

# THE HOW IS UNAVOIDABLY ENTANGLED WITH THE WHAT

## ON & FOR PRODUCTION SEMINAR

Thursday 21 April, 10am to 5pm

erg (Auditorium): Rue du Page 87

Attendance and lunch are free but

booking is essential; please RSVP at

[hello@onandforproduction.eu](mailto:hello@onandforproduction.eu)

BABAK AFRASSIABI & NASRIN TABATABAI

CORINNE DISERENS

ANNA MANUBENS

ELLEN MEIRESONNE

CHRISTINE MEISNER

MARIA PALACIOS CRUZ

LAURENCE RASSEL

PENNY SIOPIS

FABRIZIO TERRANOVA

A series of four in-depth conversations will unpack the intricate relationships between concept and production choices in moving image practices.

That is, between what a film is about and how one decides to execute it, show it, and eventually allow others to take care of it.

Four films -some completed, others in progress - will provide the ground for discussion with their filmmakers over the beauty of (or the struggle for) coherence between a film and the conditions under which it is brought into existence.

### Case studies:

*Donna Haraway: Story Telling for Earthly Survival* by Fabrizio Terranova (in production)

*Disquieting Nature* by Christine Meisner (2012)

*Seep* by Nasrin Tabatabai & Babak Afrassiabi (2013)

*The New Parthenon* by Penny Siopis (in production)

Detailed information and schedule: <http://onandforproduction.eu/>



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## ON & FOR PRODUCTION SEMINAR

Thursday 21 April, 10H to 17H  
erg (Auditorium)

Rue du Page 87, 1000 Brussels.

Attendance and lunch are free but booking is essential; please RSVP at [hello@onandforproduction.eu](mailto:hello@onandforproduction.eu)

10H  
INTRODUCTION AND WELCOME

10H15 - A MATTER OF "SITUATED KNOWLEDGE" (*Français*)

Fabrizio Terranova in conversation with Laurence Rassel and Ellen Meiresonne

Case Study: *Donna Haraway: Story Telling for Earthly Survival* by Fabrizio Terranova (in production)

The conversation intends to draw a timeline of the realization process of Fabrizio Terranova's upcoming film, from its idea to the finished object. The chronology will be made of narrations (what happened, how it happened and with whom) and iconographies (images, budgets, diagrams). This meta or para-filmic approach will also include an observation of the vocabulary that accompanied the development of the film, from the texts by Donna Haraway to the filmmaker's own files and notes. This dissection process might provide a Harawayan solution to the eternal identity conflict of films that stand at the intersection between art and cinema. Could Donna Haraway's idea of "situated knowledge" be a mode to come to terms with one's standing point as hybrid filmmaker?

In the hinterland between art and cinema, could our references, narrative preferences and production apparatuses be the best way to define us?

## 11H45 - SONIC CARTOGRAPHIES (*English*)

Christine Meisner in conversation with María Palacios Cruz

Case Study: *Disquieting Nature* by Christine Meisner (2012)

Christine Meisner's video work *Disquieting Nature* is the second part of a trilogy, which interrelates landscape, music and the notion of liberty in the context of an ideational US-American expansion. Combining video footage with images drawn by hand, the video gradually uncovers the landscape and its music having been constantly witness of violent pervasion. The sound and structure of the blues and its narrative form were the starting point for the cooperation with American composer William Tatge. The hidden stories behind the filmed sites are told in form of an extended song - music is always present, drives the story and thus gets the role of a narrative element.

The conversation between Meisner and film curator María Palacios Cruz will discuss the production of the trilogy whilst focusing on how music affects the project on many levels: its research, concept, filming, editing and the challenges involved in setting up of a creative partnering.

## 13H > 14H LUNCH

## 14H00 - FILM AND/AS ARCHIVE (*English*)

Nasrin Tabatabai & Babak Afrassiabi in conversation with Anna Manubens

Case Study: *Seep* by Nasrin Tabatabai & Babak Afrassiabi (2013)

In 2013, Nasrin Tabatabai & Babak Afrassiabi produced two videos for a show entitled *Seep* (presented at MACBA in Barcelona and Chisenhale Gallery in London), which included various objects and documents juxtaposing two 20th century archives, in the UK and Iran. The two films were part of a delicate conglomerate of elements making it very difficult for them to exist and be shown independently from the other materials. This intimate connection raises important questions regarding the modes in which the films can exist after or beyond their original exhibitions. In parallel, it allows for a reflection on the relationship between film and archive in practices in which filmmaking comes hand in hand with research and archive (counter)production.

## 15H30 - BEYOND ORIGINAL CIRCUMSTANCES (*English*)

Penny Siopis in conversation with Corinne Diserens

Case Study: *The New Parthenon* by Penny Siopis (in preparation)

On the occasion of her exhibition at the erg gallery, South African artist Penny Siopis will discuss her filmic practice weaving together thoughts on her understanding of found-footage as a readymade and the tension between the alien and the intimate that her use of images of others generates. The conversation will explore the artist's method of using randomly found 8mm home-movie footage, that she mixes with sound and text, to shape stories about individuals caught up in larger political and social upheavals. The footage bears no empirical relationship to the original context of the stories. And, whilst the stories are historically specific, they have an elemental quality that speaks beyond their original circumstances.

The artist will speak about the film she is currently working on. Entitled *The New Parthenon*, it speaks of Greece's fraught relationship with Europe, through the imagined meditations of a Greek man who is also her father.

## 17H > 18H DRINKS

NASRIN TABATABAI and BABAK AFRASSIABI have collaborated as Pages since 2004, producing joint projects and publishing a bilingual magazine – also called Pages – in Farsi and English. Their projects and the magazine are closely linked, both described by the artists as ‘attempts in articulating the indecisive space between art and its historical condition’. Tabatabai and Afrassiabi live in Rotterdam and work in the Netherlands and Iran. Their work presented in solo and group exhibitions are among others: *Lost in the Archive*, Centre for Contemporary Art, Riga, Latvia; 5th Guangzhou Triennale/ First Asia biennial, Guangzhou, China; *The Past, The Present, The Possible*, 12 Sharjah Biennial, Sharjah, UAE; *Moderation*, Witte de With Institute Rotterdam; Muslim Mulliqi Prize 2014 / 10th edition, National Gallery of Kosovo, Pristina, Kosovo; *Seep*, Chisenhale, London, UK and MACBA, Barcelona; *Two Archives*, Badischer Kunstverein, Karlsruhe; *Roundtable*, 9th Gwangju Biennale; *Untitled*, 12th Istanbul Biennial; *The Isle*, MAK Center/ Schindler House, Los Angeles.

CORINNE DISERENS is director of the art academy erg, École de Recherche Graphique, she was also jury chairwoman of Akademie Schloss Solitude from 2011 to 2015 (Stuttgart). Diserens studied art history at Université Panthéon Sorbonne (Paris), and was Fellow at the Whitney Museum of American Art, Independent Study Program (New York). From 1989 to 1993, Diserens was curator at IVAM – Instituto Valenciano de Arte Moderno (Valencia), and between 1996 and 2008 she directed the Musées de Marseille, Musée des Beaux-arts de Nantes, Museion Bolzano, and organized international co-productions for MACBA – Museu d'Art Contemporani de Barcelona. She has curated numerous artists' retrospectives and thematic exhibitions, and published monographs and catalogues.

ANNA MANUBENS is an independent curator, writer and producer with a preference for hybrid roles at the intersection between research, public programming, close project development and exhibition making. She is based in Barcelona but is often in Brussels where she works for the artist-run organisation Auguste Orts, dedicated to the production of, and thinking around artists' films. In parallel she teaches at Universitat Pompeu Fabra (Barcelona) and develops curatorial projects among which the most recent are: *When you Fall Into a Trance* (La Loge, Brussels, 2014), *Moving Image Contours*, co-curated with Soledad Gutiérrez, (Tabakalera, San Sebastián, 2015), *Hacer cuerpo con la máquina: Joachim Koester*, (Blue Project Foundation, Barcelona, 2016) and *Visceral Blue* (La Capella; Barcelona, 2016).

ELLEN MEIRESONNE studied Roman Philology at the Ghent University and Film Direction at INSAS. Since 2002 she is member of the artistic cooperative Polymorfilm, where she is a production coordinator and since 2013 she works as a producer at Atelier Graphou. She was previously coordinator of different organisations and events (SIC, EME, ETDD) and wrote scripts for various documentaries. She has often worked as assistant-director for many Belgian production companies.

CHRISTINE MEISNER has developed a body of work that intertwines video, drawing, writing and sound. Her projects depart from an extensive research into the histories of colonization in Africa, the Americas and the Atlantic slave trade. Violence as an unresolved dimension of human existence and the strive for freedom are ongoing topics underlying her works. *Disquieting Nature* was commissioned in 2012 for the The Walther Collection's

exhibition *Appropriated Landscapes*, curated by Corinne Diserens. Meisner lives and works in Berlin and Brussels and is teaching at l'erg, École Supérieure des Arts in Brussels. Her works have been shown recently at Tranzit, Bratislava; La Maison Rouge, Paris; The Walther Collection, New York/Ulm; Centre Pompidou, Paris; Koldo Mitxelena, San Sebastian; MUMOK, Vienna; Salzburger Kunstverein; Extra City Kunsthal, Antwerp, MUSEION, Bolzano; Bucharest and Brussels Biennals.

MARÍA PALACIOS CRUZ is Deputy Director at LUX. From 2010 to 2012, she was the director of Courtisane, an annual festival in Ghent, Belgium, where she continues to be involved as an associate programmer, and was a lecturer at l'erg from 2009 to 2013. She has curated screenings, events and exhibitions for festivals and institutions including Cinematek (Royal Belgian Film Archive); Impakt Utrecht; WIELS, Brussels; M HKA, Antwerp; ARGOS Centre for Art and Media, Brussels; Naples Independent Film Show; Videoex, Zürich, Animate Projects, London; Instituto Cervantes, London and Centre Pompidou, Paris. Together with Mark Webber, she is the co-founder and manager of The Visible Press, a London-based imprint for books on cinema and writings by filmmakers.

LAURENCE RASSEL is a cultural worker and organizer. She is currently teaching History and Contemporaneity of Art and Media at erg. From 1997 till 2008, she was part of the core team of Constant, a nonprofit organization based in Brussels active in the fields of art, media and technology. She was director of the Fundació Antoni Tàpies, Barcelona, till June 2015. Since her arrival there in 2008 she opened the institutional archive to a network of cultural agents on-line and in the museum space and promoted new readings of Antoni Tàpies works, by establishing dialogues between his works and, among other processes, contemporary performing arts and music. She presented exhibitions by Eva Hesse, Anna Maria Maiolino, Kerry James Marshall, and explored the limits of the exhibition format with choreographer Xavier Le Roy, the works of Allan Kaprow, and collective exhibitions such as *In the First Circle* directed by the artist Imogen Stidworthy and *Alma Matrix* curated by Catherine de Zegher.

PENNY SIOPIS is a South African artist of Greek descent. She lives in Cape Town where she is Honorary Professor at Michaelis School of Fine Art, University of Cape Town. She works in painting, film/video and installation. She has exhibited widely in South Africa and internationally and taken part in biennials of Sydney, Johannesburg, Kwangju, Guangzhou, Havana and Venice. A major survey of her work, *Time and Again: A Retrospective Exhibition by Penny Siopis*, was presented at the South African National Gallery, Cape Town and Wits Art Museum, Johannesburg, in 2014 and 2015.

FABRIZIO TERRANOVA, who lives and works in Brussels is a filmmaker, activist, dramaturge, and teacher at the École de Recherche Graphique in Brussels, where he launched and co-runs the Masters Programme in 'Récits et expérimentation / Narration spéculative' (Stories and experimentation / Speculative narrative). He is the author of *Josée Andrei, An Insane Portrait*, an experimental documentary. He is also founding member of DingDingDong –an institute for the collective improve of knowledge about Huntington's Disease. He has just published *Les Enfants du Compost* in the joint publication Gestes spéculatifs (Les presses du réel, 2015).



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