

## Onward Lossless Follows

**Michael Robinson**

2017, digital, USA, 17:00

A password-protected love affair, a little vapor on Venus, and a horse with no name ride out in search of a better world. Against the mounting darkness, a willing abduction offers a stab at tomorrow.



## Transitions

**Aurèle Ferrier**

2017, digital, Switzerland, 12:48

TRANSITIONS is a journey from the civilizing void of the desert to a maximal urban, capitalistic and hedonistic density, which in the case of Las Vegas assumes some bizarre expression. The film is a contemplation without any people or moving machines in it, focussing on the built and designed.



## Friday

February 8, 2019

8PM

**Programmed by Almudena Escobar López**

Reeves Theater, 200 UT Poe Pkwy



## La Cueva Negra

**Beatriz Santiago Muñoz**

2013, digital, Puerto Rico, 19:47

The Black Cave (La Cueva Negra) explores the Paso del Indio, an indigenous burial ground in Puerto Rico that was discovered during the construction of a highway, and eventually paved over. Drawing on interviews with local residents and with archaeologists involved in the excavation, the video offers a reflection on the origins and meanings of the site. The camera tracks two teenage boys wandering through the area, their freedom of movement and sense of curiosity symbolizing the romantic but ultimately misguided desire to find and preserve paradise.



But when can we try this again?

I don't know. Sorry.

What am I supposed to do?

Just wait around for you?

## Pictures of Departure

**Parastoo and Faraz Anoushahpour**

2018, digital, Canada, 12:00

In winter of 1986 our mother writes in her diary: "To scratch the surface of a subject does not penetrate deep into the subject". Almost three decades later, Pictures of Departure takes this entry and sets off to explore the surfaces and the scratches that linger across generations.

## jeny303

**Laura Huertas Millán**

2018, 16mm -> digital, Colombia, 6:00

"In Jenny303, the titular protagonist's arm comes into view: A close-up of a florid tattoo, as Jenny tells us, "I am a victim and a criminal ... She embodies multiple aspects of gender, which she announces sensually, detailing men's attracting to her scent, their curiosity about her penis, their urge to touch her thighs. It's this performativity—of gender roles, of doer and passive receiver, of slipping in and out of act—recalled, replayed, re-imagined on film, with deep psychological resonance—that forms the most potent part of Huertas Millán's oeuvre." -Ela Bittencourt

## Rawane's Song

**Mounira Al Solh**

2007, digital, Lebanon, 7:00

Rawane's Song is a video in which I express my refusal to talk about the war. The viewer reads my ironic discourse in which the avoided theme is finally not avoided. The video was taped in one take as I walked in artists' studios while pointing my camera down, following my foot movement, standing up, walking, and then walking faster.

## Giverny I (Négresse Impériale)

**Ja'Tovia Gary**

2017, digital, USA, 6:22

Gary's filmic collage, shot on location in Claude Monet's garden in Giverny, France, examines the parlous nature of Black women's bodily integrity, the ethics of care as resistance work, and how violence persists across hierarchical class structures. Set against the backdrop of the West's continued global imperialist campaigns and its historical and contemporary artistic canon, this experimental video features a mélange of HD video, archival footage, and analog animation to posit a decolonized gaze in the re-telling of modern history.

## CI(s)NE NEGRO

**Los ingrátidos**

2016, digital, México, 15:00

## what remains

**belit sağ**

2018, digital, The Netherlands, 7:00

what remains is constructed from images recorded during 2015 in Cizre, a primarily Kurdish town in Turkey on the Syrian border, as well as found footage from Turkey from the same period. The work contemplates on the role of images in the collective mourning practices, and images as tools to re-think the recent history... On the one hand video can manipulate, on the other it can heal, it can co-conspire, it makes one go back and forth, re-visit, refresh the memory, it can also make one re-live the violence, connecting to the ones stuck between life and death, past and present.