



FRAMES of

REPRESENTATION



F O

NEW VISIONS FOR  
DOCUMENTARY CINEMA

R

21–29 APR  
2017

# WORKING

**ICA**

INSTITUTE OF  
CONTEMPORARY ARTS  
THE MALL  
LONDON SW1Y 5AH

21	6pm	A DIALOGUE ON LABOUR Talk – Rahul Jain (Filmmaker)	p.41	7.45pm	THE HUMAN SURGE (EL AUGE DEL HUMANO) + Q&A with film director	p.20	
	8.15pm	MACHINES + Q&A with film director UK Premiere	p.8	25	6.15pm	WHY WE WRITE Roundtable on documentary criticism – Eric Hynes (Film Critic, Film Curator)	p.42
22	4pm	ABOUT THE OTHER Masterclass – Joshua Oppenheimer (Filmmaker)	p.41	8pm	YOU HAVE NO IDEA HOW MUCH I LOVE YOU (NAWET NIE WIESZ, JAK BARDZO CIĘ KOCHAM) + Q&A with film director Preview Screening	p.23	
	6.30pm	MOGADISHU SOLDIER + Q&A with film director UK Premiere	p.11	26	5pm	MANUFACTURING REALITY Masterclass – Paweł Łoziński (Filmmaker)	p.42
23	2pm	EDUARDO WILLIAMS IN CONVERSATION Stop Play Record Workshop Eduardo Williams (Filmmaker)	p.42	6.15pm	ELDORADO XXI + Q&A with film director	p.26	
	3.30pm	DOCILE BODIES (LOS CUERPOS DOCILES) + Q&A with film directors UK Premiere	p.14	27	6.15pm	PERIPHERAL BODIES Workshop – Salomé Lamas (Filmmaker)	p.42
	5.45pm	THE FUTURE PERFECT (EL FUTURO PERFECTO) + Q&A with film director London Premiere	p.17	8.15pm	GULÎSTAN, LAND OF ROSES (GULÎSTAN, TERRE DE ROSES) + Intro, UK Premiere	p.29	

28	6.15pm	A NIGHT WITH RADIO ATLAS Radio Documentary Programme	p.43
	8.15pm	THE CALM TEMPEST (LA TEMPESTAD CALMADA) + Q&A with film director International Premiere	p.32
29	4pm	AESTHETICS OF WORKING Panel Discussion	p.43
	6pm	MISTER UNIVERSO + Intro, London Premiere	p.35
	8.15pm	THE SOLITUDE (LA SOLEDAD) + Q&A with film director UK Premiere	p.38

# WORKING

AN INTRODUCTION BY  
FESTIVAL CURATOR NICO MARZANO

Frames of Representation (FoR) film festival returns to the ICA this year for its second iteration, from 21 to 29 April. Once again the festival includes UK and international premieres profiling filmmakers from Argentina, Denmark, Venezuela, Poland, India and films from Brazil, France, Germany and Portugal. After a successful first edition in 2016, attended by more than 2,000 visitors who created an unprecedented feeling of community at each screening and talk, this year's festival will again give us the opportunity to engage with pioneering documentary filmmakers alongside a diverse programme of screenings, masterclasses, workshops and Q&As.

The festival this year reflects on the contemporary experience of 'working'. Through this theme, it aims to explore the significance of work today and its social, political and cultural functions.

The films traverse varied visual and cultural terrain: the rough and the smooth, the known and the unknown. They engage with issues of labour and exploitation, power and access to knowledge, and technology as a vehicle for change. Interrogating the boundaries between genres and visual languages, the festival aims to expand the parameters of art and activism, offering a space for critical engagement and social commentary.

What are the ethics of representing exploitation on screen? How can cinema reflect on and offer new tools for production? How can filmmakers represent and interrogate the ambiguities of modern industry and 'post-work' cultures?

The eight-day programme profiles eleven feature-length documentaries and eight supporting activities. These activities respond to the films in order to provoke reflection on the ethical and political implications of distinctive cinematic languages and voices. The festival aims to support and generate dialogue around emerging practices in documentary cinema. In particular, we champion films that explore the tension between authenticity and artifice, reflecting on both the material realities of working and the fictional frames of filmmaking.

The opening night of this year's festival presents the UK premiere of the visually astonishing *Machines* (Sundance Special Jury Award for Excellence in Cinematography) by Rahul Jain. Jain's first feature film is a haunting exploration of the meaning of modern-day labour.

After presenting *Mogadishu Soldier*, a raw and unfiltered exploration of life in the Somalian war zone seen through the eyes of two Burundian soldiers, we are delighted to welcome Joshua Oppenheimer, the Oscar-nominated and BAFTA-winning director of the ground-breaking documentaries *The Act of Killing* (2012) and *The Look of Silence* (2014), and *Mogadishu Soldier* executive producer. Hosted by Eric Hynes, Joshua discusses his filmmaking methodologies, and how they engage with notions of 'otherness' in documentary cinema.

While last year's festival included a Mexican programme, #FoR17 profiles Argentina's vibrant film scene, reflecting on resurgent methodologies of documentary cinema. Eduardo Williams presents his wondrous and acclaimed *The Human Surge*. Through visual explorations of isolation and silence, Diego Gachassin, Matías Scarvaci's *Docile Bodies* and Nele Wohlatz's *The Future Perfect* offer further perspectives on the Argentinian documentary landscape.

Intimate conversations and a reflection on psychotherapy through cinema take place in Paweł Łoziński's *You Have No Idea How Much I Love You*. Salomé Lamas' *Eldorado XXI* and Jorge Thielen Armand's *The Solitude* provide us with stimulating ethnographic narratives, which give voice to people in the Peruvian Andes and in the beautiful derelict mansions of Venezuela.

The final weekend of #FoR17 continues with Zaynê Akyol's *Gulistan, Land of Roses*, which features mesmerising interviews exploring the motivations and fears of young female guerrillas in Kurdistan, while Tizza Covi & Rainer Frimmel's *Mister Universo* and Omar

A. Razzak's *The Calm Tempest* take us on evocative journeys through Italian communities working on the edges of society.

This year we also collaborate with Radio Atlas, a platform for visualised radio, which presents a unique and innovative programme of radio documentaries to experience within a cinema space. Further highlights of the programme include a series of in-depth masterclasses, workshops and panel discussions addressing the craft of contemporary documentary cinema and the ethical challenges of making a film.

Eric Hynes, a New York-based film critic and curator, will lead a roundtable on the role of documentary criticism and its relationship to filmmaking practices. The final panel discussion of the festival looks at the ethics of representing labour on film, as well as the importance of considering the infrastructures of working bodies that support the process of filmmaking itself.

With the firm desire to provide an opportunity for us to come together and reflect on some uncomfortable yet very timely issues, we have curated this festival in the hope that the lens of documentary cinema can engender some much-needed change.



Exploring the human cost of mass production in our globalised world, *Machines* takes the viewer on a journey deep into the bowels of a vast and disorientating structure: a textile factory in Gujarat, India. Day and night, its engines run; in dim rooms, men operate machinery, dye intricately patterned fabrics; young children hunt through waste and work without time to rest.

Since the 1960s, India has seen unprecedented, unregulated industrialisation. Through powerful interviews and vivid images, this film foregrounds the stories of its workers. Evoking the unrelenting rhythm of factory life, it lays bare the exploitation and hardship at the heart of contemporary capitalism.

# MACHINES

MEHELLI MODI (SECOND RUN DVD FOUNDER)  
SPEAKS TO DIRECTOR RAHUL JAIN

A compelling look  
behind the doors of an  
Indian textile factory

FRIDAY 21 APRIL, 8.15PM

INDIA, GERMANY 2016

DIR. RAHUL JAIN

75 MINS

UK PREMIERE

FILMMAKER IN ATTENDANCE

FOR Q+A

MM What was behind your decision to make a visually beautiful film in such a hellish environment?

RJ If it weren't so beautiful, it would be easy to look away. I tried out many different approaches but they all disturbed me. It took quite a bit of time experimenting with my cinematographer to realise that the most engaging way of representing this world would be through the use of classical compositional elements. There is something that you cannot ignore about beauty. Forcing yourself to find beauty in that which disturbs you can be a good impetus for making films. I wanted the audience to be hypnotised and lulled defencelessly into submission when the images enter their brain.

MM Can you talk about the balance between the machines and the humans in your film. Did the weight you gave to each of those aspects change during the production process?

RJ I was following my whims. All the plans and strategies we did have were just there to be broken. During the first two thirds of the shoot we were accumulating as much material as we could get from all the scenes and places that took our fancy. By the last third, I had a good idea of the structure and was pursuing solely that which I felt the film's structure demanded. There are machines and then there are humans that are machines. My main focus was on humans who have been dehumanised by labour to the point of losing their identities. The inclusion of machines was just a symptom of my engagement with the labourers, even though it was my childhood fantasy about the machines at these factories that first took me back to that environment.

MM Can you talk about the ethics of asking workers to express themselves in ways that might expose them to retaliation?

RJ When you need to re-apply for your job every time you come back from your annual holiday, you become desensitised to switching jobs. By the time I had shot the film, all the interview subjects besides those in power had already been replaced by other workers for this reason. There is no paid leave; the system of holidays for workers does not officially exist. You can leave any time but cannot necessarily return. Furthermore, I was always honest and upfront about what I was doing and what my reasons for doing it were. That kept me on track and focused on getting genuine and honest responses. Hopefully what we hear in the film is common knowledge for everyone working at the factory - there is nothing that would expose the workers.



## MOGADISHU SOLDIER

A raw exploration  
of life in a Somalian  
warzone

SATURDAY 22 APRIL,  
6.30PM

NORWAY, DENMARK 2016  
DIR. TORSTEIN GRUDE  
84 MINS  
UK PREMIERE  
FILMMAKER IN ATTENDANCE  
FOR Q+A

*Mogadishu Soldier* places the camera in the hands of two soldiers. Over the course of a year, they record their lives in Mogadishu, the war-torn Somalian capital where jihadist militants are attempting to take control.

Through their eyes, we see fights and their shocking aftermath, as well as witnessing the impact of war on people's everyday lives. Revealing both the horrific and the mundane aspects of war, the film offers an unsentimental, multifaceted and truly unique insight into the experience of conflict.

their day-to-day lives in one of the world's most dangerous places.

As the film progresses we get under the skin of the soldiers and the conflict. We witness their concerns about providing for their families; one soldier talks about his two children mid-combat. Morale boosting activities such as singing and chanting appear intermittently throughout the film, as well as more mundane moments such as pay disputes and UN administration. At one point a debate ensues amongst the group: one soldier says they must all be ready to face death. The others argue that they only came to maintain the peace, not to die. The occasional self-consciousness displayed by some of the more camera-shy soldiers is touching, illuminating their innocence prior to life on the front line.

We see the face of Al-Shabaab only fleetingly, through the decomposed bodies of suspected militants lying on the side of a road, and in the fresh-faced adolescence of child soldiers caught by the African Union Mission. At intervals throughout the film the Al-Shabaab 'ghost' appears, causing havoc, claiming lives and disappearing just as quickly as it arrived. This is the life that the soldiers lead, fighting an enemy that they can't see but who they suspect could be any of the ordinary locals that they come across. They carry out weapons checks on the injured brought to the makeshift medical unit; family compounds are searched as potential Al-Shabaab hideouts.

## NADIA DENTON (WRITER, FILM PROGRAMMER) ON MOGADISHU SOLDIER

Since 2006 Al-Shabaab, the jihadi fundamentalist group based in East Africa, have been waging a holy war against 'enemies of Islam'. This has included the Federal Government of Somalia and the African Union Mission to Somalia (AMISOM). Over 500,000 Somali citizens have been killed as a result.

Against this backdrop, Norwegian documentarian Torstein Grude presents an intimate snapshot of Burundian soldiers on a peacekeeping mission in Somalia's capital Mogadishu.

A narration of life on the front line, *Mogadishu Soldier* is formed through a series of slice-of-life segments edited down from 534 tapes of footage. In something of a novel approach to filmmaking, all content was shot by two Burundian soldiers. With what is at times a charmingly amateur touch, the film is an up-close view of

*Mogadishu Soldier* offers a more nuanced view of the war-torn Somali capital than the sensationalist headlines associated with the region in the Western press. This is brilliantly highlighted when a CNN journalist prompts a reticent soldier to talk up his peacekeeping efforts to make them more newsworthy. The documentary gives a human face to the conflict; its depiction of day-to-day activity acts as a counter-narrative to the harsh realities of peacekeeping. There is light-hearted relief when a soldier makes arrangements to meet up with a local woman and insists that the cameraman must delete the scene where he is arranging this clandestine activity. At another moment we see soldiers sharing their own provisions to provide a daily 'porridge kitchen' for locals.

Grude exercises admirable restraint. Never does he force himself upon the narrative but instead carefully pulls together the remarkable footage that lies at the core of the film. *Mogadishu Soldier* is a carefully crafted mosaic, reflecting a society broken by war.



# DOCILE BODIES

(LOS CUERPOS DOCILES)

An investigation  
into the politics of  
the forbidden

SUNDAY 23 APRIL, 3.30PM

ARGENTINA, BRAZIL 2015

DIR. DIEGO GACHASSIN,

MATÍAS SCARVACI

75 MINS

UK PREMIERE

FILMMAKERS IN

ATTENDANCE FOR Q+A

*Docile Bodies* explores the experience of marginalisation in the Argentinian criminal justice system. Following the complex relationship between lawyer Alfredo Garcia Kalb and two of his young clients, the film takes viewers into the Argentinian legal world, laying bare its processes, the penalties it imposes and the

painful consequences for the two men and their families.

Here, the line between the personal and professional is often blurred. As it builds up a complex picture of the lawyer's role, the film asks us to reflect on the ethics of the law, questioning what is allowed and what is forbidden.

## ELENA DISTARU (FoR) SPEAKS TO DIRECTORS DIEGO GACHASSIN AND MATÍAS SCARVACI

ED What drew you to this topic? How did your understanding of the issue change over the course of making the film?

DG & MS Being a lawyer has given me an understanding of how criminal justice operates. It is a very contradictory world, where victim and offender often converge in the same person.

Criminal law is used by political power as a means of controlling marginalised areas of society, where exclusion is increasing.

Some parts of society, including the media and political class, support the idea of greater repression and heavy-handedness.

ED 'Docile Bodies' is a term used by the philosopher Michel Foucault to refer to the effects of institutionalised punishment on prisoners. Tell us more about the meaning of the title and how it relates to the story and the style of the film.

DG & MS Broadly speaking, Foucault says that institutions such as factories and prisons are used by the system of power to discipline bodies so that they fit into the hegemonic social framework.

In the film we see how it is not only prisoners that are docile bodies. The guards are perhaps even more disciplined than the convicts. However, the title of the film is not literal or linear - it is open-ended, a poetic question. The aim of the whole film was to evoke multiple responses; each shot was chosen to open up numerous ideas and possibilities.

ED Were there any particular ethical issues you encountered in making editorial choices for this film?

DG & MS The editing process was vital. We wanted to create a fair distance between Alfredo and the spectator. On the one hand, we wanted the audience to empathise with him. On the other hand, we wanted to reveal the moral contradictions of his work. He swings between the legal and the illegal. In both shooting and editing, we had to keep a balance between going along with his world and maintaining distance from it.



# THE FUTURE PERFECT

(EL FUTURO PERFECTO)

A visual exploration  
of isolation and  
translation

SUNDAY 23 APRIL, 5.45PM

ARGENTINA 2016

DIR. NELE WOHLATZ

65 MINS

LONDON PREMIERE

FILMMAKER IN ATTENDANCE

FOR Q+A

*The Future Perfect* is a story of translation and transition, following 17-year-old Xiaobin as she moves between countries and languages, developing a new identity in the process.

Xiaobin has left China for Argentina – a country where she does not speak the language – and is determined to gain

independence from her family. In *The Future Perfect*, the process of learning Spanish becomes a metaphor for her development, framing her journey from arrival as an isolated young newcomer to the moment she can fully take ownership of her desires and ambitions – when she finally learns the conditional, the tense of the hypothetical future.

## AGA BARANOWSKA (FoR) SPEAKS TO DIRECTOR NELE WOHLATZ

AB How did you meet your protagonist and how did your working relationship develop over the course of making the film?

NW Xiaobin and I met in the language school where I was teaching German and she was studying Spanish. I wanted to make a film about what it means to arrive in a new society, about the distance between a migrant and her surroundings. It was helpful that she came from China and not from Europe like me. We became very close, due to our shared experiences and the whole process, but there was also always a sense of distance, of things we couldn't understand about each other.

I think that there are always things you can't understand – no matter if it's about your brother, partner, or yourself.

With Xiaobin, it was easier to remain conscious of our differences and make this part of the film. Another Chinese immigrant told me about her plan to catch a cat in the botanical garden. She wanted a pet so badly – to feel less alone. I empathised – I got myself a cat in Buenos Aires for the same reason. But Xiaobin laughed about it and said she had enough work to do taking care of herself.

AB Could you elaborate on the link between learning a new language, building a new identity?

NW Language determines our thinking. So we used the Spanish classes as a structure for narrating Xiaobin's process of arrival in her new society. Learning a new language has similarities to learning a new role as an actor: a new vocabulary, phrases – these are your script. While speaking, you have to convince yourself of your new role, somehow learn to embody it. Perhaps you create a new identity when you forget that you're acting a language.

Maybe that's why language classes are full of performative exercises. Xiaobin isn't afraid of trying out new situations and learning by doing – maybe this is where her acting talent comes from.

AB How did you create and employ cinematic language and form to construct the story?

NW Xiaobin didn't choose to go to Argentina; she chose to leave China. Buenos Aires could be any other metropolis – it contains the promises of the big city, but she doesn't share any history with the town. That's why we looked for void locations, characterised only by a few elements, without typical, picturesque landmarks.

The camera mirrors what Xiaobin does with the language: first, almost nothing. She doesn't move, scenes are short, resolved in only one shot, not developing. Throughout the film, Xiaobin learns Spanish and everything becomes more complex – circumstances in her life, the camera. The scenes become longer, the camera starts to move, to look from different perspectives. At the end, Xiaobin tries out the conditional tense and the possibility of fiction in her own life.



# THE HUMAN SURGE

(EL AUGE DEL HUMANO)

An innovative look  
at young people's quest  
for fulfilment across  
the world

SUNDAY 23 APRIL, 7.45PM

ARGENTINA, BRAZIL,  
PORTUGAL 2016

DIR. EDUARDO WILLIAMS

97 MINS

FILMMAKER IN ATTENDANCE

FOR Q+A

Compelling and formally innovative, *The Human Surge* explores what it means to live and work in the digital present. Taking us into the lives of young people in different geographical locations, it offers a perspective that is at once intimate and global.

Eschewing quick narrative links and easy conclusions, the film moves slowly, paying attention to the details of its subjects'

lives, the rhythms of their days. Throughout, it moves between countries and cameras: Mozambique is shot on a pocket Blackmagic, Argentina on 16mm film. Opening up new networks and points of contact between different stories, it meditates on the possibilities – and impossibilities – of connection, asking: what new forms of intimacy are possible in the contemporary moment?

ANDRÉA PICARD (CURATOR, WRITER BASED IN TORONTO)  
ON THE HUMAN SURGE

It is often said that cinema is there to guide us, to help us contend with an increasingly inscrutable world. But what of its uncanny ability to make strange, to lead us into unknown territory, to advocate being lost, vulnerable and resoundingly human?

Astonishing and category-defying, *The Human Surge* is Argentine filmmaker Eduardo Williams's debut feature.

The film begins abruptly and plunges us into a world hereto un-introduced. In disorienting mid-action and murky darkness, we follow a young suburban protagonist as he loses his job and gets crafty with his money-making plans.

Thereafter, the film's grainy textures and extraordinarily deft hand-held camera depart on a multi-country trip that blends naturalism

with oblique fantasy. Evoking aspects of ethno-fiction, it meanders and maps out a physical and geographic network that is both in concert with and in contrast to our digital economy.

Structured in three parts (with inventive relays between each section, one involving sexcams and another an equally mesmerising ant hole), *The Human Surge* thrusts us into the lives of mainly young men in disparate parts of the world, who are bored by their jobs and seeking fulfilment elsewhere.

Underlining both the commonality and diversity of these characters' experiences, Williams hints at profound political and philosophical questions while remaining in a fluid mode of observation, mutual relation and open adventure. The intimate spaces of everyday life open onto some of the greatest paradoxes of contemporary existence as Williams creates a multi-faceted meditation on what we do to make money; how we spend our time; how we measure progress, success and leisure; and how ultimately nothing is static in this world of wild weather patterns, internet connectivity, and globalized trade, travel and exchange.

As the quotidian consistently melds with the strange, *The Human Surge* reveals how uncertainty can yield its own sources of beauty and small-scale resistance by charting the rhythms of autonomy over automatism. With his peripatetic camera(s) traversing the globe – shooting on 16mm in Buenos Aires, a Blackmagic pocket camera (subsequently reshot in Super 16 from the screen of a computer) in Maputo, Mozambique, and the RED camera on the Philippine island province of Bohol – Williams has created a film that is both winding and wondrous, its sinewy detours through urban and natural jungles seeped in sensual contours. *The Human Surge* teases as it searches for meaningful happenstance (and its characters chase free wifi) amid the seemingly banal, commits to its own (at times extemporized) exploration and advocates for cinematic freedom while doing so. Propelled by its engagement, free spirit and innate musicality, the film submits to a fascinating form of human expression, whose flows of diverse, global exchange have become vital in an increasingly dystopian present.

Have we reached the point where being lost also allows us to feel alive? There is an innocent romanticism (and unassuming humanism, empathy and generosity) coursing through the film, one that both reveals and revokes the promise of its grand title.



## YOU HAVE NO IDEA HOW MUCH I LOVE YOU

(NAWET NIE WIESZ, JAK BARDZO CIĘ KOCHAM)

An intimate conversation TUESDAY 25 APRIL, 8PM  
on family, trauma and  
love

POLAND 2016  
DIR. PAWEŁ ŁOZIŃSKI  
76 MINS  
PREVIEW SCREENING  
FILMMAKER IN ATTENDANCE  
FOR Q+A

In a therapist's office, an estranged mother and daughter slowly begin to speak. As the conversation continues, old wounds and deeply buried emotions gradually surface. The therapist guides them carefully throughout, bridging the distance between them.

Taking us to the heart of this painfully intimate scene, *You Have No Idea How Much I Love You* offers a nuanced mediation on family, vulnerability and the complexity of our relationships with those we love. As it does so, it reflects on the role of documentary film itself, probing its potential as a form of mediation and empathetic representation.

## WENDY IDE (FILM CRITIC)

### ON YOU HAVE NO IDEA HOW MUCH I LOVE YOU

If documentary filmmaking is a journey, more often than not it is the filmmaker who is the guide. That's not to say that director is always propelling us along a pre-ordained path. The most satisfying films are those which encourage both the subjects and the audience to walk, freely, a route which they hadn't expected to tread. Documentary can be therapy for all involved. The camera for the subject and the screen for the viewer both, partially at least, serve the same purpose – acting as a mirror which reflects back truths newly illuminated by the film.

But in *You Have No Idea How Much I Love You*, the painfully intimate study of an estranged mother and daughter, director Paweł Łoziński relinquishes the guiding role. Instead eminent family therapist Bogdan de Barbaro leads the subjects (and viewers) through the treacherous terrain of the parent-child relationship. Is this an

abnegation of power or responsibility on the part of the filmmaker? Or an astute move that gives the film a solid foundation of authenticity, whatever else is revealed?

Much of the potency of *You Have No Idea How Much I Love You* comes from de Barbaro's presence. However acute the waves of emotional pain from mother Ewa and daughter Hanna, there is something profoundly satisfying about watching this skilled professional at work. His mediation affords a protection for the subjects, creating a safe space which permits them to strip back the layers that encase them. It also mitigates a level of exposure in Ewa and Hanna which, without his presence in the film, could be regarded as exploitative. In a way, the therapist and his process becomes as much the subject of the film as the two women groping through a lifetime of accrued grudges to find some common ground.

There is an intimacy in the shooting method – each chapter of the film takes place entirely within the four walls of an anonymous treatment room; the camera is tight on each face, scrutinising them for chinks in the emotional armour. But this intimacy never feels forced – de Barbaro's calming presence is an embrace which draws us into the film.

De Barbaro's therapeutic methods question the belief that it is by our actions not our words that we are judged. Here, words are of paramount importance. De Barbaro will frequently pause and hold aloft a hastily chosen blunt weapon of an adjective and tease out its connotations. He permits the word to be retracted and rephrased, softening and healing the wounds that an ill-chosen phrase can deliver. By insisting that the women address him and not each other, he acts as a filter, stripping away the anger and the anguish to reveal the truths beneath.

But what of these truths, in a film which calls into question the validity of the emotional journey on which we are invited? Here again de Barbaro is crucial. He is the film's anchor to something unassailable and solid. And if we learn one thing from his process it is that, in order to get to the truth, we must accept and understand the fictions that are created around it.



La Rinconada y Cerro Lunar in the Peruvian Andes is the highest settlement in the world – and the site of a gold mine. There in search of their fortune, people live in crowded dwellings, without even enough for subsistence farming. Miners work for months with no payment – in exchange, they are allowed to explore the mines for their own profit for just four hours every thirty days.

*Eldorado XXI* tells complex, bleak stories through a haunting, contemplative film form, which constantly demands an active audience. Questioning established documentary conventions, it troubles the line between reality and myth, renegotiating the relationship between the known and the unknown.

## ELDORADO XXI

MATT TURNER (WRITER, PROGRAMMER)  
ON ELDORADO XXI

A cinematic vignette  
of life in the highest  
settlement in the world

WEDNESDAY 26 APR 2017,  
6.15PM

PORTUGAL, FRANCE 2016

DIR. SALOMÉ LAMAS

125 MINS

FILMMAKER IN ATTENDANCE

FOR Q+A

No stranger to the intrepid, Portuguese filmmaker Salomé Lamas has traversed many worlds, transporting viewers to locales extreme and unseen. In early place portraits she charted Portugal's oldest campsite in *A Comunidade* (2012) and visited one of its more remote territories with *Encounters with Landscape 3X* (2012); she excavated dilapidated interiors (architectural and psychological) in the bruising, complex interview films made in Lisbon, *Terra De Ninguém* (2013) and Berlin, *Le Boudin* (2014); before moving to more inconceivable, implacable territories, such as those seen and sensed in the coastal archaeological meta-investigation *Theatrum Orbis Terrarum* (2013), or Moldovan forest man-landscape relationship puzzle *A Torre* (2015). However, the most treacherous and stupendous space visited must be that of her stunning second feature *Eldorado XXI* (2016), La Rinconada.

The highest elevation permanent settlement in the world, 5500m up the Peruvian Andes, La Rinconada is home to a deeply impoverished community of gold-miners, all slaving in the hope of that one revelatory discovery. Salvation is nigh on impossible, the drudgery unending; but their commitment to this illusion ties content with form, linking the delusion of those seen in the film to an enquiry central to Lamas' work – the question of truth, or the value of what might be called 'authentic deception'. *Eldorado XXI*, described by Lamas as "a critical practice media parafiction attempt", may be seen as the culmination of the 'theory into praxis' methodology pursued in all of her films, a merging of a 'sensory ethnography' approach with something more theoretical, where the imposition of structure lends life to the film rather than restricting it.

After an opening series of gorgeous panoramas, *Eldorado XXI* moves towards the epic, with a dramatic, captivating shot spanning the full length of an hour and the passing of day into night. As light fluctuates over a mountainside tableaux depicting the miners' journey to and from their dig-site, an endless carriage of bodies is seen, increasingly abstracted and amorphous against the darkening landscape. Simultaneously, we hear a barrage of dislocated, textural sound, layered with radio snippets, interviews, testimony and conversations, as well as a host of atmospheric recorded and designed sound. Storytelling and mythmaking from the townspeople is blended with that witnessed and captured by Lamas, merging a 'participatory ethnography' mode with the filmmaker's own devices and constructs.

In the film's second half, many of the situations described before are seen directly, with situations and sound recorded directly and presented as is. Wives gather to swap tales and political commentary; miners battle the land by day and cavort around a fire in drunken abandon by night; and all the while the hostile, monolithic landscape stands silently around them, swallowing villagers, trucks and wildlife indiscriminately. Through this bifurcated two-film structure, these scenes are lent a richness and warmth by the context understood from the preceding audio, a veritable tapestry of human testimony for the active viewer to apply to the observed scenarios. *Eldorado XXI* is landscape cinema in an empathetic and human mode, a beautiful scrapbook of the texture and flavour of humanity's inscription upon nature, a culture built out of sacrificial labour, histories hammered into rock. Or as Lamas puts it, *Eldorado XXI* "will carry you on a hallucinatory journey. You will not be indifferent to it."



# GULÎSTAN, LAND OF ROSES

(GULÎSTAN, TERRE DE ROSES)

The story of women  
who are fighting for  
their freedom

THURSDAY 27 APR 2017,  
8.15PM

CANADA, GERMANY 2016  
DIR. ZAYNÊ AKYOL  
86 MINS  
UK PREMIERE

Gulistan left Montreal as a young woman to join the Kurdistan Workers' Party (PKK) in its fight against Daesh. Following her story, director Zaynê Akyol brings us a powerful vision of women risking their lives for what they believe in. We see them train in guerrilla tactics, form new friendships.

Throughout, the threat of violence continues to grow.

Patient and self-aware, Akyol elicits mesmerising interviews which shed light on the women's motivations and fears. At root is the question: what is the cost of our freedom?

hope, alongside the feelings of boredom, regret and fear which the protagonists experience.

In her book on documentary time and art, *Spectres of the Real*, Elizabeth Cowie warns that: "In its desire to show the real [...], the documentary becomes prey to a loss of the real in its narratives of reality." In Akyol's film, the violence of war is not given the chance to be spectacular, with the scene of a weapons training activity flowing into a thoughtful conversation against an idyllic mountain backdrop. And while the women speak of their desire to fight and be on the battlefield, the war is not glorified. The discomfort and pain in the short moments when one of the fighters tells a man coming back from the frontline not to be so emotional, or when one of the protagonists fears for the life of her comrade, tell us more than an actual depiction of the fight.

Instead of attempting to create a narrative of reality for this war through visions of oppression and heroism, the documentary records subjects that are not directly visible: memories, emotions and desires. The silences and pauses in the film, and the voices of the protagonists, reveal the strength of their belief, the memories of the loved ones and dire situations they have left behind forever, and their moments of doubt. While the Kurds remain one of the largest groups of people in the world without a country, the battlefield is home for these women. The explorations of agency and integrity embedded in this film culminate in the moment when one of the protagonists gifts her testimony to the director, unsure whether she will return.

## ASTRID KORPORAAL (FoR) ON GULÎSTAN, LAND OF ROSES

How does it feel to live on a battlefield and how can its psychology be shown in a documentary? Although director Zaynê Akyol initially intended to track down a girl named Gulistan, who left Canada to become a fighter for the Kurdistan Workers' Party (PKK), her film *Gulistan, Land of Roses* became a portrait of a community, intimately capturing the complex motivations of a group of female guerrilla fighters and their responses to their situation in Iraqi Kurdistan.

The women are fighting Daesh (Isis), whose threat is both physical and spiritual, as Akyol shows with her film. The Isis fighters believe they will not be granted entry to paradise if they are killed by a woman and the women are visibly elated by their freedom to fight, defend and educate themselves. The film's strength is the room it gives to these emotions: elation, lightheartedness, playfulness and



In the middle of the ocean is a place where past and present meet – an island that used to be a prison. With haunting images and innovative sound design, *The Calm Tempest* tells its story, weaving together the lives of its current inhabitants and memories of the past.

We see one of the few fishing boats left on the island set off to work for the last time, its journey told through evocative but static shots. Dialogue is often replaced with song, natural sounds or lingering silences. This compelling portrait of a unique place invites us to lose our bearings, asking where history ends and we begin.

# THE CALM TEMPEST

(LA TEMPESTAD CALMADA)

NICO MARZANO (FoR) SPEAKS TO DIRECTOR  
OMAR A. RAZZAK

A contemplative look at life on an island that used to be a prison

FRIDAY 28 APR 2017,  
8.15PM

SPAIN, ITALY 2016  
DIR. OMAR A. RAZZAK  
73 MINS  
INTERNATIONAL PREMIERE  
FILMMAKER IN ATTENDANCE  
FOR Q+A

NM How did you approach finding the subject for the film, and has it influenced your filming process?

OR I think the subject is always inside you – you only add different scenery and a frame or a different point of view to the same matter. How are people able to work in a job that's going to disappear?

I made a first trip to the island with the sole purpose of recording direct sound – in non-fiction cinema sound is often a secondary element, necessary but not essential. It seems that only image can narrate. In that first trip to the island neither the sound engineer or I could speak Italian, and of course, we didn't know the local dialect. This obstacle allowed us to create distance from the

characters, helping us to focus on pure observation. This lack of communication led me to focus on the communication of the faces themselves.

On the second trip, filming, sound and image were recorded separately in time. Both the sound engineer and I were dedicated either to the sound or to the image. We never did two things at once. We were either listening or we were looking.

NM The use of silence in the film feels particularly effective.

OR *The Calm Tempest* is a cinematographic apostolate that takes inspiration from the paintings of Ribera. There is a moment in the film when God enlightens the penultimate apostle. He is the oldest sailor on the boat. He seems to cry because he is touched. It is at this point of absolute silence that the old man faces the unspeaking presence of God.

NM What were the key editorial choices, which seem to have had such a striking impact on the film and its structure?

OR *The Calm Tempest* is structured around the portraits of twelve sailors on an island named after Pontius Pilate: Ponza. The title refers to the biblical story told by Matthew in which Jesus calms the sea during a strong storm shouting:

“You of little faith, why are you so afraid?”

*The Calm Tempest* tells of a change of cycle, the end of things. It deals with the fear of what might come next and how to face it. To this effect, the film reverses the conventional narrative order: it first introduces the space and then portrays the characters. We grasp them through the facts we have already seen and heard. Little by little we venture into an oneiric passage that is a merging of the divine and the human. It all happens through an odd asynchronicity in which the sound gives us some information about each seaman, but not enough to know if what we hear is their thoughts, something that has already happened, or a premonition. Voices speak in an unknown dialect. Meanwhile the sea remains calm.



## MISTER UNIVERSO

An evocation of a world in which the real and the fantastic are intertwined

SATURDAY 29 APRIL, 6PM

AUSTRIA, ITALY 2016

DIR. TIZZA COVI,

RAINER FRIMMEL

90 MINS

LONDON PREMIERE

*Mister Universo* offers a lyrical vision of people working in a dying profession. Through a creative form that blurs the lines between documentary and fiction, it vividly depicts the world of the circus and the stories of its performers.

Centred on the life of young lion tamer Tairo, the film follows his quest across Italy. He is searching for a man who once gave him a good luck charm – a former Mr Universe. As it portrays his journey, the film riffs on the notion of performance, creating a playful, hybrid form that is true to the magical fictions of the circus stage.

## ASTRID KORPORAAL (FoR) SPEAKS TO DIRECTORS TIZZA COVI & RAINER FRIMMEL

AK The documentary follows a real community, but also has the quality of a coming-of-age story. Were there moments during the filming when you feared there might not be a neat end to the film, or when you fell into conflict with the becoming-adult protagonist?

TC & RF No, this fear did not exist, because we are always prepared for unexpected things to happen and include them in the script.

That's the reason we shoot in a chronological way – it allows us to adapt our written ideas to reality. And honestly most of the time reality is much better than the writing we did.

It was not always easy to work with our young protagonist Tairo, but the fact that we had known each other for such a long time before shooting helped us and the protagonists in difficult situations and enabled us to anticipate problems.

AK Why did you choose to centre the film around Tairo, rather than the community as a whole, or even Mr Universe and his narrative?

TC & RF We wanted to document the life of circus people from the point of view of a young person struggling with the actual situation, young but at the same time old enough to have some memories about the “good old days” of circus life.

In our films we always try to concentrate on two or at most three main protagonists. If we had chosen Arthur Robin and his narrative we would have decided to do a pure documentary movie. But this was not our intention here.

AK How do you think this film might be able to reflect on Italy's wider society at the moment, or even a universal contemporary condition?

TC & RF Our intention was to show people who belong to a minority in Italy and anywhere else without any prejudice, to glimpse into a society where real solidarity is still perceptible.



# THE SOLITUDE

(LA SOLEDAD)

A poetic evocation of  
a decaying world

SATURDAY 29 APRIL,  
8.15PM  
VENEZUELA, CANADA,  
ITALY 2016  
DIR. JORGE THIELEN  
ARMAND  
89 MINS  
UK PREMIERE  
FILMMAKER IN ATTENDANCE  
FOR Q+A

Combining sharp social critique with the offbeat poetry of magical realism, *The Solitude* offers an engaging portrait of the effects of economic catastrophe on individuals' lives.

Director Jorge Thielen Armand's debut feature, this film sees him return to La Soledad: a house in Venezuela once inhabited by his great-grandparents and now threatened with demolition. The

house is dilapidated: antique portraits hang from crumbling walls; garden weeds force their way through the cracks. Yet, in the midst of Venezuela's economic and political crisis, it has become a sanctuary for those who live there.

*The Solitude* not only offers a lyrical evocation of a decaying world but also opens up new possibilities for documentary cinema.

## NICO MARZANO (FoR) SPEAKS TO DIRECTOR JORGE THIELEN ARMAND

NM How would you describe your portrayal of Venezuela, and in what ways did your relationship with your country lead to the conception of this project?

JTA *The Solitude* is set in contemporary Venezuela, a country devastated by populism where supermarkets are barren, hospitals have collapsed, infrastructure is broken, and crime is seemingly omnipresent. Since I left my country ten years ago, I've been carrying a sense of loss. It's a kind of mourning for a place to call my own, a nostalgia for relationships that are fading with time. When I learned that my family wanted to demolish La Soledad, I visited the house and proposed to José that we make a film together. We hadn't seen each other in fifteen years. The experience became a way to revive our childhood memories and to pay

homage to the house. In a way it was an archaeological process: I discovered objects like the photo albums and archival footage that later found a way into the film. The feeling of loss was growing in me as we spent time shooting in the house, and I wanted to convey that in every scene.

NM Tell us more about the choices you made in terms of the representation of the body on screen.

JTA It's an interesting question because I've received many comments about the contrast between José and Marley. José has a way of moving and holding himself – someone once described him as a gentle giant – and I wanted to preserve that in the film. I like the contrast between the strong, young man who struggles to stand up against aggressors versus the frail grandmother, who manages to face the person evicting them despite the fact that she is too weak to get out of bed some days.

NM How did your striking use of framing and lighting in the film contributed to its tone?

JTA Above all I wanted naturalistic performances and this had a strong influence on the cinematography of the film. My director of photography, Rodrigo Michelangeli, always placed the lamps outside the windows, preserving the rooms as they were before we invaded them. We made a very low-key film in terms of lighting – we aimed to stay true to the darkness of the house. We wanted to preserve intimacy at all times, so we shot with a very small crew on set, basically treating every scene like a "sex scene".

# MASTERCLASSES, TALKS AND WORKSHOPS

## A DIALOGUE ON LABOUR

TALK WITH RAHUL JAIN  
FRI 21 APR

Examining the process leading up to his debut documentary feature *Machines*, Rahul Jain will talk about the role of the director as someone responsible both for documenting reality and managing the ethical challenges of making a film about the exploitation of workers. Jain will discuss the implications of different filmmaking styles, the dangers of romanticising poverty, and the importance of the visible and invisible working relationships and collaborations that are built into all aspects of the film's production.

## ABOUT THE OTHER

MASTERCLASS WITH  
JOSHUA OPPENHEIMER  
SAT 22 APR

Frames of Representation is delighted to welcome Joshua Oppenheimer, the Oscar-nominated and BAFTA-winning director of the ground-breaking documentaries *The Act of Killing* (2012) and *The Look of Silence* (2014), to host an exclusive masterclass about his filmmaking methodologies and practice. Oppenheimer will focus on the representation and perception of the 'other', and the concept of otherness in documentary cinema. He will discuss some of the ethical challenges of documentary filmmaking through examples from his work.

*Hosted by Eric Hynes*

## STOP PLAY RECORD PRESENTS: EDUARDO WILLIAMS IN CONVERSATION

WORKSHOP WITH EDUARDO WILLIAMS  
SUN 23 APR

Filmmaker Eduardo Williams discusses his transition from making shorts to feature-length films, as well as his artistic influences. He will talk about the way he has approached the representation of labouring bodies on screen throughout his career, and how he uses different geographical settings to tell stories. Clips from his previous short films and artist videos will be shown to illustrate the poetics of his work.

## WHY WE WRITE

ROUNDTABLE ON DOCUMENTARY  
CRITICISM HOSTED BY ERIC HYNES  
TUE 25 APR

Hosted by New York-based film critic and curator Eric Hynes, this roundtable will include different perspectives on the role of documentary criticism, from considerations of nonfiction artistry and filmmaking practices to the role of film in challenging and shaping society. What is the current status of documentary criticism in the wider field?

What stories get published? Whose voices get published and read? Critics and editors weigh in, exploring why, how, and the varied ways in which they write.

## MANUFACTURING REALITY

MASTERCLASS WITH PAWEŁ ŁOZIŃSKI  
WED 26 APR

What are the ethical issues that arise when attempting to represent psychotherapy on screen? Filmmaker Paweł Łoziński will discuss the process of making his latest film, *You Have No Idea How Much I Love You*, and his practice in general as a form of visually manufacturing reality. He will explore practical filmmaking decisions and editorial choices as a type of storytelling designed to emotionally affect and manipulate the viewers' experience of the film.

## PERIPHERAL BODIES

WORKSHOP WITH SALOMÉ LAMAS  
THU 27 APR

In contemplating her rich body of work, writer and filmmaker Salomé Lamas will help the audience explore new areas of documentary filmmaking. She will discuss common themes present both in her feature films and her

previous shorts, which test the boundaries between cinema and artist's film. Lamas will explore issues around representation of memory and storytelling through images, as well as her unique approach to pre-production, and her relationship to the shooting and editing of her films.

## A NIGHT WITH RADIO ATLAS

RADIO DOCUMENTARY PROGRAMME  
FRI 28 APR

Radio Atlas is a platform for subtitled audio – documentaries, drama, sound art – made in languages you don't necessarily speak. At this event Radio Atlas will screen work which explores what falls through the cracks within language. *Writer* presents a reporter whose words draw her into danger, while in *My Share of the Sky*, Norwegian, English and Farsi are artfully intercut as a journalist seeks a new home, a new vocabulary, a new identity – lost in translations.

## AESTHETICS OF WORKING

PANEL DISCUSSION  
SAT 29 APR

The final panel discussion will bring together filmmakers, experts and academics to talk about the festival's central themes, looking at the ethics of representing labour on film, as well as the importance of considering the infrastructures of the working bodies that support the process of filmmaking itself. A particular focus will be the creative and affective methodologies of documentary cinema, which may include elements of storytelling, fiction, and sensual stimulation.

Frames of Representation (FoR) believes in documentary film as a cinematic form extraordinarily suited in its combination of ethics and aesthetics to depict individual lives and interact with socio-political struggles.

We regard documentary cinema as a perpetual artform that continues to engage and transform society even after films come to an end.

If you would like to keep in touch please sign-up for our newsletter at [framesofrepresentation.com](http://framesofrepresentation.com)

For tickets and further information please visit [www.ica.art/for17](http://www.ica.art/for17)

@ICALondon | #FoR17  
@framesofrep  
[framesofrepresentation.com](http://framesofrepresentation.com)

Institute of Contemporary Arts  
The Mall, London SW1Y 5AH  
[www.ica.art](http://www.ica.art)

In academic partnership with

CHASE

With the support of

ROYAL CENTRAL  
SCHOOL OF SPEECH & DRAMA  
UNIVERSITY OF LONDON

MUBI

KINDTEKA

Design by julia, [julia.uk.com](http://julia.uk.com)



21–29 APR 2017

INSTITUTE OF  
CONTEMPORARY ARTS  
THE MALL  
LONDON SW1Y 5AH  
[WWW.ICA.ART](http://WWW.ICA.ART)

@ICALondon | #FoR17  
@framesofrep  
[framesofrepresentation.com](http://framesofrepresentation.com)

