

argos

LATEST
WORKS IN
DISTRIBUTION
(2022)

centre for
audiovisual arts

THE ABSENCE OF TELEPRESENCE

by Dan Oki

As a personal observation and reflection on the gradual fusion of telephone, address book, camera and computer into one gadget, *The Absence of Telepresence* is a cinematographic mixture that consists of essay narratives and images inspired by artists whose works are closely connected to communication protocols: Buster Keaton, Sophie Calle and Nam June Paik. Oki's photographic series of people with smartphones shot in Seoul in 2017 and in Tokyo in 1997 are fused with media performances by Sandra Sterle, Gildo Bavčević, William Linn and Nina Kamenjarin.



ARGOS centre for audiovisual arts - www.argosarts.org

BIOGRAPHY

Slobodan Jokić (*1965), artist name Dan Oki. Filmmaker and visual artist, professor of film and electronic arts at the University of Split and Zagreb. Belonging to the generation of artists who in 1990's Amsterdam worked with film and photography, cinematographic databases and interactive video. Oki made four independent feature films: *Oxygen4*, *The Performance*, *The Dark* and *The Farewell*. His films have been shown at festivals like Motovun Film Festival, Brooklyn Film Festival (New York), International Film Festival Rotterdam, Image Forum Film Festival (Tokyo), Pula Film Festival, SEE Film Festival (Los Angeles), etc.

TECHNICAL

Country: Croatia, Japan, South-Korea
Year of production: 2022
Duration: 00:25:29
Format: single-channel, digital file
Aspect ratio: 16:9
Languages: Croatian, Korean, French, English spoken. English subtitled.
Tabor Film Festival 2022 (Croatia)

PREMIERE

PREVIEW

<https://vimeo.com/668730321>
password: Dada1234

CONTACT

Laurence Alary
distribution@argosarts.org
0032 2 229 00 03

Werfstraat 13 Rue du Chantier, 1000 Brussels, Belgium - 0032 2 229 00 03

ANY WAY

by Eva Claus

Any Way shows three people running together on an athletics track. The repetitive motion introduces the rhythm to a serene trance. The act of running itself is the focal point of the film: a continuous movement suspended in time. Varying frame rates allow the viewer to examine details of the motion that would otherwise be obscured by their own speed.

The repetitive soundscape and music generates suspense. Breath, heartbeat and the runners' strides give way to each other. Towards the end of the film the physical exertion turns into a state of bliss.



ARGOS centre for audiovisual arts - www.argosarts.org

BIOGRAPHY

Eva Claus (°1992, Brussels) is an audio-visual artist working primarily with 16mm film. Her practice is driven by observations of (un) expected encounters with landscapes and people, natural habitats, circularity and means of film itself. Claus's films exhibit a contemplative form of watching. In her recent films she uses an intuitive method of filmmaking in which she shares her interest in minimal narration. Claus was educated at the Friedl Kubelka School for independent film in Vienna, Austria and she obtained her MFA at the Royal Academy of Arts in Ghent. She won the Public film prize at the 22nd Dresdner Schmalfilmtage, Dresden, Germany in 2021.

TECHNICAL

Country: Belgium
Year of production: 2022
Duration: 00:17:00
Format: single-channel, 16mm/digital file
Aspect ratio: 4:3
Languages: none

PREMIERE

EXFF - Tage des experimentellen films
Frankfurt, 2022

PREVIEW

<https://vimeo.com/639671893>
password: screener_1

CONTACT

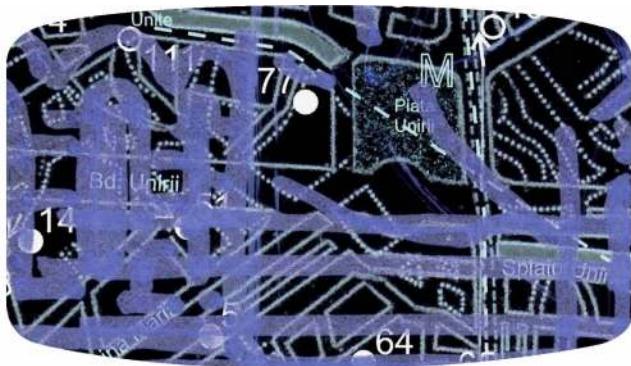
Laurence Alary
distribution@argosarts.org
0032 2 229 00 03

Werfstraat 13 Rue du Chantier, 1000 Brussels, Belgium - 0032 2 229 00 03

BUCHAREST 8 MARCH 2022

by Mira Sanders

In 'Bucharest 8 March 2022' we listen to a voice message that shares city experiences and impressions from a walk in Bucharest city centre. Throughout the message, we understand that it is the first time that the narrator has been there. She is affected by urban behaviors, conditions, (hi)stories, textures, patterns and relates these perceptions in critical reflections on our today common use of web mapping platforms when encountering a city. The camera, in juxtaposition with the spoken message, navigates in a drawn-collaged city map of Bucharest.



ARGOS centre for audiovisual arts - www.argosarts.org

BIOGRAPHY

'Journal pour un usager de l'espace' is the generic title Mira Sanders (*1973) has so far given to her overall artistic practice. Such multifaceted title conveys the various aspects of the activity it seeks to cover. In that respect, the word 'journal' refers as much to a log or personal diary, as to the newspapers and TV news that spread political, cultural or any kind of information, from general topics to more trivial events.

Her oeuvre consists of video works, drawings and installations, in which a constant quest emerges for the places, people and stories they contain.

TECHNICAL

Country:
Year of production: 2022
Duration: 00:08:49
Format: single-channel, digital file
Aspect ratio: 9:16
Languages: English

PREMIERE

No premiere yet

PREVIEW

<https://vimeo.com/754206146>
password: bucharest

CONTACT

Laurence Alary
distribution@argosarts.org
0032 2 229 00 03

Werfstraat 13 Rue du Chantier, 1000 Brussels, Belgium - 0032 2 229 00 03

HORAIZON

by Meggy Rustamova

Horaizon is an experimental film moderating between photography and moving images, shot in different locations throughout the world: Belgium, Iceland, Arizona and New York amongst others. The horizons, sunsets and weather conditions between these places form the common thread throughout the film. In times of ecological confrontation where nature and humans have come to a point of no return scientists say current happenings are a sign the human intruded too close to nature, by killing and eating animals, by living too close to them and not giving them enough place on this planet. In Horaizon a tourist travels through international borders, searching for sublime landscapes, but by travelling inevitably destroys these wonders of nature.



ARGOS centre for audiovisual arts - www.argosarts.org

BIOGRAPHY

Meggy Rustamova (°1985, Tbilisi, Georgia) lives and works in Brussels and Ghent. She studied at KASK in Ghent where she obtained her MA in fine art and studied meanwhile for a year at the UdK, (Universität der Künste) in Berlin. Most recently she completed a post academic residency program at HISK, Higher Institute for Fine arts in Ghent, Belgium. Her practice involves a variety of media; she particularly employs film, performance and photography in her installations. Her work is a dynamic discourse between audience and author, the notion of language, interpretation, writing and visual narration.

TECHNICAL

Country: Belgium
Year of production: 2022
Duration: 00:11:07
Format: single channel, digital file
Aspect ratio: 16:9
Languages: English spoken.

PREMIERE

No premiere yet

PREVIEW

<https://vimeo.com/586669397/1ee8508652>

CONTACT

Laurence Alary
distribution@argosarts.org
0032 2 229 00 03

Werfstraat 13 Rue du Chantier, 1000 Brussels, Belgium - 0032 2 229 00 03

LIMBO. THE EARTH IS HARD

by Ira Goryainova

In the aftermath of global irreversible climate changes something went wrong in nature's circle of life and death – human bodies ceased to decompose. In a field hospital amidst a forest, nurses take care of the dying patients. Their bodies are subject to scientific examination and monitoring. Yet one of the patients longs to be buried, for this ritual is as ancient as humanity.



ARGOS centre for audiovisual arts - www.argosarts.org

BIOGRAPHY

Ira A. Goryainova (°1984) graduated in 2016 as a documentary director from the Brussels' Royal Institute for Theater, Cinema & Sound and received greatest honor for her thesis. Goryainova plays with the expectations of viewers as she often crosses the borders between fiction and nonfiction. Her personal visual and narrative style is dark and often influenced by underground art movements and film. Philosophic ideological outcasts in confrontation with the world form the themes of her works, be it film, video art or paintings.

TECHNICAL

Country: Belgium & Germany
Year of production: 2022
Duration: 00:27:24
Format: multi-channel video installation, digital file
Aspect ratio: 16:9 (three screens)
Languages: English, German, French spoken. English subtitled.

PREMIERE

No premiere yet

PREVIEW

<https://vimeo.com/708236675>
password: limbo

CONTACT

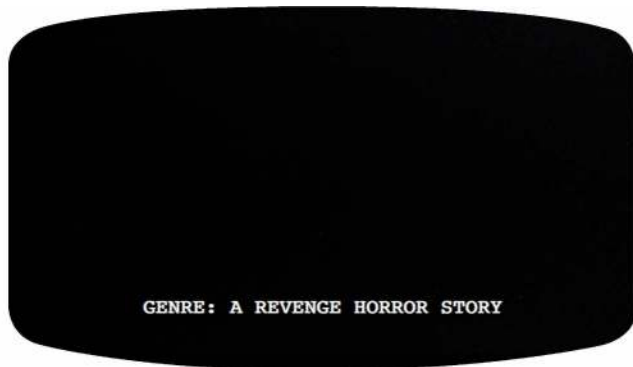
Laurence Alary
distribution@argosarts.org
0032 2 229 00 03

Werfstraat 13 Rue du Chantier, 1000 Brussels, Belgium - 0032 2 229 00 03

THE LOST SAIL

by Justine Cappelle

The Lost Sail is dealing around the incompetence to show something based on a conversation I had with Zao Wang, a director born in China. Because of the censorship in China he was not able to tell the story he wanted with a particular film. The Lost Sail tells what should have been seen while showing a black image. This video is part of a series of videos I made in which I explore the incompetences I experience to express myself after breaking up a relationship. The first video deals with the incompetence to show. In the second I search for a way to represent the inability to feel.



ARGOS centre for audiovisual arts - www.argosarts.org

BIOGRAPHY

Justine Cappelle (°1995) is a female Belgian filmmaker. Her graduation film MAREGRAVE is a portrait of the North Sea, as a collector of human decay. The movie instantly proofed her talented eye for the power of documentary storytelling, not only by capturing reality but by interpreting it and giving it an innovative, humorous and personal dimension. MAREGRAVE was selected for IDFA, more than 10 international film festivals, and was awarded twice.

TECHNICAL

Country: Belgium & USA
Year of production: 2022
Duration: 00:08:00
Format: single-channel, digital file
Aspect ratio: 16:9
Languages: English spoken. English subtitled.

PREMIERE

No premiere yet

PREVIEW

"<https://vimeo.com/725759760/c10694b0dd>

CONTACT

Laurence Alary
distribution@argosarts.org
0032 2 229 00 03

Werfstraat 13 Rue du Chantier, 1000 Brussels, Belgium - 0032 2 229 00 03

NATURE SEE YOU

by Erik Bünger

In November 2015, at the eve of the UN climate change conference in Paris, a video was uploaded on the internet, in which Koko, a gorilla trained in the use of American Sign Language, addresses world leaders directly. She chastises humanity and calls for immediate action to save herself and the nature she is part of. In his video essay 'Nature See You', Erik Bünger invites a sign language avatar to comment on Koko's use of words. The avatar tries again and again to reformulate the impossible position which Koko finds herself in, as a spokesperson for nature: to communicate her message to us she has to use words. But in order for this message to remain true to nature she has to remain wordless.



ARGOS centre for audiovisual arts - www.argosarts.org

BIOGRAPHY

Erik Bünger (*1976) is an artist, writer and composer, whose work investigates the relationship between language and concepts such as 'voice', 'body', 'image' and 'nature'. In lecture performances, videos, texts and musical compositions he explores how such concepts, by referring to something mute and unspeakable beyond the reach of language, become central voids around which our reality is built up.

He currently holds a four-year research fellowship at the University of Applied Arts in Vienna, where he leads a team of researchers in an investigation of the concept of 'voice-over'.

TECHNICAL

Country: Germany & Austria

Year of production: 2022

Duration: 00:19:14

Format: single-channel (installation); digital file

Aspect ratio: 16:9

Languages: Sign language. English subtitled.

PREMIERE

39th Kassel Documentary Film and Video Festival, 2022

PREVIEW

<https://vimeo.com/716376702>
password: koko

CONTACT

Laurence Alary
distribution@argosarts.org
0032 2 229 00 03

Werfstraat 13 Rue du Chantier, 1000 Brussels, Belgium - 0032 2 229 00 03

THE PORTERS

by Sarah Vanagt

An elephant's bone to stir in the food, a feather to catch winged termites at night, eight butterflies, a rope made from fragrant roots, 150 metres of exposed but not yet developed film destined for the Ministry of Colonies... In THE PORTERS, young people in Brussels, with many different backgrounds and horizons, sit together on benches in parks. On their phones they watch the oldest preserved film footage of the Congo: silent documentary images shot by a Belgian military attaché, Armand Hutereau, during a colonial expedition in the northeast of Congo between 1911 and 1913.



ARGOS centre for audiovisual arts - www.argosarts.org

BIOGRAPHY

Sarah Vanagt (*1976) makes documentaries, video installations and photos, in which she combines her interest for history with her interest for (the origins of) cinema.

Her work offers glimpses of that "in-between space", as an image of a society in which the surreal and the imaginary keep merging more and more, where the invisible might even have pushed aside the visible. The tiny world of fairytale is used as a prism to watch at the 'greater world'. The trajectory the dolls cover in their cars – which is also the trip the spectator makes through the imaginary world of the children – is nothing more than a detour to get to reality.

TECHNICAL

Country: Belgium

Year of production: 2022

Duration: 00:30:00

Format: single-channel, digital file

Aspect ratio: 16:9

Languages: French & Dutch spoken. English subtitled.

PREMIERE

IDFA 2022 - Competition for Short Documentary, Special Mention

PREVIEW

<https://vimeo.com/747559459>
password: porters

CONTACT

Laurence Alary
distribution@argosarts.org
0032 2 229 00 03

Werfstraat 13 Rue du Chantier, 1000 Brussels, Belgium - 0032 2 229 00 03

PRUEBAS

by Adrélia Istarú

In 1982, accompanying my father to Paris, my Costa Rican mother sent a series of letters to her parents when she arrived in the French capital. Forty years later, I found these letters and revisit a story full of pain in order to better understand my own arrival on the continent.



ARGOS centre for audiovisual arts - www.argosarts.org

BIOGRAPHY

Ardélia Istarú (°1998) is a French-Costa Rican filmmaker graduated in videography from the school of graphic research ERG, in Brussels. She has an experimental approach to politics around intimacy through documentary and animation.

TECHNICAL

Country: Belgium, France, Costa Rica
Year of production: 2022
Duration: 00:28:35
Format: single-channel, digital file
Aspect ratio: 16:9
Languages: Spanish spoken. English subtitled.

PREMIERE

No premiere yet

PREVIEW

<https://vimeo.com/769501865>
password: pruebas

CONTACT

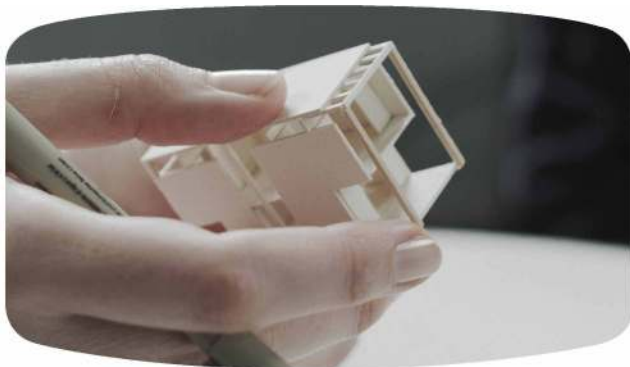
Laurence Alary
distribution@argosarts.org
0032 2 229 00 03

Werfstraat 13 Rue du Chantier, 1000 Brussels, Belgium - 0032 2 229 00 03

DAS RETIRÉE OR THE LAST HOUSE OF MY FATHER

by Julie Pfeiderer

A daughter asks her father to draw Das Retirée, the never built house he designed before he retired as an architect. While he's drawing, a conversation unfolds in which Das Retirée is presented as a place of serene distance where difficult conversations can be had. As they start building an architectural model of the house, the film itself becomes this retreat: the safe space in which father and daughter talk about subjects for which there seems to be no place in everyday life.



ARGOS centre for audiovisual arts - www.argosarts.org

BIOGRAPHY

Julie Pfeiderer (1979) was born in Düsseldorf, Germany. After her graduation, she worked as press assistant for German TV channel ARD and learned how to edit films in a video production company. Moving to Cologne, she assisted 2 years for 9 directors at Schauspielhaus Köln. Moving to Berlin, she studied theatre directing at Hochschule für Schauspielkunst Ernst Busch. While studying in Berlin, she directed 2 performances at Café Altes Europa in Berlin Mitte. Her production "Richard 3" from 2005 was invited to several festivals - 100 Grad HAU Berlin, Festival Premières at Théâtre Le Maillon, Strasbourg, Körber Stiftung Junge Regie Hamburg.

TECHNICAL

Country: Germany, Belgium, Netherlands
Year of production: 2022
Duration: 00:43:28
Format: single-channel, digital file
Aspect ratio: 16:9
Languages: German & English spoken.
English subtitled.

PREMIERE

No premiere yet

PREVIEW

<https://vimeo.com/652443381>
password: RETIREE220225

CONTACT

Laurence Alary
distribution@argosarts.org
0032 2 229 00 03

Werfstraat 13 Rue du Chantier, 1000 Brussels, Belgium - 0032 2 229 00 03

LE ROI N'EST PAS MON COUSIN

by Annabelle Aventurin

The author of the book *Sunny Karukera, Stranded Guadeloupe* (1980), Elzea Foule Aventurin engaged, in 2017, in a series of interviews with her granddaughter, the filmmaker Annabelle Aventurin. Together they trace—not without malice—a family history, sailing from one side of the black Atlantic to the other. A history of silences, pride, and revolt.



ARGOS centre for audiovisual arts - www.argosarts.org

BIOGRAPHY

Annabelle Aventurin est chargée de la conservation et de la diffusion des archives de Med Hondo à Ciné-Archives (fonds audiovisuel du PCF et du mouvement ouvrier).

En 2021, elle a coordonné, en collaboration avec le Harvard Film Archive, la restauration de *West Indies* (Med Hondo, 1979) et de *Sarraounia* (Med Hondo, 1986).

Elle est programmatrice au FLiMM, Festival Libre du Moyen-métrage, cofondé au sein du DOC!, lieu de création pluridisciplinaire à Paris. En 2022, elle réalise son premier essai documentaire, *Le Roi n'est pas mon cousin* qui sera présenté, entre autres, au Cinéma du Réel et au Third Horizon Film Festival à Miami.

TECHNICAL

Country: France

Year of production: 2022

Duration: 00:30:42

Format: single-channel, digital file

Aspect ratio: 4:3

Languages: French & Creole spoken. English subtitled.

PREMIERE

Cinéma du Réel, 2022

PREVIEW

<https://vimeo.com/749515166>

password: elzea040928

CONTACT

Laurence Alary

distribution@argosarts.org

0032 2 229 00 03

Werfstraat 13 Rue du Chantier, 1000 Brussels, Belgium - 0032 2 229 00 03

TURTLENECK PHANTASIES

by Gernot Wieland

"Turtleneck Phantasies" tells the story of a German writer who worked as a sailor on cargo ships and later, after a shipwreck, spent over 30 years in psychiatric institutions tattooing his fellow inmates. The film combines historical accounts with personal memories, merging the documentary and fiction. This results in a complex work that seemingly incidentally, yet excitingly and often tragicomically sketch the state of a society, representing remembrances of suppressed, unheard, and forgotten voices.



ARGOS centre for audiovisual arts - www.argosarts.org

BIOGRAPHY

The Austrian artist Gernot Wieland (°1968) works with research, memory and narration. His films bring together historical reports with personal recollections and scientific facts, fictional and real elements and develop a sense of the uncanny, mostly in ironic and absurd forms.

The works are characterized by a gripping, tragicomic and poetic sobriety and follow associative narrative structures.

Wieland lives and works in Berlin.

TECHNICAL

Country: Austria, Germany

Year of production: 2022

Duration: 00:17:36

Format: single-channel, digital file

Aspect ratio: 4:3

Languages: English

PREMIERE

No premiere yet

PREVIEW

<https://vimeo.com/750294690>

password: Turtle

CONTACT

Laurence Alary

distribution@argosarts.org

0032 2 229 00 03

Werfstraat 13 Rue du Chantier, 1000 Brussels, Belgium - 0032 2 229 00 03

argos

LATEST
WORKS IN
DISTRIBUTION
(2021)

centre for
audiovisual arts

BIRD IN ITALIAN IS UCCELLO

by Gernot Wieland

Drawing upon Daphne du Maurier's short story *The Birds*, and its subsequent cinematic adaptation, *Bird in Italian* is Uccello (re)enacts a theatrical production of the horror-thriller. Working specifically with an account of a never performed theater production of Maurier's story - one that was meant to be staged at a psychiatric hospital in northern Italy - Wieland's film inverts the original script's roles: human characters become birds and the bird protagonists become humans. Deploying Slavoj Žižek's notion of the 'real,' this role reversal not only shakes up ideas of reality, but through Wieland, becomes a way to connect socio-political fear to the migration of birds; conflating social psychology and nature to explore notions of power in turn.



ARGOS centre for audiovisual arts - www.argosarts.org

BIOGRAPHY

The Austrian artist Gernot Wieland (°1968) works with research, memory and narration. His films bring together historical reports with personal recollections and scientific facts, fictional and real elements and develop a sense of the uncanny, mostly in ironic and absurd forms.

The works are characterized by a gripping, tragicomic and poetic sobriety and follow associative narrative structures.

Wieland lives and works in Berlin.

TECHNICAL

Country: Austria, Germany

Year of production: 2021

Duration: 00:14:26

Format: single-channel, digital file

Aspect ratio: 16:9

Languages: English

PREMIERE

European Media Art Festival No. 35, 2022

PREVIEW

<https://vimeo.com/715570005>

password: Bird

CONTACT

Laurence Alary

distribution@argosarts.org

0032 2 229 00 03

Werfstraat 13 Rue du Chantier, 1000 Brussels, Belgium - 0032 2 229 00 03

BUCHAREST. THE CITY - ME

by Alina Cristea

"Bucharest. The City-Me (Summer-Winter & Spring-Autumn)" are the first two parts of an ongoing work started in 2016. "Alina Cristea's thoughts stick close to the outside world when roaming the city of Bucharest with her camera. After a long period of absence, she looks at her native city with the eyes of a tourist or a photographer, or not quite entirely, given that she finds herself in the situation of a person trying to look at her former biotope with unfamiliar eyes. Her attention focuses mainly on the behaviour of the people in the urban sphere, covering the four seasons in one year. This results in a series of powerful images that are actually universal, while on screen we can follow her inner dialogue during the journey". (Filip Luyckx)



ARGOS centre for audiovisual arts - www.argosarts.org

BIOGRAPHY

Alina Cristea (°1989) is a Romanian artist working with photography and film, currently living and working in Brussels and Bucharest. She uses photography to reflect on inner thinking processes - mostly her own - but also on different mentalities. In the work "Bucharest. The City - Me" she started to incorporate text and audio, besides her faithful medium - photography. By using narrations to re-signify situations and events filtered through her own individual and particular viewpoints, she aims to tell a story about Bucharest as she sees it.

TECHNICAL

Country: Belgium & Romania
Year of production: 2021
Duration: 00:18:30
Format: single-channel, digital file
Aspect ratio: 16:9
Languages: Romanian; Moldavian; Moldovan spoken. English subtitled.

PREMIERE

No premiere yet

PREVIEW

<https://vimeo.com/622437088>
password: 17737

CONTACT

Laurence Alary
distribution@argosarts.org
0032 2 229 00 03

Werfstraat 13 Rue du Chantier, 1000 Brussels, Belgium - 0032 2 229 00 03

CHRONICLES OF THAT TIME

by Maria Iorio & Raphaël Cuomo

The film is in search of the melody a friend shared with the filmmakers 15 years ago while travelling together between North Africa and Sicily. As a seasonal worker from Tunisia, Abdelhamid witnessed the shift to the new borderisation process taking place in southern Europe. What has happened between the recording of this melody on now obsolete videotape and the moment when it is taken up again today in the form of new musical performances? The film explores the transformations in the Mediterranean region over the past decades and highlights the necropolitical drift of European migration policies when immemorial forms of solidarity and rescue at sea are criminalised...



ARGOS centre for audiovisual arts - www.argosarts.org

BIOGRAPHY

Maria Iorio and Raphaël Cuomo are an artist duo based in Geneva and Berlin. In the recent years, their collaborative artistic practice involving long-term research has investigated the economies of visibility in relation to past and present mobility regimes over the southern and northern shores of the Mediterranean Sea. They currently focus on decolonial "minor cinemas" and previously curated Unfinished histories – histoires en devenir, a series of exhibitions, screenings and talks that revisited the historiographies of the expanded field of moving image practices.

TECHNICAL

Country: Switzerland & Italy
Year of production: 2021
Duration: 01:16:00
Format: single-channel, digital file
Aspect ratio: 16:9
Languages: Arabic, Italian & French spoken.
English subtitled

PREMIERE

Visions du Réel 2021, Nyon (Switzerland)

PREVIEW

<https://vimeo.com/479891400>
password: palermo

CONTACT

Laurence Alary
distribution@argosarts.org
0032 2 229 00 03

Werfstraat 13 Rue du Chantier, 1000 Brussels, Belgium - 0032 2 229 00 03

DUNYALAND - A THEORY OF BOREDOM

by Julie Gaston

The peculiar visitors of the utopian theme park Dunyaland confront us with metaphoric monologues reflecting the sensation of an inner void. Meanwhile, a contemporary Alice stands at the rim of the rabbit hole, wondering what she may find if she jumps in. DUNYALAND looks at boredom from different angle and reminds us that true innovation is often sparked when there is nothing else to do.



ARGOS centre for audiovisual arts - www.argosarts.org

BIOGRAPHY

Julie Gaston is a German artist, actress, performer, film director and storyteller. Her artistic practice focuses on exploring and exposing the hidden structures and influences of social and psychological constructs, which are interwoven with the web of human existence. Her work has been shown in numerous group and solo shows at national and international exhibition venues and film festivals. Julie is the founder and creative head of Les Gastons Film, an artist collective founded in 2014 and focussed on sociological and psychological topics thanks to the unique possibility to create levels of empathy that could not be reached with any other medium than through film.

TECHNICAL

Country: Germany
Year of production: 2021
Duration: 00:10:00
Format: single-channel, digital file
Aspect ratio: 16:9
Languages: German spoken, English subtitles.

PREMIERE

No premiere yet

PREVIEW

<https://vimeo.com/506122051/e8ecb8bc08>

CONTACT

Laurence Alary
distribution@argosarts.org
0032 2 229 00 03

Werfstraat 13 Rue du Chantier, 1000 Brussels, Belgium - 0032 2 229 00 03

THE DRESS

by Ken Kobland

An installation in March, 2021 on the Bowery, NYC. In Homage to an immigrant, seamstress grandmother and in Commemoration of the Triangle Shirtwaist Factory fire, March 1911.



ARGOS centre for audiovisual arts - www.argosarts.org

BIOGRAPHY

Ken Kobland (°1946) is an independent film and video artist, collaborating at times with performing artists such as Philip Glass or The Wooster Group. He retains a critical distance and poetical tension that seem to be lacking in a media-dominated society. As spectators, we are invited to look and interpret actively, rather than to passively identify with emotions suggested by a continued storyline. Kobland's work is a network of insights and associations, assembled in a flow of images and sounds. It explores a variety of socially and politically charged themes and issues. Kobland's focus, however, is always on the individual.

TECHNICAL

Country: USA
Year of production: 2021
Duration: 00:14:00
Format: single-channel, digital file
Aspect ratio: 16:9
Languages: English

PREMIERE

Kurzfilm Oberhausen 2022

PREVIEW

<https://vimeo.com/535562546>
password: ROSE

CONTACT

Laurence Alary
distribution@argosarts.org
0032 2 229 00 03

Werfstraat 13 Rue du Chantier, 1000 Brussels, Belgium - 0032 2 229 00 03

LUCES DEL DESIERTO

by Félix Blume

Strange lights appear at night in the Mexican desert – it seems to be full of life. The residents tell us what they've seen: a fireball, lights flying, lightning falling from the sky, a flash. The singularity of each experience builds a complete story narrated by a choir of people. This suspenseful film invites us to open our eyes wide in the twilight, and listen to the sounds hidden in the darkness.



ARGOS centre for audiovisual arts - www.argosarts.org

BIOGRAPHY

Félix Blume (°1984) is a sound artist and sound engineer. His work is focused on listening, it invites us to live sonic experiences that enable a different perception of the surrounding. He uses sound as a basic material in sound pieces, videos, actions and installations. His process is often collaborative, working with communities, using public space as the context within which he explores and presents his works. He is interested in myths and their contemporary interpretation, in human dialogues both with inhabited natural and urban contexts, in what voices can tell beyond words.

TECHNICAL

Country: France & Mexico
Year of production: 2021
Duration: 00:29:58
Format: single-channel, digital file
Aspect ratio: 16:9
Languages: Spanish spoken. English, French, Spanish & Portuguese subtitles

PREMIERE

IFFR, The Netherlands 2021

PREVIEW

<https://vimeo.com/497024085>
password: desert

CONTACT

Laurence Alary
distribution@argosarts.org
0032 2 229 00 03

Werfstraat 13 Rue du Chantier, 1000 Brussels, Belgium - 0032 2 229 00 03

A PEE, A POOP, A PLATE, PARADISE (Heidi in Dreamland)

by Ken Kobland

...the dog in dreamland? Or is it me?



ARGOS centre for audiovisual arts - www.argosarts.org

BIOGRAPHY

Ken Kobland (°1946) is an independent film and video artist, collaborating at times with performing artists such as Philip Glass or The Wooster Group. He retains a critical distance and poetical tension that seem to be lacking in a media-dominated society. As spectators, we are invited to look and interpret actively, rather than to passively identify with emotions suggested by a continued storyline. Kobland's work is a network of insights and associations, assembled in a flow of images and sounds. It explores a variety of socially and politically charged themes and issues. Kobland's focus, however, is always on the individual.

TECHNICAL

Country: USA
Year of production: 2021
Duration: 00:13:24
Format: single-channel, digital file
Aspect ratio: 16:9
Languages: English

PREMIERE

No premiere yet

PREVIEW

<https://vimeo.com/498435205>
password: HEIDI

CONTACT

Laurence Alary
distribution@argosarts.org
0032 2 229 00 03

Werfstraat 13 Rue du Chantier, 1000 Brussels, Belgium - 0032 2 229 00 03

PRISM

by An van. Dienderen, Eléonore Yameogo & Rosine Mbakam

For PRISM Belgian filmmaker An van. Dienderen invited Brussels based Rosine Mbakam from Cameroon and Paris based Eléonore Yameogo from Burkina Faso to make a film in which the differences in their skin color serve as a departure to explore their experiences with the limitations of the medium. Photographic media are technologically and ideologically biased, favoring Caucasian skin. Such white-centricity means that the photographic media assume, privilege and construct whiteness. PRISM problematizes the objectivity of the camera and its inequality of power to tackle other inequalities in society based on skin color.



ARGOS centre for audiovisual arts - www.argosarts.org

BIOGRAPHY

An van. Dienderen (°1971, Braaschaat, Belgium) is a filmmaker interested in cross cultural and interdisciplinary work, relating fields such as film practice and anthropological research.

Originally from Burkina Faso, Eléonore Yameogo, belongs to a generation of female African directors,

Rosine Mfetgo Mbakam grew up in Cameroon in a traditional family. She chose cinema at a very early age and trained in Yaoundé thanks to the team of the Italian NGO COE where she was introduced to image, editing and directing in 2000.

TECHNICAL

Country: Belgium

Year of production: 2021

Duration: 01:17:49

Format: single-channel, digital file

Aspect ratio: 16:9

Languages: French & English spoken.

English subtitled.

PREMIERE

59th New York Film Festival (New York, USA)

PREVIEW

<https://vimeo.com/560332173>
password: PRISMe

CONTACT

Laurence Alary
distribution@argosarts.org
0032 2 229 00 03

Werfstraat 13 Rue du Chantier, 1000 Brussels, Belgium - 0032 2 229 00 03

TRAUNSTEIN

by Nicolas Dufranne & Julie Gasemi

Claire discovers that she appears in a poor quality film found on the internet. She sees herself at the window of her house, accompanied by a man she does not know. They look like they are in love. She decides to set out in search of that stranger, towards Traunstein.

The characters are caught up in a narrative which seems to repeat itself indefinitely. A relationship is woven between them, a fine thread, mainly composed of stories told. The dialogues are said in an invented language (translated in subtitles), conjuring up a foreign geography, a distant country, which does, however, seem familiar. A guiding thread emerges, the love of a woman for a man of whom she has seen only the picture.



ARGOS centre for audiovisual arts - www.argosarts.org

BIOGRAPHY

Nicolas Dufranne (°1977) studied audiovisual arts at Brussels' La Cambre. Between photography and animated image, his works tell the story of human relations in a dark way and at a slow pace of their own, without any specification of time or place. His work has been shown, among other places, at the Internationale Kurzfilmtage in Oberhausen, the Image Film Festival in Toronto and Art Brussels. Dufranne lives and works in Brussels.

Julie Gasemi (°1987) studied photography in Belgium. She directs videos, writes screenplays and she is a member of the music band 'The Pyrénées'. She works and lives in Brussels.

TECHNICAL

Country: Belgium

Year of production: 2021

Duration: 00:19:19

Format: single-channel, digital file

Aspect ratio: 16:9

Languages: Invented language by the artists

PREMIERE

No premiere yet

PREVIEW

<https://vimeo.com/589379625>
password: traunsteintraunstein

CONTACT

Laurence Alary
distribution@argosarts.org
0032 2 229 00 03

Werfstraat 13 Rue du Chantier, 1000 Brussels, Belgium - 0032 2 229 00 03

YOKO OSHA CHAPTER III

by Lazara Rosell Albear

The third and final chapter of the Yoko Osha trilogy. "Making Saint" is an auto-ethnographic, sensorial and multilayered portrait of Santería or Regla de Osha (The rules of the gods); the AfroCuban religion, forcefully imported from West Africa with the slaves trade and falsely syncretic for survival.

As proposed by the priest in the previous chapters, Lazara Rosell Albear intended to go through the 7 days initiation ceremony. A crowning, a rebirth, a highly performative event. On becoming, on belonging. Eulogising the body as a language, spontaneity and improvisation. Engagement for black female representation in the arts and social change. In time social unrest around the world, can a film be a tool for social change, for social healing?



ARGOS centre for audiovisual arts - www.argosarts.org

BIOGRAPHY

Lazara Rosell Albear (°1971, Ciudad Habana) is a Cuban-Belgian interdisciplinary artist dedicated to the research, performance and production of cross-media projects, events and films.

By combining 'new' means such as computers and digital semantics, video and 3D with traditional means as dance, music and theatre, Lazara strives for a contrapuntal togetherness and total immersion – both on the inside and outside.

Her practice explores movement, migration, transformation, interactivity and its effects on the human condition.

TECHNICAL

Country: Belgium
Year of production: 2021
Duration: 00:43:12
Format: single-channel, digital file
Aspect ratio: 16:9
Languages: Spanish spoken.

PREMIERE

No premiere yet

PREVIEW

<https://vimeo.com/655379191>
password: yo3subtitled

CONTACT

Laurence Alary
distribution@argosarts.org
0032 2 229 00 03

Werfstraat 13 Rue du Chantier, 1000 Brussels, Belgium - 0032 2 229 00 03