

## **FILM SCREENINGS : THE HIGH PRIESTESS GUIDING THE UNVEILING**

In this film programme, side A presents a selection of recent acquisitions of our distribution catalogue and side B follows two specific thematic threads in our collection. The first traces stories of migration, diasporic experiences and representation through various archival filmmaking practices, while the second gathers critical reflections on how the image-making practices of the past influence our present.

### **side A : Arrivals (selection of recent acquisitions 2023-2024)**

argos holds the largest collections of artist films and videos in Belgium with nearly 6,000 works. By actively distributing and continuously updating our distribution catalogue, we facilitate the promotion of the work of Belgian and international audiovisual artists. Our catalogue showcases a wide range of audiovisual practices, presenting films from the 1970s to today for new audiences and other art institutions, as well as for curators, programmers, researchers and scholars. This programme highlights seven new acquisitions (2023-2024).

***Even The Prompter Dies*** (2024) Erik Büniger & Manuel Saiz, 13'  
This experimental video essay investigates the power of speech over images. Multiple voice-overs wrestle for control over the footage. As the film progresses, it becomes increasingly difficult to discern who is winning.

***The Perfect Square*** (2024) Gernot Wieland, 8'  
Director Gernot Wieland collaborated for twelve years with an animal trainer who taught birds to fly in circles or squares. His latest film explores the broader question of how aesthetic and social norms shape and control society by studying the desire to command other creatures.

***Regarding Faustine*** (2024) Ira Goryainova, 14'  
A short poetic essay depicting a young girl, Faustine, exploring the relationship between the director and the protagonist and how the film camera, as a silent, omnipresent mediator, defines their bond.

***Barefoot Birthday on Unbreakable Glass*** (2024) Rebecca Jane Arthur, 18'  
Three women each spend a day with the filmmaker in their homes. They confide in her stories of art creation, immigration and relationships. Each woman recalls a gift their mother gave them, multiplying gestures of reconciliation and celebration.

***Extended Presences*** (2023) Margaux Dauby, 13'  
*Extended Presences* follows several women in their seasonal work as fire watchers in Portugal. Watching the watchers, the film emphasises their quiet wait and their careful observation.

***Lomme's Garden*** (2024) Eva Claus, 10'  
Claus observes her neighbour's garden over the different seasons. Lomme explains what he does while harvesting the crops of his little paradise where sunflowers, salads, kale, chicory, pumpkins, birds and bees rule the land.

***Valley Pride*** (2023) Lukas Marxt, 15'  
Against the backdrop of endless rock formations and dancing mirages caused by the heat, anonymous workers fertilise, harvest, and pack lettuce in a quasi-automated routine. Visually stunning, the monocultural symmetry and its ballet of irrigation testify to man's self-extinction in the service of increased profit.

***Riparia, riparia*** (2024) Marion Guillard, 7'  
A pile of sand on a roundabout in the middle of the industrial port of Antwerp becomes a monumental sculpture as hundreds, nearly thousands, of shore swallows fly over and use the mound as their living and breeding ground.

## **side B : Reflections**

### **part #1 : postcolonial mediations**

Following two thematic threads of the argos collection, we present a programme of documentary and experimental short films that trace stories of migration, diasporic experiences and representation through various archival filmmaking practices. The first selection weaves personal experiences and postcolonial perspective into collective histories. It is followed by a collection of critical reflections on how the image-making practices of the past influence our present.

**La Mazda jaune et Sa Sainteté** (2018) Sandra Heremans, 11'

A conceptual experiment on what it means to start a film with a black image. The story of a Rwandese girl and a missionary falling in love blends into a subtle and personal essay on the significance of images and colonial history for their daughter.

**Le Roi n'est pas mon cousin** (2022) Annabelle Aventurin, 31'

Elzéa De Aventurin, author of *Sunny Karukera, Stranded Guadeloupe* (1980), embarks on a series of interviews with her granddaughter. Together, they sail from one end of the black Atlantic to the other, tracing a history of silences, pride, and revolt.

**Nou voix** (2018) Maxime Jean-Baptiste, 15'

*Nou Voix* is an autobiographical video departing from the participation of the artist's father as a Guyanese figurant in the historic film *Jean Galmot, aventurier* (1990).

**Standing Still** (2013) Marie Voignier, 15'

The myth of the white settler finds its most destructive embodiment in the hunting guide whose descriptions of the practice of hunting oscillate between fatal violence and religious mimicry.

**Appunti del passaggio** (2014-2016) Maria Iorio & Raphaël Cuomo, 44'

*Appunti del passaggio* presents a counter-narrative to the widespread imaginary of the so-called Western European economic miracle of the postwar decades by remapping migrant trajectories from southern Italy in the 1960s to Switzerland in the mid-1990s.

### **part #2 : media & memory**

**Liberation Radio** (2021) Esther Johnson, 14'

In 1968, a group of American military deserters set up a radio station in the North Vietnamese mission in Stockholm, and used magnetic tape, pop music and political rhetoric in an attempt to persuade others to desert.

**dial H-I-S-T-O-R-Y** (1997) Johan Grimonprez, 68'

*dial H-I-S-T-O-R-Y* traces the history of hijackings and terrorism as portrayed by mainstream television media. It blends archival footage and personal home movie imagery to investigate the media politics of our contemporary catastrophe culture.

**Voices** (2015) Miguel Peres dos Santos, 19'

Public archives reveal shifts in collective consciousness, exposing bias towards historical events. *Voices* wades through a significant amount of public television footage related to the migration of people from the former Dutch colony, Suriname.

**THE PORTERS** (2022) Sarah Vanagt, 31'

A group of young people from different cultural backgrounds sit together on the benches of a public park in Brussels. They watch the oldest preserved film footage of the Congo on their phones while playing a memory game.