

Quand fondra la neige, où ira le blanc* [And where will the white go when the snow melts]

the **erg**'s annual seminar

February 8, 9, 10, 2016

Bozar, Brussels – Salle M and salles Terarken



Zooetics, Mycomorphlab, 2015

The seminar gathers students, researchers, professors, and is open to the public around lectures, discussions, screening, musical events, and performances, as **erg** is inviting philosophers, historians, scientists, artists, writers, dancers, filmmakers and musicians to present their work, share their research and their ongoing projects.

Erg is fully involved in research in art, and the annual seminar, by choosing not to consider history and theory as entities separate from art practices but on the contrary as a necessary parts inherent to any relevant project in today's artistic context. It draws from the resources of scientific, technological, and artistic research, developing pedagogical prototypes, models, and formats.

This seminar proposes a reflection and a consideration on how attention takes part to the building of the self, on how, from a historical and philosophical point of view, our economic choices form us (and deform us), exploring the absurdity of our modern-day work environments, of the architectural ideal of "urbanity through density" that is supposed to offer a sense of community; our enthusiasm regarding "shared knowledge" technologies; as well as the gap separating the violence of the anonymous administrative machinery from the ideal of "release" aimed at by certain dancing techniques.

This event will explore various issues and interrogation: the mastery of our own minds and the notion of ascendancy in art practices; the space of the margin and the figure of

* from a painting by Remy Zaugg

Program subject to change.

*Location's seminar : BOZAR, Palais des Beaux-Arts, rue ravenstein 23, 1000 Brussels
www.bozar.be — www.erg.be*

the ghost within a performative, solo regimen; the thin boundary separating reason from madness through a cinematographic and musical approach of writing; the maintaining of a society remote from language and recording its traces and forms so that a memory of gestures and of images emerging from reality may settle, thus question the relations between norms, illness and madness, at the crossroads of politics, economics and psychiatry.

Artworks in progress will be presented which proceed from experiments aiming at exploring new approaches of human knowledge – scientific methods and the institutional infrastructures, leading research around other life forms – from mammals to molluscs to microbes –, and imagining projects, prototypes and interfaces for future interspecies ecologies.

Through the study of literary narratives, scientific and cosmological archives, we will consider quantum and nuclear physics and scientific responsibility, as well as anthropocentrism, the way we impose our ideas on the world, and the uncertainty of human motivations.

The seminar will conclude on the economy of sacrifices and the analysis of mechanisms through which was established the dogma of embodiment and of transubstantiation, as well as on a collective exploration of film archives kept at the Musée royal d'Afrique centrale (MRAC) in order to build a fresh point of view, following by a dance solo, and a screening night featuring live filmed theatrical performance and experimental films offering a spatial-temporal sense proper to the choreographic and cinematic experience.

The seminar ***Quand fondra la neige, où ira le blanc*** will present interventions and works by: Polina Akhmetzyanova – Cyriaque Villemaux, Santiago Borja, Matthew B. Crawford, Tacita Dean, Fernand Deligny – Renaud Victor, Michael Frayn – Michel Bitbol, Aglaia Konrad – Raphaël Pirenne – Alexander Schellow – Anna Seiderer – Patricia Van Schuylenbergh – Grace Winter, Latifa Laâbissi – Christophe Wavelet, Dominique Lambert, Jorge León – George van Dam – Isabelle Dumont, Catherine Perret, Sylvain Prunenec, Pascal Rousseau, Anri Sala – Jemeel Moondoc, Béla Tarr, Gediminas & Nomeda Urbonas – Rikke Luther – Jaime Stapleton, Koyo Yamashita – Julian Akira Ross, among other guests (subject to change).

In co-production with BOZAR CINEMA,
in collaboration with Musée Royal de l'Afrique centrale, Le P'tit Ciné,
Université Paris 8 Vincennes-St-Denis, P.A.R.T.S.
and the support of The Federation of Wallonia-Brussels and WBI (Wallonia – Brussels International)



mains de Georges © Jorge León

February 8, 2016, Bozar, salle M and salle Terarken

10:00
salle M

Opening remarks by Corinne Diserens, director of erg

10:30
salle M

Opening lecture by **Matthew B. Crawford**

Matthew B. Crawford is a philosopher and mechanic. He is author of the *New York Times* best-selling book *Shop Class as Soulcraft: An Inquiry into the Value of Work* (2009) and *The World Beyond Your Head: On Becoming an Individual in an Age of Distraction* (2015).

In The World Beyond Your Head, Crawford investigates the challenge of mastering one's own mind. We often complain about our fractured mental lives and feel beset by outside forces that destroy our focus and disrupt our peace of mind. Any defense against this, Crawford argues, requires that we reckon with the way attention sculpts the self. With implications for the way we raise our children, the design of public spaces, and democracy itself, this is a book of urgent relevance to contemporary life.

In his book ***Shop Class as Soulcraft***, Crawford brings alive an experience that was once quite common, but now seems to be receding from society— the experience of making and fixing things with your hands. Those of us who sit in an office often feel a lack of connection to the material world, a sense of loss, and find it difficult to say exactly what we do all day. *Shop Class as Soulcraft* seeks to restore the honor of the manual trades as a life worth choosing. For anyone who feels thwarted by their own material stuff, Crawford makes a case for reclaiming some measure of self-reliance.

As a speaker, Crawford draws from the history of philosophy to consider how our economic choices form us (and deform us). In doing so, he turns an inquiring gaze on the absurdities of the modern workplace, the psychology of consumerism, and some of the weirder consequences of our technological enthusiasm. Often darkly funny, he mixes stories of contemporary life with careful arguments to illuminate our ongoing struggle to live a fully human life, and to figure out what such a life might consist of.

break

12:00

Salle Terarken

Polina Akhmetzyanova, Cyriaque Villemaux, *Intégration*

Pour un duo chorégraphique post-administratif (travail en cours)

[For a post-administrative choreographic duet (work in progress)]

with the support of P.A.R.T.S., Carthago, PACT Zollverein, Akademie Schloss Solitude

Intégration echoes the administrative procedures anyone seeking a “legal cohabitation form” has to go through. Without this form, a non-European immigrant living with a European citizen cannot obtain a residence permit. Among other injunctions, the administrative machine asks the enquirers to render their intimate life public by giving the authorities their love letters, as well as any other “proof” of a private relationship between consenting adults. Anonymous officials – completely unknown to the enquirers – then examine the forms required for this procedure.

The abruptly intrusive character of this procedure that provides *Intégration*'s initial clutch is intertwined with a second one. It is related to the artistic training received by so many European dancers, where the omnipresence of so-called release techniques forms today's choreographic artists what Mallarmé called the "language of the tribe": a normative practice – that of the phenomenon of systematic eviction of tensions, which supposes a gesture rationale aligned on a regulated order, particularly effective in that it does not speak its name and remains unquestioned. As part of the gap existing between the violence of the anonymous administrative machine and the ideal of *release* aimed by these techniques with regard to "contemporary dancers" bodies, satire seems to be the most fitting genre to feed the choreographical fiction intended by *Intégration*.

lunch break

14:00

salle M

**Pascal Rousseau, *Mind Control. Art et emprise psychique au XXe*
[*Mind Control. Art and psychic ascendancy in the 20th Century*]**

We will be dealing with fascination, ascendancy and systems of influence in 20-century artistic practices. The intervention will focus on Rousseau's ongoing research, an extension of his work on art and telepathy, or the utopia of direct communication in 20th-century art, and of his exhibition *Cosa mentale. Imaginaries of Telepathy in 20th-Century Art*, currently showing at Centre Pompidou – Metz until March 28th, 2016. This exhibition traces the history of a little known yet major utopia from the 20-century avant-gardes – the telepathic becoming of art in the age of the immaterial revolution of telecommunications – and shows how the fantasy of a direct projection of thought that did away with the language's conventions, had a tremendous impact on the birth of the early forms of abstractions. The idea of a telepathic becoming, ubiquitous in science fiction, re-emerges in 1960-70s psychedelic and conceptual art before coming back today in contemporary practices mesmerised by the "shared knowledge" technology and the rise of neurosciences.

pause

16:00

salle M

Latifa Laâbissi and Christophe Wavelet, in conversation

Choreographic works, installations, lecture demonstrations, pluridisciplinary collaborations: mixing genres, reflecting upon and redefining formats, Latifa Laâbissi's work seeks to bring onstage multiple offstage perspectives; an anthropological landscape in which stories, figures and voices are placed and highlighted. Dance "codes" are disturbed by recalcitrant bodies, alternative stories, montages of materials infiltrated by certain signs of the times. Going against the prevailing abstract aesthetic, she extrapolated a movement vocabulary built from the confusion of genres and social postures, from the beginnings of modernity: a disguising of the identifications revealing the violence of conflicts involving the body and returning a twisted, contorted image. Digging subterranean links between the history of performance and collective imagination, the figure is Laâbissi's tool for exposing certain symptoms of colonial denial/repression, and for turning against itself the mechanisms of alienation it produces. For Latifa Laâbissi the artistic action implies a displacement of traditional modes of production and perception: transmission, the sharing of knowledge, materials and the porosity of formats are inseparable from the creative process.

followed by a screening of :

**Anri Sala, *Long Sorrow* (2005)
with Jemeel Moondoc, saxophonist**

It's a rather particularly set-up situation, rather than a narrative structure. It's more a succession of tinted situations, colored by moments of tension, gestures and music that can make you feel. The location is Märkische Viertel, an area in North Berlin with high and long buildings, very close to where the wall used to be. It was built between 1965 and 1974 as a new concept of living. The architectural ideas employed were very new for the time, and was supposed to bring a feeling of community. The motto was "urbanity by density". The construction started immediately after the isolation of West Berlin by the wall. The Western part of the city was left to deal with too many people and too little space.

The first inhabitants arrived in this area between the First and the Second World War. Working class families have always inhabited this neighborhood. By 1974 when the project was finished (around 17000 apartments were built), the press said that it was simply a ghetto situation camouflaged by beautiful social and architectural ideas. Some press images, which appeared at the time, are thought to have been staged. There is a very long building there, the longest one (1.1 miles or 1.8km long), nicknamed by its inhabitants: "Lange Jammer" (Long Sorrow). The apartment where the shooting took place is on the top floor.

Long Sorrow is a requiem for the end of dreams. Its protagonist is the famous free jazz saxophonist Jemeel Moondoc. In the film, the African-American musician's improvisations build a cathedral of sound, imbued with a sense of mounting tension.

break

18:30
salle M

Conversation with **Jorge León**, filmmaker, **George van Dam**, composer, and **Isabelle Dumont**, playwright.

In collaboration with Le P'tit Ciné

The masterclass will focus on the issues raised by the cinematographic and musical adaptation of the email correspondence between French psychoanalyst Jacques-Alain Miller and Iranian psychoanalyst Mitra Kadivar, who was detained by force in a Tehran psychiatric hospital in 2013. Jorge León seizes these digital exchanges in order to explore the mythical dimension of the real, tragic event experienced by Mitra, and to question the fine boundary between reason and madness.

This masterclass offers the opportunity to witness a reflection on an ongoing writing process from a cinematographic and musical point of view. With extracts from filmed sequences and from sonic explorations, we will dive inside a tortuous creative process in which emails devoid of initial literary claims become the inspiration of the creation of a documentary film-opera.

This event is also part of a masterclass cycle specifically dedicated to the staging of music in documentary film, organised during the 2015/16 season by Le P'tit Ciné and DVDoc, and supported by Sabam.



Béla Tarr, *Le Cheval de Turin*, 2011

February 9, 2016, Bozar, salle M

9:30
salle M

**Gediminas et Nomeda Urbonas, *Psychotropic House : Zooetics Pavilion of Ballardian Technologies*
& Rikke Luther, *The Learning Site* and Jaime Stapleton / salle M**

Psychotropic House: Zooetics Pavilion of Ballardian Technologies constructs reality through ideas inspired by the living technology described in the collection of stories *Vermilion Sands* (1971) by the English science fiction writer J.G. Ballard. Most of these technologies provoke a critical view towards contemporary natural and bio-technological sciences, visions and inventions.

Psychotropic House... is an experiment that aims to articulate *Zooetics**, a notion in progress to explore new ways to engage human knowledge – scientific methods and the infrastructure of institutions – and research with other forms of life—from mammals to microbes to mollusks—and to imagine designs, prototypes and interfaces for future interspecies ecologies. It is a 5 year long framework for investigating the confluence of fiction and technology for the future interspecies communication. It draws upon the resources of artistic, technological and scientific research; develops prototypes and models, pedagogical and discursive formats. The *Zooetics* project is led by Nomeda and Gediminas Urbonas, artists in collaboration with Tracey Warr, writer and Viktorija Siaulyte, researcher.

Zooetics aims to reach out beyond biomimicry or sustainability; it imagines the future challenges of anthropocenic, posthumanist era. In the Anthropocene the human species has infiltrated every aspect of the planet – its climate, its soil, air, water, its future. The mass extinctions of many species are predicted as one of the likely outcomes of global warming. *Zooetics* is undertaking research to learn more about other species in order to redress the balance and move away from anthropocentrism. We cannot communicate directly with other species but we can observe and learn from proximity, the kind of durational proximities that zookeepers, farmers, fishermen, animal behaviorists, hunters, foresters, pet-owners and others have with other species. We are already sharing our habitation spaces and cities with spiders, mice, rats, woodworm, bedbugs, fleas, mosquitos, cockroaches, flies and microbes and bacteria. Our cities and their interstices are also colonised and utilised by often unseen species: the urban fox and hare, birds of prey utilising motorways as hunting grounds, birds using traffic updrafts and motorways to navigate, owls nesting at airports.

We have already adopted biomimicry, taking inspiration for efficient design from other species. However we could take that further into imagining a future empathic towards all other, non-human forms of life – interpreting that broadly to include not only mammals, birds, insects, fish, reptiles – but also plants, trees, rocks, air, water and the planet itself – all life. There is still a huge amount to learn from and mimic in the interconnected systems, mutualisms, parasitisms, and environmental adaptations of other life.

The programme of *Zooetics* drew the initial inspiration from the territory of the university campus bordering the Lithuanian National Zoo. A showcase of *Zooetics* research – the *Zooetic Pavilion* – is speculatively placed on this boundary, blurring and converging the separated spheres of human and non-human knowledge.

break

12:00

salle M

Michael Frayn, *Copenhagen*, a lecture by Michel Bitbol

"Analyzing his own early plays, Frayn once wrote that 'what they are all about in one way or another is the way in which we impose our ideas upon the world around us'. And that conflict between the objective universe and our often helpless attempts to give it personal structure and order, underlies almost everything he has written.

Set in a stark limbo beyond the grave, the play *Copenhagen* (1998) explores what may have transpired when the German nuclear physicist, Werner Heisenberg, made a mysteriously inconclusive visit to his former teacher, Niels Bohr, in Nazi-occupied Germany in 1941. Was Heisenberg seeking knowledge or absolution? Was he trying to recruit the older man to the German atomic bomb program or warn him of it? The play was a logical extension of all Frayn's previous work. It was not just a cerebral thriller about nuclear physics, or a morality play about scientific responsibility. It was also a profoundly moving meditation on the uncertainty of human motivation and the infinite mystery of a universe we grapple unavailingly to understand." (Michael Billington)

Writing about *Copenhagen*, scientist and philosopher of science Michel Bitbol declared: "The second theme I would like to consider is that of anthropocentrism. Bohr's character summarizes the philosophical shift that occurred during the formative years of quantum mechanics when he exclaimed, 'We have replaced man at the centre of the universe.' This provocative sentence gathers clues disseminated in Bohr and Heisenberg's work. The titles of Bohr's two books refer to human knowledge rather than to the image of the world. The task assigned to the physician consists in ordering human knowledge rather than discovering a natural order. Physics has to become a science studying the relations between man and nature rather than a science studying nature 'in itself.' Man, Bohr writes quoted by Heisenberg, is not a decentralised spectator anymore but the central actor in the 'theatre of life.' Here Bohr's sentence seems to formulate a systematic rebuttal of the image of man lost in an infinite universe, deprived of centre and of meaning, that terrifies Galileo's interlocutors in Berthold Brecht's play. The constitutive role of the Bohrian man indeed seems to be at a polar opposite from its Copernican role described by Brecht: It is '(...) earthly, miserable, [confined to a] tiny star which is not independent and round which nothing revolves.' Are things really as such, however? To what extent may we attribute a neo-Ptolemean position to Bohr in opposition to Galileo's Copernicanism? And first of all, what precautions are we to take when we shift the 'neo-Ptolemean' and 'Copernican' qualifiers from astronomy to the theory of knowledge?"

lunch break

14:30

salle M

Fernand Deligny

Screening of *Ce gamin, là*, 1975, a film by **Renaud Victor**, captions by Fernand Deligny (88 min, n/b)

followed by a lecture by:

16:00

**Catherine Perret, *A propos d'un "geste nôtre"*
[About a "gesture that has become ours"]**

In 1967, after thirty years of experiments around children in special needs, Fernand Deligny went to the Cevennes in order to follow an autistic child, Janmari. There, several young adults joined him, fascinated by his institutional experiments. Until his death in 1996, he took in children suffering from precocious infantile autism or judged incurable. "We went looking," he said, "for what would make us invisible for that kid; invisible, but not quite."

In order to give shape to this "not quite," to bring it to life, Deligny invented along with his companions a new way to create a society removed from language and from what went along linguistic communication: the need to understand others and oneself, the mirror of the other and the love toward other human beings.

Where there are no words emerges a reality regulated by coincidence. Traces, rhythms, forms one needs to record so that in the absence of a shared space a common memory may settle, a memory made out of gestures and of images. From tales to film, from theatre to cartography, Deligny summoned all the registers of art and of all possible media. Thus he invented, for the duration of his experiment, unheard-of tools designed to remember communally what could not be lived together.

In this lecture, Catherine Perret will focus on the film *Ce gamin-là*, more precisely on the way Deligny's use of the camera serves as to initiate and reveal what may "take place" there, between two captive bodies of spaces ignoring themselves and modes of being excluding themselves: that of the autistic child, and that of the adult nearby, who suddenly contribute to a gesture that has become "ours."

break

19:00
salle M

**Béla Tarr, *Le Cheval de Turin*
[*The Turin Horse*]
2011, film, 2h26**

"A director always makes the same film, as the saying goes. Between his first feature-length film, *Family Nest* (1977), and *The Turin Horse*, Hungarian filmmaker Béla Tarr indeed went from the Communist era to the next, from the city to the desolate countryside, from over-the-shoulder close-ups to large tracking shots from a crane... Yet, as Jacques Rancière states in *Béla Tarr, the Time After* (Univocal, 2013), his films ceaselessly chart the same movement, 'a journey coming back to its starting point.'

At the film premiere in Berlin in 2011, the director declared that *The Turin Horse* would be his last film. Watching the end credits, one starts understanding why. After spreading out the movement described by Rancière, with a symphonic breadth in *Sátántango* or in *Werckmeister Harmonies*, Tarr here works on his motif in the purest fashion. Those who have seen his films know how much we leave them struck down, out of breath from the extraordinary evocative power of his black-and-white sequence shots and from the absolute pessimism of his portrayal of humanity. The terrifying madness of *The Turin Horse* stems from the author pushing his logic to a point of no return, further radicalising an artistic approach that had already passed for the epitome of radicalism in film ... yet the film begins with a touch of (dark) humour in order to focus the viewer's attention on an anecdote that, while serious, remains amusing nonetheless. It is an occurrence that allegedly disrupted Nietzsche's life. As it was pulling a hansom cab, the horse suddenly stopped and refused to move. To urge it to move again, the driver beat the animal over the head, which triggered a bout of compassion in the philosopher's heart. Nietzsche put his arms around the animal's neck and spent the next ten years of his life in a state of mild dementia. ...

The first signs of the curse appear on the horse, as is shown by a close-up that will keep on haunting you after the screening. Bringing its mute subjectivity and the mystery of its irreducible otherness against man, the animal stops eating. This opaque refusal echoes Friedrich Nietzsche's story, implying the vacuity of all will to power, and therefore of all human endeavour. How could Béla Tarr make another film after this?"

(Isabelle Regnier, LE MONDE | 29.11.2011)



Tacita Dean, *Event for a stage*, 2015, Location Photograph.
Photography by Zan Wimberley

February 10, 2016, Bozar, salle M

10:00

salle M

Dominique Lambert, *Archives Georges Lemaître*

For the 50th anniversary of the passing of Georges Lemaître, we are having a look on the life and work of whom we may consider as the “father of the Big Bang.” Georges Lemaître was a major scientist, a friend of Einstein, but he was also a priest. We will see how he brought together, without confusion or separation, science and faith. Lemaître was also interested in art: music and literature. We will see how, for this great physician with a humane, endearing personality, cosmological researches may go hand in hand with a reading of Molière.

11:30

salle M

Santiago Borja, *Suprasensible : projet sur les corps astraux et les plans invisibles* [*Suprasensitive: a project on astral bodies and invisible planes*]

Santiago Borja's address on *Suprasensitive: a project on astral bodies and invisible planes* at the Mies van der Rohe Pavilion (Barcelona) is based on his research in recent years into the historic references at the start of Modern Movement and the influence that early 20th century esoteric practices in Europe have had on him. For Borja, the development of modern architecture and the language used in its interpretation and theorizing contain traces of these influences, which are most obvious in the prevailing lines of analysis, particularly phenomenology. Using the tools of the visual arts, he detects a connection between architecture and esotericism, which he sees as a sign that modernity was inspired more by mysticism and spirituality than by the inculcated notion of rationality. He locates the source of these esoteric practices, which sought to give a different meaning to life, in a natural reaction to the birth of industrialization and mechanization in the late 19th century. The resurgence of the same practices today may well be a response to the same constraints imposed on us by modern life.

lunch break

14:00

salle M

Colonial archives, on-going researches

In collaboration with the Musée royal d'Afrique centrale, Tervuren

Introduction by **Guido Gryseels**, director and **Patricia Van Schuylenbergh**, head of the history and politics service, MRAC / Interventions by **Aglaia Konrad**, **Raphaël Pirenne**, **Alexander Schellow**, **Anna Seiderer**, **Patricia Van Schuylenbergh** et **Grace Winter**.

A research group gathering artists, art theorists, and curators, will show the first contours of a work led on photographic archives and films made between the late 19th century and the first half of the 20th century in Congo, Rwanda, and Burundi. This research aims at collectively exploring these images, kept at the Musée royal de l'Afrique centrale (MRAC), in order to renew their perception and their scope through a partnership between erg, the MRAC and Université Paris 8.

Two research topics are simultaneously developed. The first one focuses on the images' aesthetic and political gesture, interrogating the processes of elaboration of the represented subjects, the exegesis created out of it, but also the gesture of re-appropriation engaged by the artists; the second topic focuses

more specifically on Olga Boone's unreleased films. Director of the MRAC's ethnography section between 1930 and 1970, Boone was the first female ethnologist to lead fieldwork missions in Central Africa.

break

19:00

salle M

Sylvain Prunenec, *Oleg Mimosa*

Oleg Mimosa (2006) is Sylvain Prunenec's adaptation of *Room*, a solo act by Deborah Hay. According to the agreement he signed with the choreographer, the orally transmitted score was "performed," gone through once a day during the three months preceding its first public performance, the adaptation spontaneously revealing itself to the performer.

The show and its interpretation are based on the **Wholegg Theory** principle, articulated in the late nineteenth century by German ornithologist E. G. Ovum, and which led, during the twentieth century, to developments in the fields of philosophy and of arts, including choreography.

For Deborah Hay, the **Wholegg Theory** is based on a complex metaphor in which the space of the performance is imagined as being egg-shaped. The audience is at once remote from the performance (the yolk) and linked to its core by a curled space covering an organic, flexible matter (albumin). The nature of this system and of its dynamics is defined as "centered multi-cell." This theory opens up a space for radical trends, known as poached, hard-boiled or beaten dance.

Duration: 25 min / Choreography: Deborah Hay / Adaptation and performance: Sylvain Prunenec

Production: CNDC – Angers / Co-production: Les subsistances - Lyon, Centre G. Pompidou - Paris, Centre national de la danse - Pantin, Festival d'Automne à Paris (2006)

followed by

Tacita Dean, *Event for a Stage*

2015, 50min, English, French transcription

Tacita Dean, with actor Stephen Dillane (*The Hours*, *Game of Thrones*), presented a live theatrical happening performed over four nights at the 2014 Sydney Biennial, two 16mm cameras rolling on each occasion. Dillane changed elements of his appearance each night and, snatching pages from Dean who was sitting in the front row, recited Shakespeare, popular texts and personal stories, whilst also announcing adjustments in the camera set-ups and the changing of reels. Dean has returned to this tense scenario and cut into the material according to the systemic logic that emerged over the course of the serialised performance, inscribing changes in time and space, illustrating or actualising a form of deep choreography. (William Fowler, 59th BFI London Film Festival)

Dir-Prod-Scr Tacita Dean. With Stephen Dillane. UK-Germany 2015. 50min. Co Commissioned by Carriageworks and the 19th Biennale of Sydney in Association with ABC RN additional support Frith Street Gallery, London and Marian Goodman Gallery New York/Paris

break

21:00

salle M

Between the frames. Japanese experimental film: prolific years 1975-1980

Curated and presented by **Koyo Yamashita**, and in discussion with **Julian Akira Ross**

The Japanese experimental film movement became strong in the late 1960s and saw its highest peak in the late 1970s. Under the influence of the works made by their predecessors – such as Toshio Matsumoto's avant-garde documentaries and artistic feature films – a new generation of filmmakers started making films during that time. Many of them were fascinated by the mechanism of the moving image. This program highlights this specific period in the history of Japanese experimental cinema, taking as landmarks two seminal works: *Atman* (1975) by Toshio Matsumoto – which manages to create an extraordinary spatiotemporal sensation that only the cinema viewing experience can produce – and its best product of influence, *Spacy* (1981) by Takashi Ito. Almost all the films in this program have never been digitized and their importance is underestimated both outside and inside Japan. Here is a rare opportunity to view these films in 16mm and question film history.

Atman / Toshio Matsumoto 1975/16mm/11 min ; ***My Movie Melodies*** / Jun'ichi OKUYAMA

1980/16mm/6 min ; ***Dutchman's Photograph*** / Isao KOTA 1974/16mm/7 min/muet ; ***Switchback***

/ Nobuhiro KAWANAKA 1976/16mm/9 min ; ***Film Display*** / Shunzo SEO 1979/16mm/5min/muet ;

Heliography / Hiroshi YAMAZAKI 1979/16mm/6 min ; ***WHY*** / Keiichi TANAAMI 1975/16mm/11 min ;

Hikari / Nobuhiro AIHARA 1978/16mm/3 min ; ***Still Movie*** / Yoichi NAGATA 1978/16mm/3 min/muet ;

Xénogénèse / Akihiko MORISHITA 1981/16 mm/ 7 min ; ***Spacy*** / Takashi ITO 1981/16 mm/10 min



February 9 & 10, 2016, Bozar, salles Terarken

ANRI SALA

AIR CUSHIONED RIDE (2007, vidéo, couleur, son)

What I call a place is where one remembers having been. A place is not only made of space but also of time, it holds its own qualities, whether they are architecture, sounds or events. Some places have no buildings or dates to be remembered, but they produce their own soundtrack. I came across a rest area for trucks while driving across Arizona and listening to baroque music on the Arizona Public Radio. As I drove closer, going in circles around the trucks, radio waves from an unknown station playing country music started to interfere with the baroque chamber music I was listening to. This phenomenon is called cross modulation or a spurious emission. The different radio waves would swap due to the parked trucks that worked to alternately redirect one piece of music while blocking the other. In the course of a full circle, the music would shift several times, always at the same places. When a truck left, it opened up a new passageway in the "truck wall" creating a potential for a new cross modulation.

For ***A SPURIOUS EMISSION***, the recorded sound was transposed and arranged into a score for baroque trio and country music. The formal musical score is played alternatively on cembalo, gamba, and viola, then suddenly lead-guitar, bass and drums. The video has been drawn over to include a drummer who was outside of the camera range.

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Biographies

Polina Akhmetzyanova was born in Russia in 1987. A dancer for the “Institute of Dance” company, from the Ekaterinburg city between 2003 and 2007, she then studied contemporary dance and performance in Outukumpu, Finland (2008) before joining P.A.R.T.S, Belgium (2009-2012). She has since then participated to projects by artists and choreographers such as: Theo Cowley *On Foot/red hat*, (2013, Wiels Contemporary Arts Center, Brussels) ; « Rétrospective » by Xavier Le Roy (2014, Centre Pompidou, Paris) ; *Drumming* by Anne Teresa De Keersmaeker (international tour 2013-2014) as well as *Work/Travail/Arbeid* (2015, Wiels, Brussels) ; *Definitions and facts* by Malin Elgán, (2015, Modern Museum, Stockholm). Between 2014 and 2015 in collaboration with Aristide Bianchi, Florian Aimard Desplanques, Cyriaque Villemaux, Boglárka Börsöck, and Nestor Garcia Diaz, she created the pieces *Un spectacle de poésie*, *Henri Michaux: textes à lire*, *Covers*, *Belgrade pieces*, and realized a solo piece, НЕЧОЧНЫЕ БИНОКЛИ.

Julian Akira Ross is a researcher, curator and writer based in Amsterdam. Recently completing his PhD thesis on 1960s Japanese expanded cinema at the University of Leeds, he has curated film programmes and performances for Anthology Film Archives (NYC), Eye Film Institute (Amsterdam), Yerba Buena Center for the Arts (SF), Gasworks (London) and Close-Up Film Centre (London). As a writer, he has published articles in post and Film Comment as well as chapters for *Impure Cinema* (I.B. Tauris, 2014), *Slow Cinema* (Edinburgh University Press, Forthcoming) and *The Japanese Cinema Book* (BFI, forthcoming). He is an advisor for the short film selection committee at International Film Festival Rotterdam.

Michel Bitbol is CNRS Head of Research at the Archives Husserl, ENS, Paris. After pursuing scientific researches from 1978 to 1990, he turned toward the philosophy of physics. He edited writings by Erwin Schrödinger and elaborated a neo-Kantian interpretation of quantum mechanics. He received a prize in philosophy of science from the Académie des Sciences Morales et Politiques in 1997. He then focused on the relations between the philosophy of quantum theory and the philosophy of mind. He has recently developed a conception of consciousness informed by a first-person epistemology of knowledge. Selected bibliography: *Mécanique quantique : une introduction philosophique*, Flammarion, 1996 ; *Physique et philosophie de l'esprit*, Flammarion, 2000 ; *De l'intérieur du monde*, Flammarion, 2010 ; *La conscience a-t-elle une origine ?*, Flammarion, 2014.

Santiago Borja, (Mexico City, 1970) graduated in architecture from the Iberoamericana University in Mexico City and completed a Master's degree in Theory and Practice of Contemporary Art and New Media at the Paris 8 University, France. He has also participated in several academic programs at Central St. Martins in London and the National Arts Centre in Mexico. His current work is based on the intersection between art, architecture and anthropology. His most emblematic projects include *Site for Le Corbusier's Villa Savoye* in Poissy, France, *Fort Da/Sampler* in the Neutra-VDL House in Los Angeles, *In the Shadow of the Sun* at the IMMA in Dublin, *Divan at the Freud Museum* in London, *Décalage* at the El Eco Experimental Museum in Mexico City, *Halo* in the Le Corbusier Pavillon, CIUP Paris. He is currently preparing *A Mental Image* for the Sonneveld House in Rotterdam, his participation in the 2015 Chicago Architecture Biennial, and an installation at the Frank Lloyd Wright Foundation in Taliesin West, Arizona. He has received the support of numerous institutions including the Jumex Foundation/Collection, The Graham Foundation in Chicago and the Marcelino Botín Foundation in Santander, Spain, amongst others. He is currently a member of the SNCA-FONCA.

Matthew B. Crawford majored in physics as an undergraduate, then turned to political philosophy, earning a Ph.D. from the University of Chicago, specializing in ancient political thought. Currently a senior fellow at the Institute for Advanced Studies in Culture at the University of Virginia, he also runs a motorcycle repair business in Richmond, Virginia. He is the author of the acclaimed book *Shop Class as Soulcraft: An Inquiry into the Value of Work* (2009), which has been translated into numerous languages, and prompted a wide rethinking of education and labor policies in the United States and Europe, leading The Sunday Times to call him «one of the most influential thinkers of our time», and of the recently published *World Beyond Your Head: On Becoming an Individual in an Age of Distraction* (Farrar, Straus & Giroux, 2015).

Tacita Dean lives and works in Berlin. She studied art at the Falmouth School of Art in England, the Supreme School of Fine Art in Athens, and the Slade School of Fine Art in London. In 1998 she was nominated for a Turner Prize and was awarded in 2000 a DAAD scholarship for Berlin, Germany. She has received the following prizes : Aachen Art Prize (2002) ; Fondazione Sandretto Re Rebaudengo, Turin, Italy (2004) ; the Sixth Benesse Prize at the 51th Venice Biennale (2005), the Hugo Boss Prize at the Solomon R. Guggenheim Museum, New York (2006) and the Kurt Schwitters Prize (2009). Dean has also participated in the Venice Biennale in 2003 and 2005 and Documenta 13 (2012). Her work has been shown internationally at such institutions as the Schaulager, Basel (2006), New Museum, New York (2008), Tate Modern, London (2011), the Museo Nacional Centro de Arte Reina Sofia, Spain (2010), and the Hirschhorn Museum and Sculpture Garden, Washington DC (2001).

Fernand Deligny was an education specialist. After studying philosophy, he became a teacher then an educator and a director in various institutions. He worked with teenagers at the Armentières psychiatric hospital (1938-1943), which he attempted to transform by organising activities and field trips. As the head of the Lille Centre d'observation et de triage (an institution specialised in young delinquents) from 1944 to 1946, he abolished sanctions, gave a greater freedom to the young residents, and encouraged exchanges with the outside world. From 1947 to 1950, he founded and leaded an alternative network, *La Grande Cordée*, located in Paris, which kept disenfranchised young people away from confinement in institutions by offering them professional training sessions with craftsmen. Despatched to Henri Wallon's laboratory (1950), he decided to settle in the countryside in 1953 in order to take care of children with profound psychological issues. Opposed to professional institutionalisation, he settled with several friends in Monoblet (Cévennes) in 1967, where he accommodated autistic children, freeing them from the constraints of the hospital and “letting them live in the vacancy of language.” According to Deligny, forcing the child to adapt to society was counterproductive. It is rather by offering them a favourable milieu, a “close presence,” devoid of any educational intent, that adults will enable children to take action and to evolve.

Isabelle Dumont focused on performing arts after studying literature. Since 1986, she has worked as a performer (notably for the Mossoux-Bonté company, directors Philippe Van Kessel, Charlie Degotte, Ingrid von Wantoch Rekowski), as a playwright and a collaborator with other artists (notably Dominique Roodthoof and Jorge León). She also works on her own stage project, more particularly cabinet of curiosities/lectures on the Baroque or natural science. She regularly introduced operas at the Théâtre de la Monnaie.

Michael Frayn: Having studied Russian during National Service, Frayn turned his skills to great account not only through his translations of the four acknowledged Chekov masterpieces but also through *Wild Honey* (1984): a free, radical adaptation of the dramatist's sprawling first work, *Platonov*. What emerges is a genuine spiritual affinity between the two writers: like his mentor, Frayn is a dramatist who sees comedy as the perfect vehicle with which to explore the gap between the vast, mysterious universe and our own sad, hilarious and often futile attempts to impose our private structure upon it. He is mainly known for his plays: *Noises Off*, *Copenhagen* and *Democracy*. He is the author of several novels: *A Very Private Life* (1968), *Headlong* (1999), *Spies* (2002), and *Skios* (2012).

Aglaia Konrad lives in Brussels. She has developed a distinct manner of photography since the 1970s that documents the rapidly advancing process of global urbanisation. Her archive, which encompasses several thousand images of urban infrastructures and housing architectures, offers an unlimited repository that sheds a unique light on the relationship between society and space. The artist rearranges her works for each new exhibition and book project. Aglaia Konrad participated in the documenta X as well as in an array of meaningful exhibitions dealing with the city as a theme: "Cities on the Move", 1998 and 1999 in Bordeaux, New York, London, Helsinki, and Vienna, "Metro>Polis", Brussels 2000, Shanghai Biennale 2000, "Future Cities" in Canada 2004, "KOPIE CITY" in the Kunsthau Graz 2004, "Spectacular City. Photographing the Future" in NAI - Nederlands Architectuur Instituut Rotterdam / Artforum North Rhein-Westphalia, Düsseldorf, 2006 / 2007. In 1997 the artist was awarded the Otto Mauer Prize of Vienna, in 2003 the Camera Austria Prize of Graz, and in 2007 the Albert-Renger-Patzsch-Prize of the Dietrich Oppenberg Foundation and Photography Collection.

Latifa Laâbissi: after studying at the Cunningham Studio in New York, Latifa Laâbissi, dancer and choreographer, began working with specific themes, including the question of the body as a zone of multiple influences, bisected by subjective and heterogeneously cultural strata. She has created *Phasmes* (2001) and *I love like animals* (2002); co-authored *Love* (2004) with Loïc Touzé; initiated *Habiter* (2005) and *Distraction* (2006); and choreographed *Self Portrait Camouflage* (2006), *Histoire par celui qui la raconte* (2008), *Loredreamsong* (2010), *La part du rite* (2012), *Ecran somnambule* (2012), *Adieu et Merci* (2013). In 2008, she created the organisation Figure Projects in Rennes.

Dominique Lambert: after graduating in theoretical physics at UCL (1984), he graduated in philosophy at the same university (1986) before following a doctorate in physics (1988) and another in philosophy in 1996. He received several awards, both in philosophy (Prix Dopp 1998, the Concours annuel 1999 de la Classe des Lettres de l'Académie royale de Belgique) and in science (Prix de la Fondation Lemaître), as well as for his work associating science and theology (Prix 2000 ESSSAT – European Society for the Study of Science and Theology). He is a professor at the University of Namur, at the Philosophy and Literature faculty (for epistemology).

Jorge León was trained at INSAS, in the Image section. He has worked as a director of photography and as a filmmaker while contributing to dramaturgy and stage setting in various projects. As a photographer and video artist, he has collaborated with, among others, Eric Pauwels, Wim Vandekeybus, Thierry De Mey, Xavier Lukomski, Olga de Soto and Meg Stuart. His photographic work has been extensively exhibited and published in Belgium and abroad. More recently, he has mainly worked as a documentary filmmaker: *10 min* (2009), *Vous êtes servis* (2010) et *Before we Go* (2014) have received many awards. He also co-directed two performances with choreographer Simone Aghterlony: *Deserve* (2010), and *Uni*form* (2015).

Rikke Luther works on the environmental crisis in relation to language, law and financialisation. Her work occupies the hinterland between the fields of landscape, architecture, speech, politics, economy, drawing and education. Luther was the founder of the group *Learning Site* (2004-2015) and co-founder of the group *N55* (1996-2004). She has held teaching positions in Denmark and given numerous guest lectures, most recently at MIT and Harvard. Her work has been presented in Biennales and Triennales [such as Venice, Singapore, Echigo-Tsumari and Auckland], and museums [such as Moderna Museum, Kunsthau Bregenz, The New Museum and Museo Tamayo].

Catherine Perret is a professor of aesthetics and art theory at Université Paris 8. She has been a curriculum director at the Collège international de Philosophie from 1995 to 2001. Her publications include: *L'enseignement de la torture, Réflexions sur Jean Améry*, Paris: Seuil, Bibliothèque du XXI^{ème} siècle, 2013; *Walter Benjamin sans destin*: Bruxelles, La Lettre Volée, (reissue.), 2007; *Incompatibles, une peinture sans qualités*: Dijon, les Presses du réel, 2006; *Olivier Mosset : la peinture, même*, Lausanne: Ides et Calendes, 2004; *Les porteurs d'ombre, mimésis et modernité*, Paris: Belin; *L'Extrême contemporain*, 2002. She has also been the editor of numerous collective works on contemporary art practices, among which *Les artistes font des histoires*, in *Le genre Humain* (55, April 2015, Paris: Seuil).

Sylvain Prunenec has performed for Odile Duboc, Dominique Bagouet, Trisha Brown, Boris Charmatz, Deborah Hay, Olivia Grandville or Dominique Brun since 1985. He started developing his own projects in 1995, in collaboration with artists from other fields – music, poetry, literature, visual arts – in which he questions his own practice as a dancer and the role of the performer in the creative and performance process. During the Concordan(s)e festival in April 2010, Sylvain Prunenec collaborated with writer Mathieu Riboulet for the creation of *Jetés dehors. Gare!*, a solo dance show on the themes of love, criminal impulses and sexual ecstasy, was created in February 2011 at the Théâtre de la Cité internationale in Paris for the Hors Saison festival. As an artist in residence for three years on the Marne et Gondoire territory, in Seine-et-Marne, he created *Précis de camouflage* (2013), a show for younger audiences. In November 2014, for the New Setting festival at the TCI Paris, he collaborated with Clédât & Petitpierre, activating *Abyss*, one of their sculptures. His last show, *Vos jours et vos heures*, inspired by Virginia Woolf's *The Waves*, was created in June 2015 in Noisy-le-Sec during the Rencontres choréographiques internationales de Seine-Saint-Denis, and was presented at the Théâtre de l'Aquarium during June Events. Since January 2015, he has been an artist in residence with Paris Réseau Danse.

Pascal Rousseau is a professor of contemporary art history at Université Paris I Panthéon-Sorbonne. He specializes in historical avant-gardes and early abstraction, as well as in the relations between the imaginary, science, and technology in contemporary culture (20th – 21st century). He was notably the curator of *Robert Delaunay. De l'impressionnisme à l'abstraction* (Centre Pompidou, 1999) and *Aux origines de l'abstraction. 1800-1914* (Musée d'Orsay, 2003); and more recently *Sous influence. Résurgences de l'hypnose dans l'art contemporain* (Musée cantonal des Beaux-Arts de Lausanne, 2006) and *Fabrice Hyber*.

Pasteur'Spirit (Institut Pasteur, 2010). He also curated *Cosa mentale. Les imaginaires de la télépathie dans l'art du XXe siècle*, Centre Pompidou Metz.

Anri Sala: Berlin-based artist Anri Sala was born in 1974 in Tirana, Albania. Recent solo exhibitions include 'The Present Moment (in D)', Haus der Kunst, Munich, Germany (2014); 'Anri Sala: Two Films', Museum of Contemporary Art, Detroit MI (2012); Louisiana Museum of Modern Art, Humlebaek, Denmark (2012); Centre Pompidou, Paris, France (2012); '1395 Days Without Red', Irish Museum of Modern Art, Dublin, Ireland (2012); National Museum of Art, Osaka, Japan (2011); Serpentine Gallery, London, England (2011) and Musée d'Art Contemporain, Montreal, Quebec (2011).

Sala was awarded the Prix Gilles Dusein in 2000; the Young Artist Prize at the Venice Biennale in 2001 and the Absolut Art Award, Stockholm, Sweden in 2011. In 2013, he was selected to represent France at the 55th Venice Biennial with 'Ravel Ravel Unravel' and, most recently, Sala was the recipient of the Vincent Award, Den Haag, The Netherlands (2014).

Anna Seiderer: a philosophy PhD, Anna Seiderer wrote her thesis on the concept of transmission in Beninese postcolonial museums. After working for a year at the École du patrimoine africain, where she supervised students enrolled in cultural project management, and conducting research in various Western and Central African countries, she has worked as a coordinator for European project Ethnography Museums and World Cultures from 2008 to 2013. She published a book entitled *Une critique postcoloniale en acte. Les musées d'ethnographie contemporains sous le prisme des études postcoloniales*. Anna Seiderer is currently in a post-doctorate at the Université Paris 8 where she has taught since 2013. Besides, she is a scientific contributor for the MRAC, where she submitted a research project with Patricia Van Schuylenbergh that was approved by the Governing Board, aiming at accompanying the access to the museum's colonial and postcolonial archives for contemporary artists.

Jaime Stapleton has worked at intergovernmental for the WIPO, governmental level for Arts Council England, and at NGO level, for the Royal Society of Arts. He taught at a number of British Universities in the 1990s. His PhD, Art, *Intellectual Property and the Knowledge Economy* (2002), was supervised by philosopher Howard Caygill at Goldsmiths and passed without correction. In 2012 he was diagnosed with serious birth defect affecting arteries within the brain. After a series of operations, he was announced 'cured' in Autumn 2015 and is (again) trying to complete a (very) delayed book, *Vision in Copyright*, commissioned by the legal division of Ashgate/Taylor & Francis. Between 2008 and 2015, he wrote a number of texts for the group *Learning Site*.

Béla Tarr is a Hungarian director, screenwriter, producer and actor. He developed an interest in film directing at age 16, making amateur films, then as an employee at the Culture and Entertainment Institute. His amateur work quickly caught the attention of the Béla Balázs studios, which helped him direct his first film, *Family Nest*, in 1979, a work on social realism visibly influenced by the work of John Cassavetes. His two following films, *The Outsider* in 1981 and *Prefab People* in 1982, followed the same vein. Yet it is a television adaptation of Macbeth that would transform his filming technique: the film included only two shots, the first (before the opening credits) lasting 5 minutes, the second 67.

In 1984, he directed *Őszi almanach* (Almanac of Fall). In 1987, *Damnation* was the first time he collaborated with a screenwriter: László Krasznahorkai. This collaboration would be pursued: it took Béla Tarr seven years to adapt his novel *Sátántangó*, which would become a 415-minute masterpiece. The film was released in 1994, and in spite of its complex distribution, was internationally acclaimed. For 2000's *Werckmeister Harmóniák* (*Werckmeister Harmonies*, another adaptation of a novel by Krasznahorkai, *The Melancholy of Resistance*), it took Béla Tarr many years to gather funding and finish the entire filming. The last part of a triptych initiated with *Damnation*, it was critically acclaimed and highly praised in international festivals. In 2004, Béla Tarr directed the short film *Prologue (Visions of Europe)*. He then worked on a new project, *The Man from London*, an adaptation of a Georges Simenon novel. However, the suicide of his producer Humbert Balsan in 2005 substantially delayed the project and the shooting that had started in Bastia, Corsica. The film was eventually completed and was part of the Festival de Cannes 2007 competition. In February 2011, Tarr presented *The Turin Horse (A Torinói ló)* at the 61st Berlinale. This fable on the end of the world was awarded the Silver Bear and the FIPRESCI award.

Béla Tarr has been a professor at the Berlin Film Akademie since 1990 and is the founder of film.factory – Sarajevo Film Academy.

Gediminas Urbonas is acting director and associate professor of ACT - MIT program in art, culture and technology, and Mitsui Career Development Chair in the Massachusetts Institute of Technology, Department of Architecture, and is co-founder with **Nomeda Urbonas** of Urbonas Studio, an interdisciplinary research practice that advocates for the reclamation of public space, stimulating cultural and political imagination as tools for social change. Combining new and old media, their work frequently involves collective activities contributing to the cross-disciplinary exchange between several nodes of knowledge production: network and participatory technologies; sensorial media and public space; environmental remediation design and spatial organization; and alternative planning design integration. They also collaborate with experts in different cultural fields to develop practice-based artistic research models that allow participants—including their students—to pursue projects that merge urbanism, new media, social sciences and pedagogy to critically address the transformation of civic space.

George van Dam is a violinist and a composer. He has worked with major composers from our time, as a soloist or in contemporary music ensembles such as the Ensemble Modern Frankfurt, MusikFabrik or Ictus, of which he is one of the founding members. His compositions include chamber music, song cycles, a concerto for violin and timbales orchestra, music for films, plays and dance performances. In 2012, he started to study the harpsichord again with Robert Kohnen, Ketil Haugsand and Bob van Asperen.

Cyriaque Villemaux has, since his childhood in the 1990s, studied various dance techniques (jazz, ballet, tāmūrē, character dance). He joined the ballet cycle at the CNR in Tours in 2003, then the contemporary dance programme at the CNSMdP from 2005 to 2008, before joining P.A.R.T.S in Brussels from 2008 to 2012. He notably took part to works by choreographers Noé Soulier and Xavier Le Roy and by artist Pierre Leguillon. From 2014 to 2015, he was artist-in-residence at the Akademie Schloss Solitude in Stuttgart, where he conducted research on fin-de-siècle Parisian avant-gardes.

The chorographic, musical and poetry spectacles he produced in the recent years have been the result of collaborations.

Grace Winter: after studying art history and social anthropology, Grace Winter has taken part to various missions in Mali and Ivory Coast. She has worked to the Royal Belgian Film Archive, notably contributing to the permanent exhibition on pre-cinema era film devices. She joined Progrès Film in 1979 as an assistant to Didier Geluck, and became the director of the company in 1984. Since

the closing of Progrès Film, she has work at the Royal Belgian Film Archive, notably for the Fonds Congo and the DVD-patrimoine collection. She works as a consultant for the Rotterdam and Mooov (Belgium) festivals. Since 2014, she is preparing (as co-director) a documentary film on the Marquess of Wavrin, a Belgian explorer and ethnologist active in Amazonia between 1922 and 1938.

Koyo Yamashita has been the director of the Image Forum Festival (Tokyo) since 2001. He is the programmer of Theater Image Forum in Shibuya, Tokyo since 2005, and has been a guest programmer/curator for many film and media art festivals and film events in and outside Japan, such as: Transmediale (Berlin), Norwegian Short Film Festival (Grimstad), Seoul New Media Festival (Seoul) and more. He has served as a juror for many international film and art festivals such as the Hong Kong International Film Festival, Cannes Director's Fortnight and Rotterdam International Film Festival.