when filmic framing seeks to define acoustic space? This radio drama is based on an unpublished script by Susanne Sachsse.

Eine wahre Geschichte: Während die DDR ihre antifaschistische Schutzmauer um Berlin errichtet, gelingt es Luise Brand, ein majestätisches Haus in Übermasstedt, einem Dorf in Thüringen, zu bauen, in dem sie mit ihrem älteren Ehemann, ihrem jüngeren Liebhaber, zwei Töchtern und zwei Hunden zusammenlebt. Verhältnisse, die nicht nur gegen sozialistische Moralvorstellungen verstießen. Ein Haus, mit Wänden doppelt so dick wie die Berliner Mauer. Diese Mauer ist weg. Luise Brand ist tot. Der DDR-Sozialismus ist gescheitert. Übermasstedt ereilt ein böses Schicksal. Kapitalismus. Das Haus lebt. Es lebt, und es ist nicht schön. Ein Hörspiel-Roadmovie-Revue – zwischen autobiografischer Wirklichkeit, hyperrealen Flashbacks, Hollywood-Musical und strengen Kamerawinkeln. Was passiert im Radio, wenn filmische Einstellungsgrößen den akustischen Raum abzustecken versuchen? Das Hörspiel beruht auf einem unveröffentlichten Drehbuch von Susanne Sachsse.



Elle Flanders, Tamira Sawatzky, MORTE DELL'ARCIVESCOVO, 2015, video, 3'

MORTE DELL'ARCIVESCOVO is an experimental recreation of the opening scene of Italian filmmaker Gillo Pontecorvo's unmade film on the assassination of Salvadorian Archbishop Oscar Romero. The work was originally created by Public Studio for their 2015 exhibition *The Accelerators*. After his influential film *The Battle of Algiers* (1966), Pontecorvo wanted to make a project exploring the United States' criminally unjust political interventions in Central and South America. After years of being stonewalled by producers, he said he felt "impotent" and aside from a script draft, the film was never made. The film was intended to look at the injustices committed by the US in Latin America through the life of Archbishop Romero, an outspoken activist against US aggression who was assassinated at the hands of a CIA-trained Salvadorian death squad. Only a few scholars who had seen it in Pontecorvo's archive knew of the script's existence. Public Studio managed to locate the script and, following it closely, reconstructed the film's opening sequence using appropriated footage, archival images, and CGI reconstructions to strictly replicate the script's scenographic and musical directions.

MORTE DELL'ARCIVESCOVO ist eine experimentelle Neuinszenierung der Eröffnungsszene aus dem nicht realisierten Film des italienischen Filmemachers Gillo Pontecorvo über die Ermordung des salvadorianischen Erzbischofs Oscar Romero. Das Werk wurde ursprünglich von Public Studio für deren Ausstellung *The Accelerators* im Jahr 2015 geschaffen. Nach seinem einflussreichen Film *Die Schlacht um Algier* (1966) wollte Pontecorvo ein Projekt realisieren, das die kriminell ungerechten politischen Interventionen der Vereinigten Staaten in Mittel- und Südamerika untersucht. Nachdem er jahrelang von den Produzenten blockiert worden war, sagte er, er fühle sich „ohnmächtig“, und abgesehen von einem Drehbuchentwurf wurde der Film nie realisiert. Die Absicht des Films war es, die von den USA in Lateinamerika begangenen Ungerechtigkeiten anhand des Lebens von Erzbischof Romero in den Blick zu nehmen, einem lautstarken Aktivisten gegen die US-Aggression, der von einem von der CIA ausgebildeten salvadorianischen Todeskommando ermordet wurde. Die Existenz des Drehbuchs war kaum bekannt, lediglich einige Wissenschaftler\*innen hatten auf seine Existenz in Pontecorvos Archiv hingewiesen. Public Studio gelang es, das Drehbuch aufzuspüren und die Eröffnungssequenz des Films anhand von passendem Filmmaterial, Archivbildern und CGI-Rekonstruktionen zu rekonstruieren, um die szenografischen und musikalischen Anweisungen des Drehbuchs genau nachzubilden.



Gadalla Gubara, Sara Gubara, VIVA SARA!, 1984/2015, video, sound

The personal archive of Sudanese filmmaker Gadalla Gubara (1920–2008) contains an incomplete feature-length portrait of his daughter Sara, who became a professional swimmer despite having polio. The preserved silent elements of VIVA SARA! were shot on the beaches of Capri in the 1980s. Clearly filmed with delight, Sara Gubara plays herself in these scenes. During a screening at Arsenal for the festival “Visionary Archive” in May 2015, she provided live commentary on the footage. The recordings made then are featured in the exhibition next to the unedited footage.

Zum Nachlass des sudanesischen Filmemachers Gadalla Gubara (1920–2008) gehört ein unvollendetes Spielfilmporträt seiner Tochter Sara, die trotz einer Polio-Erkrankung Profi-Schwimmerin wurde. Das erhaltene Bildmaterial zu VIVA SARA! entstand in den 1980er Jahren an den Stränden von Capri. In den mit sichtbarem Vergnügen gedrehten Szenen spielt sich Sara Gubara selbst. Bei einer Vorführung im Arsenal beim Festival „Visionary Archive“ im Arsenal im Mai 2015 kommentierte sie das Material live. Die dabei entstandenen Aufnahmen sind Teil der Ausstellung wie auch das ungeschnittene Bildmaterial.

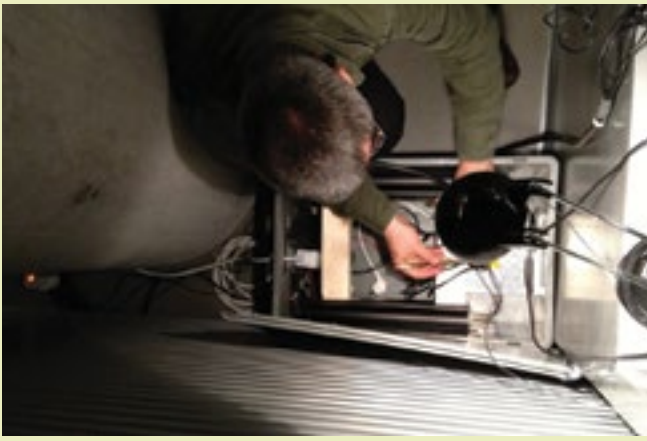


Ayman Nahle (UMAM Documentation & Research), YOUSSEF FAHDEH, A STORY FROM BAALBECK STUDIOS, 2024, mixed media installation

This installation explores the delicate nature and content of remnants in film archives, specifically the remnants of pioneering films or lost films that were never completed. The piece does not try to present a comprehensive picture of these films, but instead undertakes excavation work into phenomena and personalities that have been erased or buried, either by chance or deliberately, in the sands of time. By looking into these fragments, gaps emerge between impact and legacy: Individuals or practices that have had a formative impact on the field of Middle Eastern cinematography have been lost or omitted from history. These underappreciated elements are brought to light here, both physically by the processing of the archival material and in terms of their contents by tracing artistic, social, and political dynamics to fill in missing storylines around the limited traces that remain.

Die Installation untersucht die Fragilität sowie den Inhalt von Überresten in Filmarchiven, insbesondere die Überreste von Pionierarbeiten oder von Filmen, die nie fertiggestellt wurden und als verloren gelten. Die Installation versucht dabei nicht, ein umfassendes Bild dieser Filme zu vermitteln, sondern unternimmt Ausgrabungsarbeiten zu Phänomenen und Persönlichkeiten, die entweder zufällig oder absichtlich im Sand der Zeit begraben oder ausgelöscht wurden.

Bei der Untersuchung dieser Fragmente entstehen Lücken zwischen Wirkung und Erbe: Personen oder Praktiken, die einen prägenden Einfluss auf das Feld der Kinematographie des Nahen Ostens hatten, sind vergessen worden oder verloren gegangen oder gar aus der Geschichte getilgt worden. Unterschätztes wird nun ans Licht gebracht, sowohl materiell durch die Erforschung des Archivmaterials als auch inhaltlich durch die Nachverfolgung künstlerischer, sozialer und politischer Dynamiken, um damit fehlende Handlungsstränge rund um die wenigen verbliebenen Spuren zu ergänzen.



Eunice Martins, Andre Bartetzki, THE SOUNDING ARCHIVE, 2013, 8-channel installation, 315'

THE SOUNDING ARCHIVE is an 8-channel sonification of Arsenal's archival database using algorithmically controlled sound synthesis.

Played one after the other, the ASCII characters of all 8,000 database entries (as of 2013) result in a 32.7 second sound file. This is interpreted linearly or exponentially according to the specific characteristics of each individual entry – e.g., compressed, filtered, sped up or slowed down, its amplitude or envelope curve changed, etc. For this purpose, films were selected for specific properties: duration (in minutes), length (in meters), aspect ratio, title, number of reels, weight, production country, frame rate, production year, OA3 entry creation date. The creation date of the entry in OA3 determines the starting point of the sound file.

The geographic location of the production country determines from which of the 8 speakers the respective film will come. The placement of the speakers is based on an imaginary 360° circle.

THE SOUNDING ARCHIVE ist eine 8-Kanal-Sonifizierung der Datenbank des Arsenal-Archivs mittels algorithmisch gesteuerter Klangsynthese. Die ASCII Zeichen aller 8.000 Datenbankeinträge des Archivs (Stand 2013) ergeben nacheinander abgespielt ein Soundfile von 32,7 Sekunden Länge. Dieser wird entsprechend der spezifischen Eigenschaften jedes einzelnen Eintrags linear oder exponentiell interpretiert – bspw. gestaucht, gefiltert, schneller oder langsamer abgespielt, in der Amplitude oder Hüllkurve verändert etc. Aus der Fülle an Eigenschaften eines jeden Filmtitels wurden dafür einige ausgewählt: u.a. die Länge, die Anzahl der Rollen, das Produktionsland usw.

Das Erstelldatum des Datenbankeintrags bestimmt, ab welcher Stelle ein Soundfile abgespielt wird.

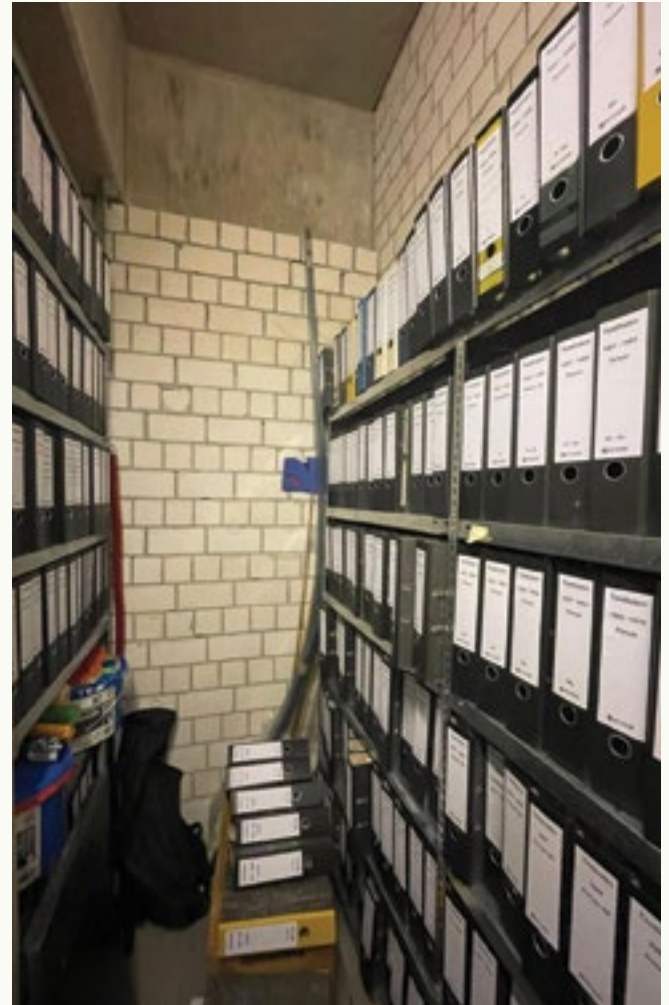
Das Herkunftsland eines Films bestimmt, aus welchem der 8 Lautsprecher der Klang entsprechend der geografischen Lage des Landes kommt. Die Platzierung der Lautsprecher erfolgt in einem imaginären Kreis von 360°.

EXHIBITION

Kino Arsenal

17.9. – 29.9.2024

# READING ROOM



at/in  
**Gerichtstraße 53**  
**13347 Berlin-Wedding**  
**17.9.–29.9.2024**  
**Mon–Fri/Mo–Fr 12:00–18:00**  
**Sat/Sun Sa/So 12:00–18:00**

READING ROOM

Gerichtstraße 53

17. – 29.9.2024

# LISTENING SESSIONS

18.–22.9.2024

at/bei migas, a listening bar  
daily/täglich 12:00–18:00

Opening session  
17.9.2024 15:00

migas, a listening bar, is a new space in Wedding for collective listening: Nightly DJ sets are accompanied by vermouth and olives. Throughout the festival, Archival Assembly #3 will offer different listening sessions each day, selected from film, audio, and radio archives. Each program (excluding a short contribution on closing day) runs for two hours and will be played in a loop.

Die migas, a listening bar ist ein neuer Ort im Wedding zum gemeinsamen Zuhören: Zu den allabendlichen DJ-Sessions gibt es Wermut und Oliven. Tagsüber bietet Archival Assembly#3 während des Festivals täglich wechselnde Listening Sessions, zusammengestellt aus Film-, Audio- und Radioarchiven. Jedes Programm (mit Ausnahme eines kürzeren Beitrags am Abschlusstag) dauert zwei Stunden und wird im Loop wiederholt.



WED/MI 18.9.2024

Didi Cheeka, Vinzenz Hediger, SOUND WITHOUT VISION – A THIRD CINEMA SONIC IMAGINARY OF NEO-COLONIALISM, 2024, sound, 120'

In the spirit of Third Cinema, this is a non-visual exploration of the fundamental contradictions in attempts to construct a new nation in the image of the former colonizer: neo-colonialism. It begins with the extraction of raw materials – coal – and tangentially touches on what is usually missing from global film studies: How cinema is entwined with colonialism. The main thrust of this journey into the sonic past is how archival practices might unlock the political imaginary of an ex-colony. Using sounds (and text) from Nigeria's National Film, Video and Sound Archive, this sonic installation seeks to chronicle sound recordings as a record of what might be called the sonic imaginary of the "post-colonial" nation state: As both a record of state protocols and rituals as well as an archive of possibilities for imagining different pasts and futures of this nation state. Given that Third Cinema arose in the 1960s and 1970s as a clash between Third World filmmakers and the social forms hostile to them – colonialism and neo-colonialism – what line of continuity could be drawn between contemporary Third World (sound) archival practices and the Third Cinema that derived from the anti-colonial struggle for national liberation? What does it mean to think of Third Cinema in relation to the sound archive?

Im Geiste des Dritten Kinos entstand eine nicht-visuelle Untersuchung der grundlegenden Widersprüche, die bei dem Versuch aufgeworfen werden, eine neue Nation nach dem Bild des ehemaligen Kolonialisten zu errichten: Neokolonialismus. Es beginnt mit der Gewinnung von Rohstoffen – Kohle – und berührt am Rande das, was in den globalen Filmwissenschaften normalerweise ausgeklammert wird: Wie das Kino mit dem Kolonialismus verflochten ist. Hauptaugenmerk dieser Reise in die akustische Vergangenheit ist die Frage, wie Archivierungspraktiken das politische Imaginäre einer ehemaligen Kolonie entschlüsseln könnten. Unter Verwendung von Klängen (und Texten) aus Nigerias Nationalem Film-, Video- und Tonarchiv versucht diese Klanginstallation, Tonaufnahmen als Belege dessen aufzufassen, was man das akustische Imaginäre des „postkolonialen“ Nationalstaats nennen könnte: Sowohl in der Aufzeichnung staatlicher Protokolle und Rituale als auch als Archiv der Möglichkeiten, sich unterschiedliche Vergangenheiten und Zukünfte dieses Nationalstaats vorzustellen. Angesichts der Tatsache, dass das Dritte Kino in den 1960er- und 1970er-Jahren aus dem Widerstreit zwischen Filmemacher\*innen der sogenannten Dritten Welt und den ihnen feindselig gegenüberstehenden gesellschaftlichen Formen – Kolonialismus und Neokolonialismus – entstand, stellt sich die Frage, welche Kontinuitätslinie sich zwischen der zeitgenössischen (Ton-)Archivierungspraxis der „Dritten Welt“ und dem Dritten Kino ziehen lässt, das aus dem antikolonialen Kampf um nationale Befreiung hervorging? Was bedeutet es, das Dritte Kino in Hinblick auf dieses Tonarchiv zu betrachten?

TUE/DI 17.9.2024

THE DELPHI TABLE, 1971–1989, 2024, sound, 120'

Since 1971, Arsenal has organized the Forum section of the Berlinale. For decades, the discussions in Delphi Cinema were legendary: When a film ended, a table was carried onto the stage and a moderator, in most cases a translator, and of course the filmmaker would sit down to take audience questions, with sometimes very heated discussions ensuing. Occasionally, there were group discussions, about experimental film or in connection with a country's political crisis. Almost all the discussions were recorded, at first on reel-to-reel tape and later on cassette. In the 1990s, discussions at Arsenal Cinema outside of the Berlinale began to be recorded, a practice that continues to this day. During the lockdown, Arsenal projectionists digitized these recordings. The result is an archive that not only says something about the reception history of hundreds of films, but above all about cinema as a social space, a space for discourse, and about film talks as a cultural technique that has drastically changed over the decades. At migas, a listening bar, a two-hour audio montage will be played, giving an impression of debate culture in the 1970s and 1980s.

Seit 1971 richtet das Arsenal im Rahmen der Berlinale die Sektion Forum aus. Über Jahrzehnte hinweg waren vor allem die Diskussionen im Delphi legendär: Nach dem Ende des Films wurde ein Tisch hochgetragen, an dem ein\*e Moderator\*in, in den meisten Fällen ein\*e Übersetzer\*in, und natürlich der oder die Filmemacher\*in auf Stühlen Platz nahmen, um Fragen aus dem Publikum zu beantworten, aus denen sich teilweise sehr hitzige Diskussionen entwickelten. Gelegentlich wurden auch Gruppendiskussionen geführt, so zum Experimentalfilm oder im Zusammenhang mit einer politischen Krise in einem Land. Fast alle Diskussionen wurden aufgenommen, zunächst auf Tonbändern, später auf Tonkassetten. In den 1990er Jahren wurde damit begonnen, auch außerhalb der Berlinale Diskussionen im Kino Arsenal aufzuzeichnen, eine Praxis, die bis in die Gegenwart reicht. Während der Lockdowns haben Arsenal-Vorführer\*innen die Aufnahmen digitalisiert. Heraus kam ein Archiv, das nicht nur etwas über die Rezeptionsgeschichte hunderter Filme erzählt, sondern vor allem auch über das Kino als gesellschaftlicher Ort, als Ort des Diskurses, und über das Filmgespräch als eine Kulturtechnik, die sich über die Jahrzehnte hinweg stark verändert hat. In migas, a listening bar wird ein zweistündiger Zusammenschnitt zu hören sein, der einen Eindruck von der Debattenkultur der 1970er- und 1980er-Jahre gibt.

# LISTENING SESSIONS

THU/DO 19.9.2024

Sara Pinheiro, ACOUSMATIC ECHOES OF RUCHOVÝ ARCHIV, 1968–1989, 2024, sound, ca. 4x30'

Sara Pinheiro's composition, curated by Jonáš Kucharský of Prague's Národní filmový archiv, explores Barrandov Studios' long considered lost Foley archive. Established in the late 1950s, the archive had a major influence on the sonic landscape of Czech cinema into the 1990s. Pinheiro's piece presents digitized sounds from tapes recently found in the archive, offering a glimpse into this vast sonic treasure. Using the sounds acoustically, Pinheiro investigates how we perceive mediated sounds when taken out of their original context and explores sound's translation between cultures. The work raises questions about the boundaries between sound and music, particularly in the realm of Foley and sound effects. It is also a contribution to debates around the preservation of transient actions and reflects on the epistemology of sound in the age of recorded media. By presenting the heterogeneous contents of the Foley archive, the composition attempts to answer the question: What does Czech cinema sound like? This work-in-progress offers a unique perspective on Czech film history, sound preservation, and the nature of mediated sound in audiovisual art.

Die Komposition von Sara Pinheiro, kuratiert von Jonáš Kucharský vom Národní filmový archiv erkundet das lange Zeit als verloren geglaubte Foley-Archiv der Barrandov Studios, eine wichtige Ressource für das tschechische Kino der 1960er- bis 90er-Jahre. Das Ende der 1950er Jahre angelegte Archiv prägte die Klanglandschaft des tschechischen Films. Die Komposition präsentiert digitalisierte Klänge von kürzlich entdeckten historischen Tonbändern und gibt Einblick in diesen riesigen Bestand. Durch die akusmatische Nutzung der Klänge untersucht Pinheiro, wie wir vermittelte Töne ohne ihren ursprünglichen Kontext wahrnehmen und erforscht ihre kulturelle Übersetzungen. Die Arbeit wirft Fragen nach den Grenzen zwischen Klang und Musik auf, insbesondere im Bereich der Geräuschkulisse und Toneffekte. Es trägt auch zu Debatten über die dauerhafte Dokumentation vorübergehender Handlungen bei und reflektiert die Epistemologie des Klangs im Zeitalter aufgezeichneter Medien. Durch die Präsentation der heterogenen Inhalte des Foley-Archivs versucht die Komposition eine Antwort auf die Frage zu geben: „Wie klingt das tschechische Kino?“ Diese unabgeschlossene Arbeit bietet eine einzigartige Perspektive auf die tschechische Filmgeschichte, die Sicherung des Tons und das Wesen des vermittelten Tons in der audiovisuellen Kunst.

FRI/FR 20.9.2024

Filipa César, Marinho de Pina, community of Malafo, and sounds from the sonoteca, MATRIARCHS FROM MALAFO, 2024, four-channel sound, 120'

In the rainy season, when rice sprouts still find their way to flooded rice fields, a sonic experiment collapses voices and sounds from now and then. Tales from Malafo are also tales of humanity; they recount dreams, desires, longings, and hopes; they are about people who fight together to heal the wounds circumstances have opened up. Inherited wounds for which one must still take responsibility, in search of a balance where love thrives in the community and land. The vocal testimonies of matriarchs, the songs and tales of children and their children, adult and elderly men, the speech of rivers and boulders, the stories told by birds and the wind. Living and non-living, material and immaterial beings are summoned to bend time in the sonoteca – ringing land, seeding sounds, sonoteca – a space recently built with the Malafo community as part of the Mediateca Onshore to store sounds that have passed through and are still to come. MATRIARCHS OF MALAFO is a sound installation dealing with synesthesia to send messages about the reconstruction of entanglements.

Während der Regenzeit, wenn die Reiskeimlinge noch auf dem Weg zu den überfluteten Reisfeldern sind, bringt ein Klangexperiment Stimmen und Geräusche von damals und heute zusammen. Die Geschichten von Malafo sind auch die Geschichten der Menschheit; sie erzählen von Träumen, Wünschen, Sehnsüchten und Hoffnungen. Es geht um Menschen, die gemeinsam darum kämpfen, die Wunden zu heilen, die die Verhältnisse aufgerissen haben. Vererbte Wunden, für die man immer noch Verantwortung übernehmen muss, auf der Suche nach einem Gleichgewicht, in dem die Liebe in einer Gemeinschaft und im Land gedeihen kann. Lebende und nicht lebende, materielle und immaterielle Wesen werden aufgerufen, die Zeit in der Sonoteca zu biegen, klingendes Land, säende Klänge, Sonoteca, ein Raum, der kürzlich mit der Community von Malafo als Teil der Mediateca Onshore gebaut wurde, um Klänge aufzubewahren, die gewesen sind und noch entstehen werden. MATRIARCHS OF MALAFO ist eine Klanginstallation, die mit Synästhesie arbeitet, um Botschaften über die Neuordnung von Zusammenhängen zu senden.

SAT/SA 21.9.2024

Johannes Praetorius-Rhein, Jonas Schöneberg,  
THE SOUND OF POSTWAR CINEMA: LISTENING WITH  
HANSWOLFGANG BERGS, 2024, sound, 120'

Meters and meters of film sound, radio chatter about stars, movies, and film shoots, a passion for Schlager from German films, outtakes and unused footage, and fragmented interviews with famous and lesser known names of film history: This is what we hear on the hundreds of tapes recorded and collected by Hanswolgang Bergs now stored at the Institute for Theater, Film and Media Studies at Goethe University Frankfurt.

Bergs understood the sound film not only as a visual but primarily as an acoustic medium. From 1946 to 1969, he produced countless radio programs for German public broadcaster Südwestfunk about films and filmmakers, making radio a now nearly forgotten site of popular film culture in West Germany. To do so, Bergs and his colleagues traveled with tape recorders to festivals, premieres, and film sets. The focus of Bergs' work gradually became a collection of re-recorded film soundtracks, which he systematically organized into a film sound archive. The question today is: What can we do with this archive?

Meterweise Filmton-Mitschnitte, Radiogespräche über Stars, Filme und Dreharbeiten, eine Leidenschaft für Schlager des deutschen Kinos, Outtakes und Schnittreste; dazwischen kurze Begegnungen mit bekannten und unbekannt Namen der Filmgeschichte. Das ist das, was auf hunderten von Tonbändern zu hören ist, die Hanswolgang Bergs aufgenommen und gesammelt hat und die heute im Institut für Theater-, Film- und Medienwissenschaft der Goethe-Universität Frankfurt lagern. Hanswolgang Bergs verstand den Tonfilm nicht nur als visuelles, sondern vor allem als akustisches Medium. Von 1946 bis 1969 produzierte er beim SWF zahlreiche Radiosendungen über Filme und Filmschaffende und machte somit das Radio zu einem heute kaum erinnerten Ort populärer Filmkultur in der frühen Bundesrepublik. Dafür waren Bergs und seine Mitarbeiter\*innen mit dem Tonband-Gerät auf Filmsets, Festivals und bei Premierens unterwegs. Immer mehr rückte eine Sammlung aufgenommener Film-Tonspuren ins Zentrum ihrer Arbeit, die Bergs systematisch als Filmtonarchiv aufbaute. Heute stellt sich die Frage: Was können wir noch mit diesem Archiv anfangen?

SUN/SO 22.9.2024

Tony Conrad, Keren Cytter, Dani Gal, Achim Lengerer,  
Natascha Sadr Haghhighian, SCREEN OFF, sound  
installation, 50'

Five artists, three rules of the game:

There is nothing to see.  
The radio is the screen.  
The whole program will take 50 minutes.

Deutschlandfunk Kultur and Forum Expanded presented a joint Carte Blanche program for sound art in the cinema at the 2011 Berlinale Forum. Five artists were given free rein to develop an experimental sound projection into the ether. For Archival Assembly #3, the results will be retrieved from the archives. A collaboration with Deutschlandfunk Kultur.

Fünf Künstler\*innen, drei Spielregeln:

Es gibt nichts zu sehen.  
Das Radio ist die Leinwand.  
Das gesamte Programm dauert 50 Minuten.

Deutschlandfunk Kultur und Forum Expanded präsentierten zur Berlinale 2011 ein gemeinsames Carte-Blanche-Programm für Klangkunst im Kino. Fünf Künstler\*innen erhielten freie Hand bei der Erarbeitung einer experimentellen Klangprojektion in den Äther. Für Archival Assembly #3 werden die Ergebnisse aus den Archiven geholt. In Zusammenarbeit mit Deutschlandfunk Kultur.

## BIOGRAPHIES OF PARTICIPANTS

**Abigail Mann** is a media professional with a passion for storytelling and community development. Born in Kaduna, Nigeria, she holds a Bachelor of Arts in Film Production from Bayero University, Kano, affiliated with the University of Jos. She is currently pursuing a master's degree in Film Culture and Archival Studies at the University of Jos in collaboration with Film Institute.

**Aboubakar Sanogo** is an Associate Professor in Film Studies at Carleton University in Ottawa, Canada. His writings have appeared in *Cinema Journal*, *Moving Image Review & Art Journal*, *Journal of Film Preservation*, *Film Quarterly*, *Sight and Sound* and *Film Comment* and *the Journal of African Cinemas*. As the North American Regional Secretary for the Pan African Federation of Filmmakers (FEPACI), he initiated and oversees the FEPACI Archival Project. He was instrumental in establishing African Film Heritage Project (AFHP), a major film preservation and restoration initiative in partnership with Martin Scorsese's The Film Foundation and UNESCO in collaboration with the Cineteca di Bologna.

**Ahmed Refaat** is a film and visual arts researcher, programmer, and curator. With a focus on research-based long-term projects, his work has produced film programs, discursive events, exhibitions, workshops, and publications. In 2019, Refaat co-founded *de\*sync*, an experimental film night followed by a meal and a long discussion. He also reflects on art and cinema critically through writing reviews and research articles published in outlets including *Madamasr*, *Alam El-Kotob*, and *Malafat NAAS*.

**Alexander Scholz** studied literature in Bonn, Paris, and Madison and was a doctoral candidate at Ruhr University Bochum. He has been the editor and author for a variety of publications and cultural institutions including *Schnitt – Das Filmmagazin*, International Short Film Festival Oberhausen, the Akademie der Künste der Welt Cologne, and the Diagonale in Graz. For the Duisburger Filmwoche, he was first a public relations officer and programmer, and co-edited the publication *AusSichten: Öffentliches Reden über Dokumentarfilm* (2017, with Werner Ruzička). Since 2021, he has been the director of the Duisburger Filmwoche.

**Andre Bartetzki** is a sound engineer, programmer, sound and video artist, and composer. He studied sound engineering at the Musikhochschule Hanns Eisler in Berlin, where he founded and led the studio for electroacoustic music until 2002. Aside from teaching at the Musikhochschule, he has also taught at Bauhaus University in Weimar (1999–2004) and at Technische Universität Berlin (2009–2012). He has been creating compositions, sound installations, and video art since 1997 and has performed at many international festivals for computer music and media art. Besides composing, he is active as a programmer and sound

engineer for contemporary music as well as sound and media art, and he has collaborated with a variety of musicians, dancers, and visual artists.

**Arike Oke** leads the screen heritage mission at the British Film Institute in the role of Executive Director of Knowledge, Learning, and Collections. Her practice is rooted in social justice and the role of culture in giving strength to, and inspiring, individuals and communities. Formerly she was the Managing Director for Black Cultural Archives, the home of Black British history. Her fiction is published in magazines and anthologies, her critical art writing has been featured in *The Girls Are* and *This is Tomorrow*. Her factual writing has appeared in many different journals. She is a trustee of *iniva*, a board member for the Institute of Historical Research Trust, and a fellow of the Arts Council's Museums and Resilient Leadership program.

**Armina Pilav** is an architect, artist, independent researcher, and educator based on Brač Island, Croatia. Her practice focuses on the politics of the re-presentation and re-production of physical, mediated space, bodily experiences in extreme war destruction, and other disaster conditions. She regularly publishes in magazines, academic journals, and exhibits. She founded the Un-War Space Lab, the toxic lands non-curatorial program, and the Divja plant sanctuary, focusing on plant pedagogy to heal landscapes while coexisting with Brač Island's ecosystem. Armina is a member of the Association for Culture and Art Crvena, Sarajevo.

**Asja Makarević** currently works as a post-doctoral fellow in the research program AGE-C Aging and Gender in European Cinema at Goethe University Frankfurt, where she obtained her PhD after researching non-representational images of war in post-Yugoslav cinema. Between 2009 and 2017, Asja managed Talents Sarajevo, the Sarajevo Film Festival's networking and training platform for emerging film professionals. She is a member of the Berlinale Forum selection committee.

**Ayman Nahle** is a visual artist, filmmaker, cinematographer, film editor, and film archivist. Since 2014, Nahle has collaborated on E-Flux New York's project The Institute of the Cosmos as the cinematographer for films by Anton Vidokle. He has also co-produced and directed many short films. His work has been showcased in cinemas, film festivals, galleries, and museums around the world. Since 2020, he has been actively involved in archival practices, contributing to various workshops and research projects as an audiovisual archivist for the collections of UMAM Documentation & Research (UMAM D&R).

**Barbara Wurm** studied comparative literature and Slavic and German studies in Vienna, Moscow, Innsbruck, Munich, and Leipzig. Between 2012 and 2023, she was on the selection committee of goEast – Festival of Central and

Eastern European Film, worked for almost 20 years as a presenter and programmer at DOK Leipzig, and a year on the selection committee of the International Short Film Festival Oberhausen. Wurm has designed film programs for international festivals and film archives and published books on subjects including Dziga Vertov and the history of Russian and Soviet film. She completed her doctorate with a dissertation on Soviet cultural films of the 1920s. She has been section head of the Berlinale Forum since August 2023.

**Birgit Kohler** is Cinema Manager and Co-Programmer of Arsenal – Institute for Film and Video Art in Berlin. From 2002 to 2019, she was a member of the Berlinale Forum selection committee, and as interim director she was responsible for the section's main program in 2019. Her curatorial projects, publications, and teaching focus primarily on contemporary documentary filmmaking and a wide range of artistic positions in contemporary international cinema. Most recently, she published "Spielarten des Dokumentarischen – Politik und Ästhetik im Kino von Anja Salomonowitz," in: Isabella Reicher (ed.): *Eine eigene Geschichte: Frauen Film Österreich seit 1999* (Sonderzahl, 2020).

From 1990 to 2023, **Björn Koll** was a managing partner of Salzgeber & Co. Medien GmbH where he oversaw the distribution of over 600 films. Salzgeber represents films ranging from Queer Cinema, documentary, and first features to World Cinema. As manager of the Queere Kulturstiftung, he is especially engaged in establishing a Queer Cinema Archive in Berlin.

**Brigitta Kuster** is a cultural researcher primarily interested in film studies, anti-, de-, and post-colonial approaches, as well as the study of the European border. She is currently a junior professor in the Department of Cultural History and Theory at Humboldt University of Berlin. Apart from her academic work, Kuster also has an international profile as an artist and cultural producer, including numerous curatorial works in the fields of film and contemporary art.

**Britta Lange** has been a teacher and researcher since 2011 in the Department of Cultural History and Theory at Humboldt University of Berlin, focusing on the cultural history of the 18th to 21st centuries, cultural technologies, and colonial and post-colonial constellations. In 2007, together with Philip Scheffner, she produced the exhibition *The Making of...Ghosts* about historical sound recordings by prisoners of war. Her book *Gefangene Stimmen* was published in German in 2019 and as an English-language eBook translated by Rubaica Jaliwala in 2022.

**Chalida Uabumrungjit** graduated in film from Thammasat University and film archiving from the University of East Anglia, UK. She is one of the founding members of the Thai Short Film and Video Festival and has served as Festival Director since 1997. She has been involved in making a

number of experimental films and documentaries. She was also on the selection committee of AND (Asian Network of Documentary) from 2006–2018. From 2013–2022, she was on the Executive Committee of FIAF (International Federation of Film Archives). She has served as the Director of the Film Archive, Thailand since 2019.

**Christian Ferencz-Flatz** is a philosopher and media scholar currently affiliated as a researcher at the University of Bucharest and a teacher at Bucharest's National University of Theatre and Film. His research concerns phenomenology, critical theory, the philosophy of history, and film and media philosophy. His latest monographs include: *Critical Theory and Phenomenology: Polemics, Appropriations, Perspectives* (Springer, 2023) and *Filmul ca situație socială/Film as a Social Situation* (Tact, 2018). He has published numerous essays and research articles on philosophy and film in scholarly journals. Together with filmmaker Radu Jude, he is the co-author of the found footage film *Eight Postcards from Utopia* (2024). He is currently developing a research project devoted to post-socialist advertising.

**Clarissa Thieme** is a filmmaker and artist focusing on fissures between individual memories and their translation into processes of historical objectification and the violence this embeds. Her current artistic research focuses on the possibilities of a living archive as a new commons as well as strategies of vulnerability as resistance. She studied Media Art and Cultural Studies and is a Berlin Centre for Advanced Studies in Arts and Sciences alumna and a PhD in Practice candidate at the Artistic Research Center of the Film Academy Vienna (mdw). Since the early 2000s, several works and collaborations have taken her to the post-Yugoslav region. Thieme is a co-founder of Između Nas/Between Us, an open archive initiative at the Video Archive Sarajevo. Her upcoming project there, *Save the Amazon Production – Resumption*, explores collective artistic practices as strategies of resistance and solidarity in conflict across times and localities.

**Dana Iskakova** is an artist and cultural practitioner born in 1997 in Almaty, Kazakhstan. She studied finance at the International IT University and liberal arts at Smolny College. As part of the project initiated by Saodat Ismailova, she took part in the public program and contributed to the publication of the DAVRA research group at documenta 15 in Kassel, Germany (2022). In 2023, Iskakova presented the printed magazine on fictional contemporary art called "*If*" and its first issue, created in collaboration with the MATA collective. Her practice mainly focuses on participatory 'imaginary' art and explores human perception and imagination.

**Didi Cheeka** is a Nigerian filmmaker and film critic. He is the editor of Lagos Film Review and co-founder and curator of Lagos Film Society, an alternative cinema

center dedicated to the founding of Nigeria's first arthouse cinema. He also serves as the artistic director of Decasia Festival, which he founded in collaboration with Arsenal – Institute for Film and Video Art. Cheeka is currently engaged in digitizing Nigeria's rediscovered national audiovisual archives. He is an alumnus of Berlinale Talents and primarily lives and works in Lagos.

**Diedrich Diederichsen** was an editor and publisher of music magazines (*Sounds, Spex*) in the 1980s and, in the 1990s, a university teacher and visiting professor in cities including Pasadena, Offenbach, Munich, Weimar, Gießen, and Los Angeles. From 1998 to 2007, he was Professor for Theory of Art & Design at Merz-Academy, Stuttgart, and since 2006, he has been Professor for Theory and Mediation of Contemporary Art at the Academy of Fine Arts, Vienna. His recent publications include *Das 21. Jahrhundert* (Kiepenheuer & Witsch, 2024), *Über Produktion und Wert(Over)Production and Value* (Kunsthalle Bern/Sternberg Press, 2018), *Körpertreffer – Zur Ästhetik der nachpopulären Künste* (Suhrkamp, 2017), and *Über Pop-Musik* (Kiepenheuer & Witsch, 2014).

**Eiman Hussein** is a psychotherapist, supervisor, and writer/poet living in the UK. She is dedicated to honoring the expansive legacy of her father Hussein Shariffe (1934–2005) through a variety of curatorial projects. Since 2023, Eiman has been a Visiting Research Associate in the Department of Film Studies at Kings College London, where she works closely with Erica Carter to archive Hussein Shariffe's works, a transnational collaboration that involves Talal Afifi, Stefanie Schulte Strathaus, Tamer El-Said, and others.

**EQZE: Elías Querejeta Zine Eskola** (Film School) will present the program *Urgent Voices for Liberation* at the festival. This work was carried out by a group of researchers and students as part of the Zine Eskola's project Second Hand. The project's lead researcher is film archivist Carolina Cappa and the students are Camila Aboitiz, Lucía Feuillet, Manuel Mateo Gómez, Jorge Hoenig, Isabela Mouradian, Luíza Rosado, and Leonardo Suárez. All team members come from different Latin American countries – Argentina, Chile, Brazil, and Colombia – which allowed for collective debates about film preservation efforts throughout the region.

**Erica Carter** is Professor of German and Film at King's College London. Her publications include the co-authored *Mapping the Sensible: Distribution, Inscription, Cinematic Thinking* (2022), *Béla Balázs: Early Film Theory* (2010), *Dietrich's Ghosts: The Sublime and the Beautiful in Third Reich Film* (2004), and the *BFI German Cinema Book* (2nd ed. 2021). Her current research centers on colonial cinema and decolonial curatorial and archive practice in the Bahamas, Ghana, and Sudan.

**Erika Balsom** is a reader in film and media studies at King's College London. She is the author of four books, including *After Uniqueness:*

*A History of Film and Video Art in Circulation* (2017) and *TEN SKIES* (2021). Her writing has appeared in venues such as *Cahiers du cinéma*, *Frieze*, *Grey Room*, and *New Left Review*. In 2022–23, she was the co-curator of the exhibition *No Master Territories: Feminist Worldmaking and the Moving Image* (HKW Berlin/ Museum of Modern Art, Warsaw).

**Eunice Martins** is a composer and pianist. She studied at the University of the Arts in Berlin and the Musikakademie Wiesbaden. Her work incorporates experimental and traditional materials, playing techniques, and electronics and she has written compositions for ensembles, films, VR pieces, and sound design. Since 2000, she has been the pianist at Arsenal – Institute for Film and Video Art. She has performed her music for film and silent film as well as live compositions at numerous international festivals, theaters, and cinemateques, including the 79th Venice Film Biennale, ctm Festival Berlin, Le Giornate del Cinema Muto (Pordenone), Hong Kong International Film Festival, Il Cinema Ritrovato (Bologna), Jornado do Cinema Silencioso (São Paulo), Berlin International Film Festival, Auditorium du Louvre (Paris), and the Cinematek Royale (Brussels).

**Fazel Jamil Hashimi** was born in 1990 in the North Valley of Badakhshan, Afghanistan. He studied chemical engineering at Jawzjan State University and after years of working with rehabilitation projects, he was hired in 2018 as the general manager of the Afghan Film Archive in the archives of the presidential palace of Afghanistan (ARG Archive). He worked there until the fall of the republican system in August 2021. In the last six months of the republican regime, he also worked as the Acting Director of the ARG Archive in addition to his main responsibilities. After the fall of Kabul to the Taliban, he fled the country and entered Germany in October 2022. He is now a student at HTW-Berlin in the field of conservation and restoration of audiovisual cultural works and at the same time he is doing short-term internship at the German Federal Archives.

**Filipa César** is an artist, filmmaker, educator, and community organizer. She studied painting at the Faculty of Fine Arts of the University of Porto and at the Faculdade de Belas Artes of the University of Lisbon. In 2008, she completed an MA in Art in Context at the University of the Arts Berlin. Since 2011, she has been researching the origins of the cinema of the African Liberation Movement in Guinea-Bissau as a laboratory for decolonizing epistemologies. She premiered her first feature-length films *SPELL REEL* at the Berlinale Forum in 2017 and *RESONANCE SPIRAL* in 2024, while *Quantum Creole* was exhibited at Forum Expanded in 2020. She lives and works in Berlin.

**Franca Pape**, Lea Sprenger, and Amelie Vierbuchen are filmmakers studying at the Academy of Media Arts in Cologne, where they live and work. With backgrounds in different disciplines, they share an interest in artistic research, working with

archives, and constructing stories. Their work oscillates between text, film and performance.

**Fiona Berg** is a film writer and researcher. In 2023, 50 years after the First International Women's Film Seminar, she co-curated the festival feminist elsewhere at Kino Arsenal along with Arisa Purkpong, Sophie Holzberger, Charlotte Eitelbach, and Elena Baumeister. She also organized a research workshop parallel to the event at the Freie Universität Berlin. Previously, she managed print traffic and was active in the programming department of the German History Museum's Zeughauskino, including series devoted to Gisela Tuchtenhagen and Claudia von Alemann. Her current research interests focus on the infrastructures of feminist film labor, collaborative forms of film education and activism as well as non-fiction forms of filmmaking.

Born in Iran in 1986, **Hadi Alipanah** is a film critic, journalist, and scholar. He began his career in 2008, writing reviews for specialized short film magazines and several other journals and newspapers. For many years, he has organized short film festivals, curated short film screenings, and supervised the production of hundreds of shorts. In 2015, he founded *FIDAN, Iranian short film magazine* as an independent platform for introducing Iranian short films and filmmakers. His ongoing research on the history of short films in Iranian cinema led him to discover the activities of the short film collective Cinema-ye Azad, which was active in Iran between 1969 and 1979, as well as more than 300 forgotten 8mm shorts.

**Hasibullah Sediqi** specializes in film restoration. His career began at Afghan Film and he later became the Senior Video Editor and Film Restoration Specialist at ARG Archive in the presidential palace, having digitized around 3,500 reels of 35mm and 16mm film. He is a documentary editor and award-winning photographer. He has received a one-year scholarship from Gerda Henkel Stiftung to further enhance his knowledge in film archiving and restoration at Deutsche Kinemathek in Berlin.

**Heleen Gerritsen** studied Slavic languages, Eastern European history, and economics in Amsterdam and St. Petersburg. She moved to Germany in 2003 where she completed a course in film production and started freelancing as a film producer, archival researcher, and film festival manager. Since October 2017, Heleen has been at the helm of goEast – Festival of Central and Eastern European Film, organized by DFF – Deutsches Filminstitut & Filmmuseum. Each year goEast organizes a symposium focusing on historical and political film topics from the region.

**Ibrahim Shaddad**, born in Halfa, Sudan in 1945, studied at the German Academy of Film Art (Deutsche Hochschule für Filmkunst, DHF). He has written and directed many films and some

plays. Practically all of his films and plays in Sudan were discontinued by producers or banned by governments. He is a founding member of the Sudanese Film Group and a member the editorial board of the magazine *Cinema*. He is also the author of the book *Once Upon a Time, Cinema in Sudan*, published by the SFG in 2017.

**Ismat Amiralay** was born in Damascus in 1938 and came to Germany in 1960, where he studied graphic design in Mannheim under Wolf Magin and painting under Paul Berger-Berger and Hans Nagel at the Freien Akademien Mannheim. Today, he works as a graphic designer and painter and his work has been shown at countless exhibitions in Germany. His brother was the important documentary filmmaker Omar Amiralay, who passed away in 2011.

**Johannes Praetorius-Rhein** is a film historian and curator. His research focuses on West German postwar cinema, Jewish film history, film culture, and non-fiction film.

**Jonáš Kucharský** is a curator of music and sound at the Národní filmový archiv in Prague. His research topics include electroacoustic music and sound preservation, restoration, and presentation. He has presented papers at MaMI Conference, IASA, and Filmmuseum Potsdam and held a masterclass on restoring the sound of the films *Extase* (1933) and *Až přijde kocour* (1963) at Il Cinema Ritrovato in Bologna. He has published in musicology, film history, and information science journals. He is co-author of a book dedicated to the history of Czech electroacoustic music and has held various lectures on music and sound history, experimental music, and pop culture.

**Judith Opoku-Boateng** is the archivist in charge of the J.H. Kwabena Nketia Archives of the Institute of African Studies, University of Ghana. She has presented papers at conferences, symposia, and workshops on audiovisual heritage preservation locally and globally. She is the current Chair of the Diversity Task Force of the International Association of Sound and Audiovisual Archives (IASA), as well as its ambassador for Ghana and West Africa. Additionally, she serves on the Research Archives and Program Committees of IASA. Through her publications, policy papers, keynotes, and archival work, she has contributed to the emergence of new standards in audiovisual archiving in the Global South.

**Kaya Behkalam** is a visual artist, filmmaker, and writer based in Berlin. His work focuses on memorial practices in the digital age. His recent projects in this context include the AR projects Vidness and The Augmented Archive, and web-based collaborations such as A Walking Archive and Port Fiction. Since 2018, he has been the director of the non-profit art association Künstlerhof Frohnau (KHF Berlin), a space and network for artistic and curatorial production in the north of Berlin,

where he initiated the Dieter-Ruckhaberle Award as well as the Walden Festival for Contemporary Music & Performance.

**Khaled Abdulwahed** worked as a photographer in Syria before he became interested in moving images. Exile, flight, distance, and memory are themes that appear repeatedly in his filmic works. He produced his experimental short films *Bullet* (2011), *Tuj* (2012), and *Slot in Memory* (2013) while still in Damascus and Beirut. As a result of the war in Syria, he had to leave the country and travelled to Germany where he has worked since 2015 with the Berlin-based production company pong film.

**Laliv Melamed** is an associate professor of digital film culture at Goethe University Frankfurt. She specializes in documentary and non-fiction media and her work has involved questions of state violence, governance, and politics of intimacy in the Middle East. Melamed is the author of *Sovereign Intimacy: Private Media and the Traces of Colonial Violence* (University of California Press, 2023). She is currently working on a book on military optics and aspects of state secrecy entitled *Optics of Opacity: The Public Secret and the Cultural Imaginaries of Operativity*. In addition, she has worked as a film programmer for Docaviv Film Festival and has curated programs for The Left Wing film club and International Short Film Festival Oberhausen.

**Lisabona Rahman** is a freelance consultant and programmer currently based in Berlin. She has created archival film screening programs for festivals, archives, and galleries. Her works have been conceived and shown with the support of different institutions such as Arsenal – Institute for Film and Video Art, Eye Filmmuseum Amsterdam, Film Archive Public Organization of Thailand, and rubanah underground hub Jakarta.

**Marc Siegel** is Professor of Film Studies at the Johannes Gutenberg University in Mainz. His research focuses mainly on questions of queer studies and experimental film. His book *A Gossip of Images* is forthcoming with Duke University Press. Recent publications include the co-edited volume *Serge Danev and Queer Cinephilia* (meson press, 2024). He is a member of the Berlin-based art collective CHEAP and the Academy of the Arts of the World in Cologne.

**Marinho de Pina** is a filmmaker, transdisciplinary artist, performer, poet, musician, and writer. He is currently a research assistant at the Centre for Studies on Socioeconomic Change and Territory in Lisbon doing his PhD on Sacred Spaces in Bissau. Since 2017, he has been working on Mediateca Abotcha in Guinea-Bissau with Filipa Cesár, Sana na N'Hada, and Suleimane Biai, a program for the cultural creation of dreams and utopias with the local community.

**Markus Ruff** was born in Stuttgart in 1977 and currently lives and works in Berlin. He studied Visual Communication and Art and Media at the University of the Arts in

Berlin, and spent one year at the Universidad del Cine in Buenos Aires (2009/10). Since 2011, he has been section head of archival projects at Arsenal – Institute for Film and Video Art, leading film digitization and restoration projects as well as workshops in the field of film archiving and preservation.

**Matěj Strnad** is Head Curator at Národní filmový archiv, Prague, where he coordinates his department as well as special acquisitions, restoration, and curatorial projects. He is also currently drafting the institution's collection policy. Strnad graduated from the Center for Audiovisual Studies at FAMU, where he now lectures on audiovisual archiving. He serves as the Head of Programming and Access to Collections Commission (PACC) of the Fédération Internationale des Archives du Film (FIAPF).

**Matthias Krings** is Professor of Cultural Anthropology at Johannes Gutenberg University Mainz. He specializes in the study of African popular culture, media and visual anthropology, and the anthropology of the body. His current research focuses on East African live film narrators, the global mainstreaming of African popular music (recently labelled 'Afrobeats'), and practices of human differentiation based on skin color. His publications include *African Appropriations: Cultural Difference, Mimesis, and Media* and the edited volumes *Global Nollywood and Bongo Media Worlds*. He has done extensive fieldwork in Nigeria and Tanzania.

**Mohamed Soueid**, after studying chemistry at Lebanese University, began working as a film critic and writer. His publications include books on Arab cinema (in Arabic). Since 1990, he has produced several independent films as well as works for television. He became known internationally through his autobiographical Civil War Trilogy: *Tango of Yearning* (1998), *Nightfall* (2000), and *Civil War* (2002). Soueid is considered a pioneer of the Lebanese essay film. He taught for several years as a film professor at Saint Joseph University, Beirut, and in 2002 became a producer at O3 Productions, the documentary film subsidiary of the MBC Satellite Group. Soueid continues to work as a director of independent films as well as author and columnist.

**Mohammad Fayaz Lutfi** was born in Kabul in 1989 and holds a diploma in computer science and management. He worked at the Afghan Film Archive from 2006 until 2018. With his colleagues, he successfully established a 35mm and 16mm archive and a film database, and worked on the digitization of motion pictures. When the Afghan Film Archive merged with the Presidential Archive in 2018 and was renamed ARG Archive, he continued working there as an employee in the document department. He will soon start an internship at the German Federal Archives focusing on the digitization of motion pictures.

**Monika Borgmann-Slim** is a film director and journalist. She co-founded UMAM Documentation and Research (UMAM D&R) in Lebanon in

2005 along with Lokman Slim, with whom she co-directed UMAM D&R until his assassination in February 2021. As Director of UMAM D&R, she is responsible for the management of projects, research, and archives (audiovisual and written) on themes related to violence and conflict, carceral dynamics, memory, and art and cultural history. She has both German and Lebanese citizenship.

Born and raised in Ghana, **Nii Kwate Owoo** has been producing and directing films since the early 1970s. After graduating from the London Film School, he formed the first independent African film production company (Ifriqiyah Films) in the UK under which he produced and directed his first film, *YOU HIDE ME*, a now widely acclaimed film on the colonization of African art in the British Museum. He was the Editorial Manager of *Écrans d'Afrique*, published by FEPACI, The Pan African Federation of Film Producers. He has been active in the movement for a Pan African Cinema and co-produced and directed the feature documentary film *OUAGA – African Cinema Now* in 1988 and *Ama: An African Voyage of Discovery* (1991) with Dr. Kwesi Owusu. He is currently in the pre-production fundraising stage for his new five-part docu-drama series based on the history of the Asante Empire, *The Asante Kingdom of Gold*.

**Nikolaus Perneczky** is a Research Fellow at Queen Mary University of London, where he is working on a post-doctoral project on film heritage and restitution. Related publications include a book chapter arguing for the restitution of Africa's displaced and sequestered film heritage (2023), a book chapter on Indigenous claims to images and sounds held by national archives in Australia (forthcoming), and the edited volume *Restitution and the Moving Image* (under review with Amsterdam UP). He is currently preparing a monograph titled *Against Development: Early African Cinema as Worldmaking* (Oxford University Press).

**Nour Sokhon** is a Lebanese artist based in Berlin. Her creative practice is centered around exploring different methods of working with artistic research, including interview material, field recordings, and recorded material from an organized site-specific intervention. The research is then translated into sound/music compositions, performances, interactive installations, and moving image work. In 2017, Nour directed the documentary *People on Sound* as part of her master's degree in Sound for the Moving Image at the Glasgow School of Art in the UK. Nour has exhibited her artwork and performed in capital cities all around the world.

**Olena Honcharuk** is the general director of the Dovzhenko Centre – Ukrainian National Film Archive in Kyiv, and head of the Dovzhenko Centre Film Museum. She holds a master's degree in cultural studies. Over the past 11 years, she has worked for two major institutions in Ukraine which care for cultural heritage and national identity: the National Art Museum of Ukraine

and the Dovzhenko Centre. She has spent eight years working at the National Film Archive, working her way up from project manager to director, with active involvement in the process of institution formation and Ukrainian cinema studies.

**Pablo La Parra Pérez** is the director of the Filmoteca de Catalunya. He holds a PhD from New York University with a thesis on militant film cultures in the 1960s and 1970s, a topic on which he has contributed to books and international journals. Between 2018 and 2024, he served as head of the research department and professor at Elias Querejeta Zine Eskola. He directed the project *Zinemaldia 70: All Possible Histories*, which led to the preservation of the San Sebastian International Film Festival's archive, making it accessible to researchers and the public.

**Pavitra Sundar** is Associate Professor at Hamilton College, where she teaches courses on film, literature, and sound, with a South Asian focus. Her most recent publications include *Listening with a Feminist Ear* (University of Michigan Press, 2023), which was long-listed for the Kraszna-Krausz award, and the co-edited volume *Thinking with an Accent* (University of California Press, 2023), which won the American Comparative Literature Association's René Wellek Prize for best edited essay collection.

**Petna Ndaliko Katondolo** was born in Goma, DR Congo, and is a filmmaker, educator, and ancestral ecologist. His multi-genre artistic works are acclaimed for their decolonial Afrofuturist style, which engages historical content to address contemporary sociopolitical and cultural issues. In 2000, he co-founded the educational center YoléAfrica and in 2005, he founded the Ishango Encounter (formerly known as Salaam Kivu International Film Festival). Ndaliko Katondolo teaches and consults regularly for international organizations, addressing social and political inequity among marginalized groups through culture and art.

**Petra Löffler** is a media and cultural studies scholar and has been professor for theory and history of contemporary media at the Carl von Ossietzky University Oldenburg since 2020. She has held professorships at the University of Siegen, Bauhaus University Weimar and Humboldt University of Berlin and was senior fellow at Bauhaus University Weimar and Leuphana University Lüneburg. Her research focuses on media ecology, media art history and practices, and decolonizing methodologies.

**Public Studio** is the collective art practice of filmmaker Elle Flanders and architect Tamira Sawatzky. Public Studio creates large-scale public art works, lens-based works, films, and immersive installations. Grounded in the personal, social, and political implications of landscape, Public Studio's multidisciplinary practice engages themes of political dissent, war and militarization, and ecology and urbanization, through the activation of site. Public Studio often works in collaboration with other artists.

**Robina Rose** was born in 1951 to Danish and German parents and grew up in Notting Hill, London. After leaving school, she became a film projectionist at the Arts Lab on Drury Lane, Covent Garden. Rose graduated from the Royal College of Art in 1977, where she did camera work on Celestino Coronado's *Hamlet* starring Helen Mirren and Quentin Crisp. Rose was awarded a German Academic Exchange Service (DAAD) fellowship and moved to Berlin, where she was later invited to teach at the German Film and Television Academy (DFFB) and remained there for the rest of the 1980s. On her return from Berlin she worked for the Community Programme Unit of the BBC.

**Salma Siddique** is a media scholar, lecturer, and author of the book *Evacuee Cinema: Bombay and Lahore in Partition Transit* (Cambridge University Press, 2022). Her research expertise includes South Asian cinema, informal media archives, feminist humor, digital labor, and filmgoing. She has taught undergraduate and postgraduate courses on film theory and media studies in India, the UK, and Germany. She is the principal investigator of the research project *Nitrate Cities: Spectatorial Exertions and Film Experience in Urban South Asia*, funded by the Deutsche Forschungsgemeinschaft (2021-2025) at Humboldt University of Berlin. Since 2022, she has been core editor at *BioScope: South Asian Screen Studies*, published by Sage.

**Saadat Ismailova** is an Uzbek filmmaker and artist who graduated from Tashkent State Art Institute and Le Fresnoy, National Studio of Contemporary Arts. Her research encompasses Central Asia's ancestral knowledge and traditional spiritual practices as well as the modern history of Uzbekistan, manifested in her interlacing of archival footage from the country's film history. She initiated DAVRA research group in Central Asia in 2021. In 2022, she participated in the 59th Venice Biennale and presented a work at documenta 15. Her new film *Meltd Into the Sun* was presented in the group exhibition *Nebula* and was commissioned by Fondazione In Between Art Film for the 2024 Venice Biennale. Her works are in the collections of Stedelijk Museum, Amsterdam, the Centre Pompidou, Paris and others.

**Sara Pinheiro** is a sound-maker. For film and video art, she does sound recording, editing, Foley, and mixing. In her solo practice, she makes acousmatic pieces, usually for multichannel performances, radio broadcasts, and installations. Pinheiro graduated with a degree in cinema in Lisbon (2008) and received a Master of Music in Sonology in the Hague (2012) where she is a guest lecturer. She has been part of the teaching committee at CAS – FAMU since 2013. Her academic work is practice-based research under the name "Acousmatic Foley." She is currently a PhD student at The School of Music and Media at Bangor University (UK), under the Parry Williams Scholarship.

**Shai Heredia** is a filmmaker, curator, and founding director of Experimenta, the moving image art biennale of India. She has curated film programs and exhibitions around the world. Heredia co-directed *I Am Micro* (2012) and *An Old Dog's Diary* (2015), which have been exhibited at prestigious film festivals and art venues internationally. She has contributed to journals such as *The Moving Image Review* and *Art Journal* and was the co-editor of the Loud Mess issue of *NANG* magazine. Her latest book *One Film at a Time* is published by Arsenal – Institute for Film and Video Art. Heredia is currently the co-curator of Berlinale Forum Expanded. She is based in Bangalore, India where she teaches in the Graduate Program in Contemporary Art Practice at the Srishti Manipal Institute of Art, Design and Technology.

**Simone Nowicki** is a doctoral candidate in the graduate program Configurations of Film at Goethe University Frankfurt, where she is researching the labor, craft, and history of Foley artistry. She has worked as a Foley artist and sound designer for film, museums, and (live) radio plays throughout Germany for many years. Her current sound projects include auditory collaborations with the UNESCO World Documentary Heritage Arolsen Archives, the Elbphilharmonie in Hamburg, and the Prussian Museums in Berlin.

**Solomon Waliaula** holds a PhD in literary and cultural studies from Moi University, Kenya. He is an Associate Professor at Maasai Mara University in Kenya and Research Associate in the Department of African Literature at the University of Watersrand, South Africa. He is a DAAD Scholar and Alexander von Humboldt Fellow and his research is in cultural studies, focusing on electronic media audiences. He was the Principal Investigator on a Fritz Thyssen funded 3-year research project on cinema narration in East Africa (2021-2024) at Johannes Gutenberg University in Mainz, Germany.

**Sonia Campanini** is a film and media scholar with a research focus on archiving, restoration, curating, and circulation of global film cultures. From 2015 to 2022, she was Assistant Professor for Film Culture at the Institute for Theatre, Film, and Media Studies at Goethe University Frankfurt, and then visiting professor of the Fonte Foundation at the Film University Babelsberg Konrad Wolf. She is currently researching the production and circulation of Nigerian and South Korean film cultures as part of the joint project *Cultural Entrepreneurship and Digital Transformation in Africa and Asia* at Goethe University.

**Sreya Chatterjee** holds a BA in Mass Communication and Videography from St. Xavier's College, Kolkata and a Post-Graduate Diploma in Film Editing from the Film and Television Institute of India, Pune. After a decade of working as an editor and director, she obtained an MA in Conservation and Restoration from the University of Applied Sciences (HTW) Berlin, where she

is currently a scientific researcher and pursuing a doctoral degree in collaboration with Martin Luther University, Halle-Wittenberg.

**Stefanie Schulte Strathaus** is the Artistic Director of Arsenal – Institute for Film and Video Art in Berlin. From 2001-2019, she was a member of the selection committee of the Berlinale Forum, and from 2006-2020 the founding director of the Berlinale section Forum Expanded. She has curated film exhibitions as well as research and exhibition projects such as *Living Archive – Archive Work as a Contemporary Artistic and Curatorial Practice* (2010-2013) and *Archive außer sich* (2017-2022). In 2021 she launched the biennial festival Archival Assembly. Her work deals with the intersections of film restoration, exhibition, and distribution, focussing on collaborative and decolonial thinking and practice. Schulte Strathaus serves on the boards of the Harun Farocki Institut and the master's program Film Culture at the University in Jos/Nigeria. She is co-editor (with Vinzenz Hediger) of *Accidental Archivism: Shaping Cinema's Futures with Remnants of the Past* (meson press, 2024).

**Susanne Sachsse** is a Berlin-based actress. Her artistic work has developed along three main axes: as a solo performer in art, theater, performance, dance, and film; as a musician; and in collaborative performance and installation projects as part of the art collective CHEAP as well as with many other international artists. Sachsse was awarded the Premio Maguey Queer Icon Award at the Guadalajara International Film Festival in Mexico and is the star of five films by Canadian queercore filmmaker Bruce LaBruce. She is featured in works by Yael Bartana, Zach Blas, Vaginal Davis, Ligia Lewis, and Natascha Sadr Haghghighian, among many others.

**Talal Affi** is a Sudanese curator, film producer, and cultural activist. He is the founder and director of Sudan Film Factory, a cultural, film training and production institution based in Khartoum. With a particular focus on Africa and the Arab-speaking region, he has been actively involved in the industry since 2010, working as a film curator and producer. In 2014, Affi founded the Sudan Independent Film Festival (SIFF) and he is also known for his efforts to promote cultural policies in Sudan.

**Tamer El Said** is a filmmaker, producer, and associate professor of practice in filmmaking at American University in Cairo. He lives between Cairo and Berlin. His filmography includes 17 titles and has received several international awards. His first feature film, *In the Last Days of the City*, premiered at the 2016 Berlinale Forum and won the Caligari Film Prize. El Said is co-founder and artistic director of the alternative film center Cimatheque in Cairo, a multifunctional space that offers space, training, and programs for independent filmmakers.

**Tom Rice** is a Professor in Film Studies at University of St. Andrews,

Scotland. He is the author of *White Robes, Silver Screens: Movies and the Making of the Ku Klux Klan* (2015) and *Films for the Colonies: Cinema and the Preservation of the British Empire* (2019). He previously worked as the senior researcher on a major archival project on British colonial film, and has extensive experience working with global archives, most recently through his RSE-funded network on filmstrips.

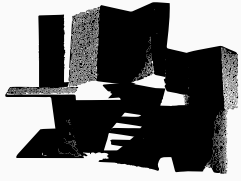
**Tom Simmert** is a researcher at the BMBF-funded project CEDITRAA (Cultural Entrepreneurship and Digital Transformation in Africa and Asia). He recently completed his PhD at Johannes Gutenberg University Mainz, Department of Anthropology and African Studies, with a dissertation entitled *Afrobeats: Digital Music from Lagos to the World*. His research interests are popular music and dance as digital cultural practices, specifically in West Africa and South Africa.

**Ute Holl** is Professor for Media Studies at the University of Basel, focusing on media aesthetics and epistemology, media infrastructure, sound and electroacoustics as well as anthropological and colonial filmmaking. She has published widely on Maya Deren's work, initially in *Cinema, Trance and Cybernetics* (Berlin, 2002), which was published in an English translation in 2017 by Amsterdam University Press.

**Vinzenz Hediger** is Professor of Cinema Studies at Goethe University Frankfurt, where he directs the DFG Research Training Program Configurations of Film ([www.konfigurationen-des-films.de](http://www.konfigurationen-des-films.de)) and the area studies project CEDITRAA – Cultural Entrepreneurship and Digital Transformation in Africa and Asia ([www.ceditraa.net](http://www.ceditraa.net)). He is a co-director of GU's research center ConTrust – Trust and Conflict under Conditions of Uncertainty. His research covers film theory, film and media history, documentary forms, and organizational media and supply studies.

**Vivien Buchhorn** is a film historian and curator. Her research interests include transnational cinemas and artworks as well as questions about how they are archived. Alongside her scholarly work, she also investigates in practice different modes of educating about films. She is head of the documentary and experimental film section of the Internationales Frauen Film Fest Dortmund+Köln and advocates for making public television archives accessible. Her multi-year research on the now forgotten filmmaker Sohrab Shahid Saless culminated in the SHAHID SALEESS ARCHIVE, whose task is making the filmmaker's entire oeuvre visible again.

**VJ Junior** was born Matovu Marysmarts in 1984. He is a Ugandan VJ and filmmaker who began his career in 2009, gaining prominence through his work with New Vision Group interpreting TV soap operas. Passionate about the Ugandan film industry, he co-founded AFPUL (Association of Film Practitioners Uganda Limited).



# ARCHIVAL ASSEMBLY #3

TUE/DI 17.9.2024

12:00–18:00  
Listening Session:  
SOUND RECORDINGS OF FILM  
DISCUSSIONS FROM THE  
BERLINALE FORUM IN THE 1970S  
AND 1980S

▲ 33

17.9.–29.9.2024

14:00–20:00

12:00–20:00

Exhibition and Reading Room

▲ 28 31

17.9.–29.9.2024

14:00–20:00

12:00–20:00

Exhibition

▲ 31

18:30  
Opening / Eröffnung  
With sounds and images by / Mit  
Bildern und Tönen von Die Tödliche  
Doris, Ute Aurand, Maria Thereza  
Alves, Ibrahim Shaddad, Monika  
Kin Gagnon, Amelie Vierbuchen/  
Franca Pape/Lea Sprenger,  
Antoine Bonfanti, Petna Ndaliko  
Katondolo

9

21:00  
NIGHTSHIFT, Robina Rose, GB 1981,  
DCP, OV, 67'  
● Robina Rose

10

WED/MI 18.9.2024

09:00 Arrival  
09:30–10:00 Welcome  
Vinzenz Hediger,  
Stefanie Schulte Strathaus

10:00–11:30  
Panel 1: Rumors Recorded and  
Remembered: Oral Histories and  
the Archives of Gossip  
● Erica Balsom, Marc Siegel  
Moderation: Petra Löffler

▲ 20

12:00–13:30  
Panel 2: Sonic Maps of Migration:  
Documentary Sound Archives  
● Petna Ndaliko Katondolo, Britta  
Lange  
Moderation: Laliv Melamed

▲ 20

12:00–18:00  
SOUND WITHOUT VISION – A THIRD  
CINEMA SONIC IMAGINARY OF  
NEOCOLONIALISM  
Listening Session: Didi Cheeka,  
Vinzenz Hediger

▲ 33

15:00–17:30  
Found Futures I  
Sound Archives  
● Filipa César, Marinho de Pina,  
Didi Cheeka, Vinzenz Hediger  
Moderation: Stefanie Schulte  
Strathaus

▲ 25

18:15  
Elias Querejeta Zine Eskola:  
Urgent Voices for Liberation  
LA PAZ (The Peace), Grupo Cine  
Liberación, María Elena Massolo,  
Argentina 1968, Digital file, OV/  
EnS, 4'  
22 DE MAYO (May 22), Cine  
Urgente, Jacobo Borges,  
Venezuela 1969, Digital file, OV/  
EnS, 34'  
● Carolina Cappa, Jorge  
Hoenig (Member of Grupo Cine  
Liberación)

11

20:00  
BLOOD DIAMOND, Edward Zwick,  
USA/Germany 2006, 35mm, OV,  
143'  
Live film storyteller: VJ Junior  
● Petna Ndaliko Katondolo

11

THU/DO 19.9.2024

10:00–11:30  
Panel 3: Cinephilia as Sonophilia  
● Diedrich Diederichsen,  
Pavitra Sundar  
Moderation: Marc Siegel

▲ 21

12:00–13:30  
Panel 4: Archive Work as Artistic  
Practice  
● Saodat Ismailova, Dana  
Iskakova, Susanne Sachsse  
Moderation: Asja Makarević

▲ 21

12:00–18:00  
ACOUSMATIC ECHOES  
OF RUCHOVÝ ARCHIV  
Listening Session: Sara Pinheiro,  
Jonáš Kucharský

▲ 34

15:00–17:30  
Found Futures 2  
Political Archives

15:00–16:30  
ARchipelago  
● Clarissa Thieme, Armina Pilav,  
Kaya Behkalam

16:30–17:30  
A Future for AIDS Film Archives  
● Björn Koll, Marc Siegel

▲ 25

18:30  
KVITKA NA KAMENI (Flower on  
the Stone), Sergei Parajanov,  
Ukrainian SSR 1960–62, DCP, OV/  
EnS, 72'  
● Olena Honcharuk (Dovchenko  
Centre)

12

21:00  
BADNAM BASTI, Prem Kapoor, India  
1971, DCP, OV/EnS, 112'  
Book Launch of *One Film at a Time*  
● Sreya Chatterjee, Shai Heredia,  
Markus Ruff

12



FRI/FR 20.9.2024

SAT/SA 21.9.2024

SUN/SO 22.9.2024

10:00–11:30  
Panel 5: Does this Sound Right?  
The Ethics of Curating Sound  
🗣️ Sonia Campanini, Eunice Martins, Matěj Strnad,  
Moderation: Heleen Gerritsen  
▲ 21

10:00–11:30  
Panel 7: Listen Up and Be  
Persuaded: Archives of  
Interpellation  
🗣️ Christian Ferencz-Flatz,  
Tom Rice  
Moderation: Salma Siddique ▲ 22

10:00–11:30  
Panel 9: Speaking Up  
🗣️ Fiona Berg, Ahmeed Refaat  
Moderation: Brigitta Kuster  
▲ 23

12:00–13:30  
Panel 6: Tell Me What I See: The Art  
of Live Narration-as-Translation  
🗣️ Matthias Krings, Solomon  
Waliaula, Chalida Uabumrungjit,  
Abigail Mann. Moderation:  
Stefanie Schulte Strathaus ▲ 22

12:00–13:30  
Panel 8: Sounding Out Materiality:  
Archiving Foley Sound  
🗣️ Jonáš Kucharský, Simone  
Nowicki  
Moderation: Vinzenz Hediger  
▲ 22

12:00–13:30  
Panel 10: Pirate Sounds:  
Composing Histories From  
Acoustic Fragments and Debris  
🗣️ Tom Simmert,  
Aboubakar Sanogo  
Moderation: Erica Carter ▲ 23

12:00–18:00  
MATRIARCHS OF MALAFO  
Listening Session: Filipa César,  
Marinho de Pina  
▲ 34

12:00–18:00  
THE SOUND OF POSTWAR CINEMA:  
LISTENING WITH HANSWOLFGANG  
BERGS  
Listening Session: Johannes  
Praetorius-Rhein, Jonas  
Schöneberg  
▲ 35

12:00–18:00  
SCREEN OFF –  
ACTION FOR CINEMA ON AIR  
Listening Session: Dani Gal, Achim  
Lengerer, Keren Cytter, Tony  
Conrad, Natascha Sadr Haghghian  
▲ 35

15:00–17:30  
Found Futures 3  
Talking About Film  
🗣️ Johannes Praetorius-Rhein,  
Pablo La Parra Pérez, Birgit  
Kohler, Alexander  
Scholz, Stefanie Schulte  
Strathaus, Barbara Wurm  
Moderation: Vivien Buchhorn  
▲ 26

15:00–17:30  
Found Futures 4  
Oral History  
🗣️ Hadi Alipanah, Ayman Nahle,  
Monika Borgmann, Mohamad  
Soueid  
Moderation: Lisabona Rahman  
▲ 27

15:00–17:30  
Found Futures 5  
Voices from Exile  
🗣️ Erica Carter, Eiman Hussein,  
Talal Affi, Ibrahim Shaddad, Tamer  
El Said, Ismat Amiralai, Khaled  
Abdulwahed, Jihan El-Tahri, Fazel  
Jamil Hashimi, Hasibullah Sediqi,  
Mohammad Fayaz Lutfi,  
Moderation: Stefanie Schulte  
Strathaus

16:00  
Live Sound Workshop for  
Children  
*Big Cinema, Little Cinema #70*  
*What is Ringing, Scratching, and*  
*Rustling There in the Film?*  
🗣️ Eunice Martins  
15

18:30  
CHE HARASI DARAD ZOLMAT-HE  
ROOH! (How Frightening Is  
the Darkness of the Soul!),  
Nasib Nasibi, Iran 1971, Digital file,  
OV/EnS, 60'  
🗣️ Hadi Alipanah  
13

18:30  
YOU HIDE ME, Nii Kwate Owoo  
Ghana 1970, DCP, OV, 16'  
YOU CAN'T HIDE ME – THE  
RETURN OF THE LOOTED AND  
STOLEN ARTEFACTS IN THE  
BRITISH AND THE  
FOWLER MUSEUM IN THE US, Nii  
Kwate Owoo, Ghana 2024, DCP,  
OV, 20'  
🗣️ Nii Kwate Owoo, Arike Oke  
(BFI), Judith Opoku-Boateng  
Moderation: Nikolaus Perneczky  
14

18:30  
DIVINE HORSEMEN: THE LIVING  
GODS OF HAITI, Maya Deren, USA  
1947–51/1977, 16mm, no dialogue,  
50'  
🗣️ Ute Holl  
With tracks from the vinyl album  
*Maya Deren – Voices of Haiti*  
15

21:00  
Ciné-Concert  
Fragments from FI AL-DAR  
GHARIBA (A Stranger in the  
House), Youssef Fahdeh, Lebanon  
1958, Digital file, no dialogue, 32'  
🗣️ Ayman Nahle  
🎵 Nour Sokhon  
13

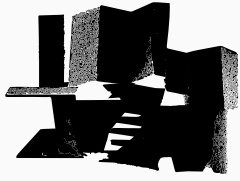
21:00  
MAE NAK PHRA KHANONG  
(The Ghost of Mae Nak), Rangsi  
Thatsanaphayak, Thailand 1959,  
16mm, silent/EnS, 105'  
🗣️ Chalida Uabumrungjit (Thai  
Film Archive)  
Live film narration: Dokkhamtai  
(in Thai)  
14

21:00  
RESONANCE SPIRAL, Filipa César,  
Marinho de Pina, PRT/Guinea-  
Bissau/D 2024, DCP, OV/EnS, 92'  
🗣️ Filipa César, Marinho de Pina  
16

23:00  
Drinks at the Gossip Bar

Kino Arsenal  
SINEMA TRANSTOPIA  
silent green Kuppelhalle  
migas, a listening bar  
Gerichtstraße 53

OV Original version  
EnS English subtitles  
🗣️ Speaker(s)  
▲ Free entry/Freier Eintritt



# ARCHIVAL ASSEMBLY #3

## Practical Information/ Praktische Informationen

Kino Arsenal (Arsenal Cinema)  
Potsdamer Straße 2  
10785 Berlin  
[www.arsenal-berlin.de](http://www.arsenal-berlin.de)

silent green  
Gerichtstraße 35  
13347 Berlin  
[www.silent-green.net](http://www.silent-green.net)

SINEMA TRANSTOPIA  
Lindower Straße 20/22 Haus C  
13347 Berlin  
[www.sinematranstopia.de](http://www.sinematranstopia.de)

Gerichtstraße 53  
13347 Berlin

migas, a listening bar  
Lindower Straße 19  
13347 Berlin

## Tickets



Admission to the symposium *Resounding Archives: The Politics of Listening to the Moving Image* as well as to *Found Futures* is free. We encourage you to register for the symposium at [archive@arsenal-berlin.de](mailto:archive@arsenal-berlin.de). / Das Symposium *Resounding Archives: The Politics of Listening to the Moving Image* sowie die *Found Futures* sind frei zugänglich. Für das Symposium wird um eine Anmeldung unter [archive@arsenal-berlin.de](mailto:archive@arsenal-berlin.de) gebeten.

## Imprint / Impressum

Published by / Herausgeber  
Arsenal – Institut für Film und  
Videokunst e.V.  
Potsdamer Straße 2  
10785 Berlin  
[www.arsenal-berlin.de](http://www.arsenal-berlin.de)  
Board/Vorstand: Anna Mallmann,  
Stefanie Schulte Strathaus

Archival Assembly is a festival by /  
ist ein Festival von



The festival program is a culmination  
of the ongoing collaborations of the  
Arsenal archive team with all partners  
and archivists. / Das Programm dieses  
Festivals ist aus der ganzjährigen  
Zusammenarbeit des Arsenal Archiv-  
Teams mit allen Partner\*innen und  
Archivar\*innen entstanden.

Artistic Director / Künstlerische  
Leitung  
Stefanie Schulte Strathaus

Assistance / Assistenz  
Ella Shechter

Symposium Concept / Konzept  
Symposium  
Vinzenz Hediger, Stefanie Schulte  
Strathaus

Management / Gesamtkoordination  
Markus Ruff

Co-Curation / Ko-Kuration  
Markus Ruff, Ella Shechter

Advisory Team / Beratung  
Erica Carter, Tamer El Said, Vinzenz  
Hediger, Matěj Strnad, Ala Younis

Restorations / Restaurierungen  
Markus Ruff

Festival Organisation /  
Festivalorganisation  
Jule Fechner, Rachel Micallef  
Somerville, Markus Ruff, Saba  
Sedaghati, Ella Shechter

Technical Coordination /  
Technische Koordination  
Saba Sedaghati

Exhibition Coordination /  
Ausstellungskoordination  
Jule Fechner

Exhibition Design and Production /  
Ausstellungsdesign und -produktion  
Nathan Gray

Art Handling / Ausstellungsaufbau  
Nathan Gray, Giulio Rasi

Guest Management / Gästebetreuung  
Rachel Micallef Somerville

Communication / Kommunikation  
Christine Sievers

Marketing  
Stella Schimmerle

Social Media  
Valie Djordjevic

Social Media Assistance / Social  
Media Assistenz  
Maria-Sophie Jenkel

Financial Controlling  
Tanja Horstmann

Editorial Team / Redaktion  
Gary Vanisian, Ella Shechter, Rachel  
Micallef Somerville, Flavia Mazzarino

Online Editorial Team / Online-  
Redaktion  
Gary Vanisian, Flavia Mazzarino

Editing Coordination / Koordination  
Redaktion  
Gary Vanisian

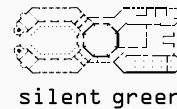
Translation and Proofreading /  
Übersetzungen und Korrekturlesen  
Ted Fendt, Frederik Lang

Layout / Gestaltung  
Ala Younis Studio

Cover image by / Titelbild  
Ala Younis

Intern / Praktikum  
Raghda Elmaghraby, Debora Adema

In collaboration with /  
In Zusammenarbeit mit:



silent green

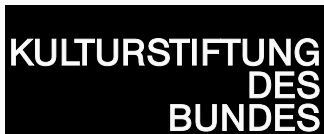


migas



Funded by the / Gefördert durch die

Thank you / Danke



Mit Unterstützung der Stiftung zur Förderung der internationalen wissenschaftlichen Beziehungen der Goethe-Universität Frankfurt



Media partners / Medienpartner



The symposium *Resounding Archives: The Politics of Listening to the Moving Image* is a cooperation with the Institute for Theatre, Film and Media Studies at Goethe University Frankfurt am Main, funded by DFG – Deutsche Forschungsgemeinschaft (German Research Foundation), the Association of Friends and Supporters of the Goethe University Frankfurt and the Foundation for the Promotion of International Academic Relations at Goethe University Frankfurt. / Das Symposium *Resounding Archives: The Politics of Listening to the Moving Image* ist eine Kooperation mit dem Institut für Theater-, Film- und Medienwissenschaft an der Goethe-Universität Frankfurt am Main, gefördert durch die DFG – Deutsche Forschungsgemeinschaft, die Vereinigung der Freunde und Förderer der Goethe-Universität Frankfurt und die Stiftung zur Förderung der internationalen wissenschaftlichen Beziehungen der Goethe-Universität Frankfurt.

The *Found Futures* session “Voices from Exile” is a collaboration with “Goethe Institut in Exile.” / Die *Found Futures*-Session „Voices from Exile“ ist eine Kooperation mit „Goethe-Institut im Exil“.

Vinzenz Hediger and Sophie Mektadir (Goethe-Universität Frankfurt am Main), Bettina Ellerkamp, Jörg Heitmann and Linda Winkler (silent green), Malve Lippmann and Can Sungu (SINEMA TRANSTOPIA), Theresa Kampmeier and Jose Jimenez Moreno (migas, a listening bar)

Katarzyna Wielga-Skolimowska (KSB), Max Röttger (Goethe-Institut im Exil), Maren Niemeyer and Lea Wölk (Goethe- Institut Usbekistan), Heike Friesel (Goethe-Institut Ghana), Marcus Gammel (Deutschlandfunk Kultur)

Cecilia Cenciarelli (Cineteca di Bologna), Pip Chodorov (RE:VOIR), Giovanna Fossati (Eye Filmmuseum), Merle Kröger, Ross Lipman, Siddhartha Lokanandi, Maha Maamoun, Janine Marchessault (Archive/Counter-Archive), Afsun Nezhad Moshiry, Charlotte Procter, Bénédicte Savoy, Alexandra Schneider, Shivendra Singh Dungarpur (Film Heritage Foundation), Justin Time, Jutta Wille (AG Kurzfilm)

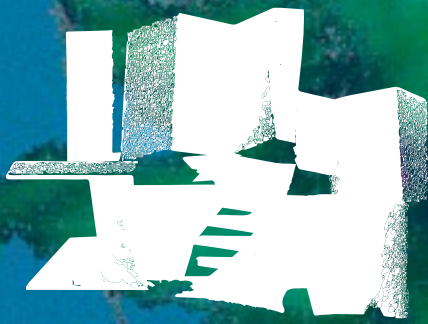
Das gesamte Team des Arsenal, insbesondere Johannes Bock, Alexander Boldt, Rawan Dagher, Gesa Knolle, Annette Lingg, Hans-Joachim Fetzer, Juan Gonzáles Monroy, Anselm Heller, Bodo Pagels, Angelika Ramlow, Andreas Werner und das Kassenteam.

For further information/  
Für weitere Informationen  
[arsenal-berlin.de](http://arsenal-berlin.de)

Arsenal - Institut für  
Film und Videokunst e.V.  
wird gefördert durch:



Die Beauftragte der Bundesregierung  
für Kultur und Medien



# ARCHIVAL ASSEMBLY #3

P.	
09	FILMS & PRESENTATIONS
18	SYMPOSIUM
24	FOUND FUTURES
28	EXHIBITION
31	READING ROOM
32	LISTENING SESSIONS