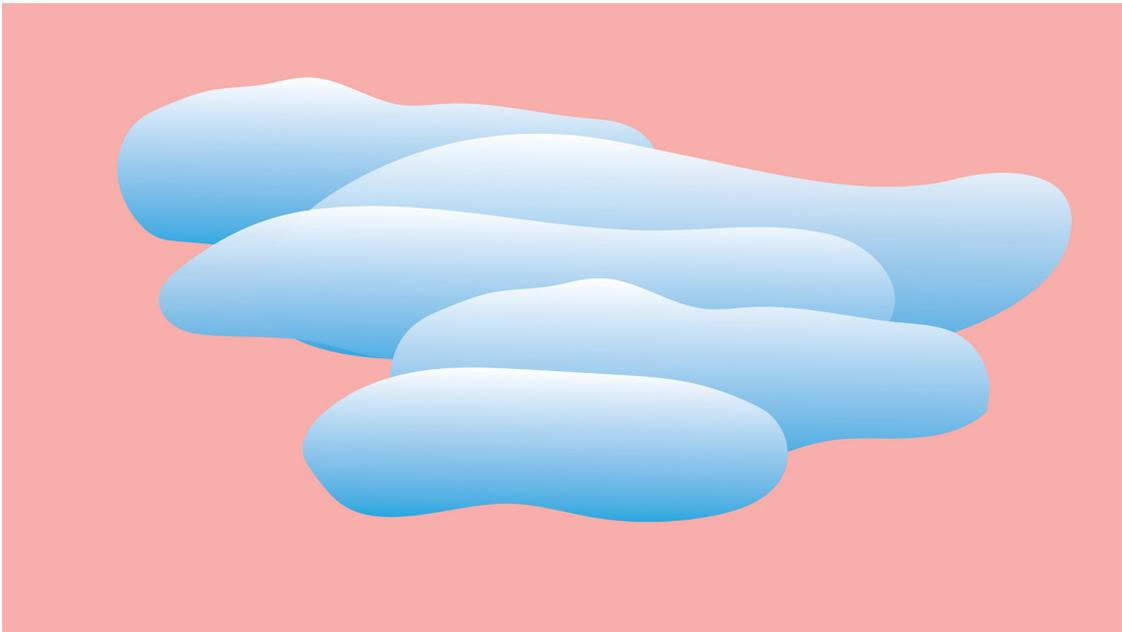


FIELD RECORDINGS 2

An exploration of contemporary anthropological cinema and landscape film.
Friday 8 November – Sunday 10 November 2019 at WORM Rotterdam



The second edition of Field Recordings examines the relationship between people, culture and landscape. Central questions are: How does our environment shape our thinking and acting? Who determines how we treat the earth and each other? And what role does film play in our representation of nature, city and everything in between? Field Recordings questions the history of anthropology with a program of critical films about representation, place and language.

On Friday 8 November, British filmmaker Maeve Brennan will be present to present her most recent work, with beautiful images from Beirut and a sharp documentary about bats and the Anthropocene. Another Gaze editor Hannah Paveck talks to her about silence, storytelling and sociopolitical conflicts.

Saturday 9 and Sunday 10 November include focus programs by Laida Lertxundi, Sky Hopinka and Louise Botkay, the Dutch premiere of James Bennings installation work L. Cohen, the launch of a print publication of film collective Film, Place Editions and work by Deborah Stratman, Baloji and Xurxo Chirro.

Experimental filmmaker Laida Lertxundi is present to show her 16mm work. Her most recent film, Words, Planets, is a structuralist portrait of Los Angeles with impressive vistas and small gestures of residents and visitors. The Rotterdam-based sound artist Jarra also takes us on a live performance full of local soundscapes and ethnographic field recordings.

On Sunday, November 10, local filmmakers Suni Satoinong and André Schreuders show their latest work. Schreuders Engelen investigates our unceasing pursuit of an urban paradise, while Satoinong lets two ghosts talk about life and death on the Indonesian island of Siberut.

Field Recordings 2 is compiled and organized by Tim Leyendekker and Sander Hölsgens, in close collaboration with Hannah Paveck, Filmwerkplaats and WORM.

The event is made possible in part by a contribution from the Municipality of Rotterdam and Mondriaan Fonds.



FIELD RECORDINGS 2

Friday 8 November: Listening in

20:00 – 21:15 Film Program 1

Vever (for Barbara)

Deborah Stratman

2019, 12', USA, 16m to HD, English

A cross-generational binding of three filmmakers seeking alternative possibilities to power structures they're inherently part of. The film grew out of abandoned film projects of Maya Deren and Barbara Hammer. Shot at the furthest point of a motorcycle trip Hammer took to Guatemala in 1975, and laced through with Deren's reflections on failure, encounter and initiation in 1950s Haiti.

Mains Propres (Washed Hands)

Louise Botkay

2015, 8', Chad, DV, no dialogue

Recorded at a press conference organised by Unicef in Chad, Mains Propres gives us an unnerving insight in the economy of neo colonial dependence. Although more explicitly political than her other work, Mains Propres contains a number of key elements from Botkay's oeuvre, such as the central position of the mother figure.

Fainting Spells

Sky Hopinka

2018, 11', USA, HD, English

A modern mythology, Fainting Spells chronicles the history of the Xąwjska, a pipe plant used by the Ho-Chunk to revive those who have fainted. Through a layering of text, image, sound and light, the film oscillates between existing lore and youthful imagination.

Cry When it Happens / Lloro Cuando Te Pase

Laida Lertxundi

2010, 14', USA/Spain, 16mm, no dialogue

A patient expanse of Los Angeles' landscapes, Cry When it Happens moves between everyday experiences and the extraordinary promise of cinema. It oscillates between longing and belonging, as much as it gestures towards the temporality of youth.

FIELD RECORDINGS 2

Friday 8 November: Listening in

21:30 – 23:30 Film Program 2

The Drift

Maeve Brennan

2017, 50', Lebanon, HD

The Drift explores the care, exchange, and shifting values of material objects in contemporary Lebanon. The film traces connections between the politics of heritage and unregulated economies in the region through its portraits of three main characters: the gatekeeper of the Roman temples of Niha in the Beqaa Valley, a mechanical engineer from Britel who trades automobile parts, and an archaeologist from the American University of Beirut.

Conversation

Informed by investigative research, Maeve Brennan examines the material and socio-political histories of places of conflict and fields of research, through an ecological perspective attentive to the interactions between humans and geology. She will discuss her work with Hannah Paveck, staff writer for feminist film journal Another Gaze.

Listening in the Dark

Maeve Brennan

2018, 43', United Kingdom, HD

Listening in the Dark explores the relationship between bats and human technologies, sounding other modes of perception to challenge anthropocentric understandings of the world. Drawing on archival footage and location shooting at key sites of bat and geological research in Scotland, the film interweaves a focus on echolocation and its role in WWII, with the ecological impact of wind turbines today.

Continious:

L.COHEN

James Benning

2017, installation

A rumination on change and time set to a Leonard Cohen song, artist and filmmaker James Benning's film observes an Oregon farm field on a very unusual day.

PALMA 11

Louise Botkay

2019, installation

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FIELD RECORDINGS 2

Saturday 9 November: Atlases

12:30 – 14:30 Film Program 3

Vikingland

by Xurxo Chirro

2011, Super 8 to HD, 99', Spain

Composed out of found footage, Vikingland chronicles the everyday life of Galician sailor Luis Lomba, who recorded his adventures on a ferry boat. Whilst learning how to use a camera, we encounter his workmates, extraordinary landscapes and intimate moments of self-reflection. A video journal of sorts, in the form of a melancholic comedy.

The screening will take place alongside the launch of the Fall 2019 print issue by Film Place Collective.

15:00 – 16:30 Film Program 4

Focus: Louise Botkay

Louise Botkay is a French-Brazilian filmmaker whose work focuses on motherhood, child perspectives, embodiment, and representation. Working in contexts as diverse as Haiti, Congo, Cape Verde and Brazil, her films critically navigate the anthropological project.

Mammah

2006, 8', France, mute

Shot on a mobile phone, Mammah intimately explores the private feminine space of the hammam in the Grand Mosque of Paris.

Estou Aqui (I'm Here)

2016, 7', Haiti, Super8 transferred to digital, mute

Estou Aqui follows a young girl through the urban and domestic spaces of Cap-Haitien, a city in which Botkay spent part of her childhood. Questions of memory are evoked through multisensory images and the languid temporality of its child perspective.

Vivo e Morro dos Prazeres (Live and Die of Pleasure)

2016, 7', Brasil, HD

Vivo e Morro dos Prazeres presents a tender look at pregnancy and motherhood, counterposing the rhythms of childhood play with a focus on maternal subjectivity.

Sève (Sap)

2011, 11', Haiti, DV and 16mm transferred to digital

A sensitive portrait of female adolescence, Sève follows Daphnée's introduction to the voodoo religion and her shifting roles within her family and community.

Vai e Vem (comes and goes)

2017, 30', Brasil, HD

Vai e vem was made in collaboration with the Huni Kuin people from the Amazonian state of Acre at the border of Brazil and Peru. A series of long takes unfold in triptych, observing from multiple vantage-points the indigenous culture and practices that shape contemporary life in the forest.

Nômades

2014, 9.46', Brasil, Video, mute

Nômades immerses us within a crowd of dancing bodies at a Brazilian street party, tracking textures and movements in close-up.

FIELD RECORDINGS 2

Saturday 9 November: Atlases

17:00 – 18:30 Film Program 5

Forest of Bliss

Robert Gardner

1986, 86', USA, 35mm to HD, no dialogue

Marking a radical shift in anthropological cinema, Forest of Bliss is an experiential account of religious rituals and death in Benares, India. The film unfolds from one sunrise to the next without commentary, subtitles or dialogue. Visual anthropologist Robert Gardner worked at Harvard University as the director of the Film Study Center from 1956 to 1997.

20:00 – 21:30 Film Program 6

Focus: Laida Lertxundi

Laida Lertxundi is an artist from Bilbao whose 16mm films primarily explore the Californian landscape and psyche. Gesturing to the intimacy of interior spaces, the playfulness of youth and the expanse of desert landscapes, her films string together practices and frameworks from conceptual art, structural films, and feminism. The recently released monograph *Landscape Plus* (edited by Alejandro Alonso Díaz) offers readings and visuals around and essential to Lertxundi's work.

Footnotes to a House of Love

2007, 13', USA, 16 mm

The relationship between what we see and what remains out of view, between image and sound, is of a purely natural, organic nature: Laida Lertxundi never deceives. With Footnotes to a House of Love, the filmmaker inaugurates her cycle of films made in Los Angeles and the surrounding areas, and she does so laying down the (visual and musical) constants that are to define her subsequent works.

The Room Called Heaven

2012, 11', USA, 16 mm

American plains and high altitudes assembled in a B-roll structure take us to a place of sounds. Plans américains show color and temperature shifts while an emotional room tone is sustained for the length of a 400ft camera roll.

025 Sunset Red

2016, 14', USA, 16 mm

025 Sunset Red is a kind of quasi-autobiographical reckoning. An indiscernibility of then and now. Recollection and immediacy. Delicacy and virility. The elusive and the haptic. The Basque Country and California. It's a set of echoes of an upbringing by communist radicals, not as nostalgia but as a way of making sense, of finding practical applications of the past in the present.

Words, Planets

2018, 11', USA, 16 mm

Words, Planets applies the six principles for composition delineated in 'Opinions on Painting by the Monk of the Green Pumpkin', written by the eighteenth-century Chinese painter Shih-T'ao as referenced in Raúl Ruíz's essay 'For a Shamanic Cinema' (for example, 'draw attention to a scene emerging from a static background' or 'add scattered dynamism to immobility'). The film is composed of scenes with non-actors.

Followed by a discussion between Laida Lertxundi, Kaya Erdinç and Hannah Paveck and the presentation of the monographic book *Landscape Plus*, which was edited by Alejandro Alonso Díaz and offers readings and visuals around and essential to Lertxundi's work.

FIELD RECORDINGS 2

Saturday 9 November: Atlases

22:00 – 23:30 Performance

the Bridge

Jarra

Jarra is a sound artist with a background in the fine arts. He mainly creates compositions with field recordings and analogue synthesizers. His performance at Field Recordings 2 will be inspired by Loren MezzaCane Connors' album 'The Bridge' (1998). During this event, Jarra will also release his long awaited cassette tape IsoMonads, an unmastered, unaltered composition bordering a non-arrangement.

Continious:

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James Benning
2017, installation

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Louise Botkay
2019, installation

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FIELD RECORDINGS 2

Sunday 10 November: Notes to Self

10:30 – 12:00 Education Program: deep listening

Field Recordings and Filmwerkplaats present a Masterclass with Laida Lertxundi and Ren Ebel which will focus on methods of observation and deep listening, and provides a hands-on workshop on analogue filmmaking and setting up a sound+image scenario. The event is fully booked.

15:00 – 16:30 Film Program 7

Zombie

Baloji

2019, 13.58', Democratic Republic of the Congo, music video

A sonic tour de force, Zombies tells an emancipatory story of zombies in a hallucinated Kinshasa, Democratic Republic of the Congo. From gender fluidity to dreamy imaginations of a new political order, Baloji's film works towards a new typology of the city portrait.

From Tomorrow On, I Will

Ivan Marković and Wu Linfeng

2019, 60', Germany/People's Republic of China, HD video

Li works nights and sleeps during the day. When he gets home, his roommate is just waking up. They have set up an improvised place to stay in a derelict building without windows in a Beijing expanding in all directions. Intimate and alienating portrait of China's capital, orienting entrancing public spaces and the minutiae of everyday life towards each other.

17:00 – 18:30 Film Program 8

Focus: Sky Hopinka

Sky Hopinka is a Ho-Chunk Nation national and descendent of the Pechanga Band of Luiseño native community. His video work focuses on personal positions of Indigenous homeland and landscape, designs of language as containers of culture, and the play between the known and the unknowable.

Jaaji Approx

2015, 8', USA, HD video

Jáaji is a near translation for directly addressing a father in the Hočak language. An approximation, a representation, a resonance: the film traces Sky Hopinka's relationship with his father, through seen and unseen landscapes, new and traditional songs and affect.

Dislocation Blues

2017, 16:57', USA, HD video, English

'A dislocated body is still a body'. Recorded over the course of three visits of the Standing Rock camp during the 2016 Dakota Access Pipeline Protests, Dislocation Blues critically gestures towards the ethical implications of constructing a collective identity.

Visions of an Island

2016, 15', USA, HD video

Exploring the intersection between language, identity and place, Visions of an Island moves from cliffs to summits, uninhabited shores to electricity poles. Chronicled by an Unangam Tunuu elder, the film is a gentle and affectionate portrait of an island in the Bering Sea.

Anti-Objects, or Space Without Path or Boundary

2017, 14', USA, HD video

Collapsing history and presence, Anti-Objects explores two structures in the Portland Metropolitan Area that have direct and complicated connections to the Chinookan people who inhabit(ed) the land. Images of boundaries, limits and outlines are juxtaposed with audio tapes of one of the last speakers of Chinuk Wawa – a language indigenous to the lower Columbia River Basin.

FIELD RECORDINGS 2

Sunday 10 November: Notes to Self

20:00 – 21:30 Film Program 9

From Hetty To Nancy

Deborah Stratman

1997, 44', Iceland/USA, 16mm to DV, Icelandic with English subtitles

The stoic beauty the Icelandic landscape forms a backdrop for a series of witty and caustic letters written at the turn of the century by a woman named Hetty as she treks with her companion Masie, four school girls and their school marm. The film juxtaposes Hetty's ironic cataloguing of the petty social interactions of her companions as they endure discomfort and boredom with historic accounts of catastrophes that reveal the Icelandic people subject to the awesome forces of nature.

The Making of a Ruin

Suni Satoinong

2019, 19:20', Indonesia/the Netherlands, HD video, Indonesian/ Mentawai with English subtitles

Filmed in Siberut, Indonesia, The Making of a Ruin is an intimate study of displacement, heritage and identity. Two ghosts contemplate about life and death, in close proximity to the island's first concrete grave. The film is Suni Satoinong's graduation project at the Gerrit Rietveld Academie.

Engelen, 23 aug

André Schreuders

2019, 14', the Netherlands, HD, no dialogue

Situated in the suburbs of Den Bosch, the Netherlands, Engelen explores the felt implications of postmodern urban design. Is it desirable to design places which are highly functional, comfortable, stylised, controlled and isolated? Does this urban landscape mirror who we are?

Followed by a discussion between Suni Satoinong, André Schreuders and Tim Leyendekker

21:30 – 23:00 Film Program 10

Campo

by Tiago Hespanha

2018, 100', Portugal, HD video

Campo records the (fictional) conflicts, hopes and desires at Europe's largest military base – located at the outskirts of Lisbon. From astronomy aficionados and uniformed men to wild deer and a young piano player, Campo is a mysterious film of contrasts that doesn't shy away from asking questions about life and death, love and mourning.

Continious:

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