

Opacities

Programmed by Kathryn Elkin
& Peter Taylor

Thursday 4 February 2016

7—9pm

Thanks for attending the first event in the *Opacities* series, developed with artist Kathryn Elkin and Peter Taylor, Director of Berwick Film & Media Arts Festival. Details of the films included in the programme are found below.

Kevin Jerome Everson & Claudrena Harold, *Sugarcoated Arsenic*, 20 minutes, 16mm transferred to HD video, 2014

Sugarcoated Arsenic is a collaboration between filmmaker Kevin Jerome Everson and historian Claudrena Harold. It is a cinematic exploration of African American intellectual, social and political life at the University of Virginia during the 1970s. The film's point of departure was the discovery of rare archival materials that highlighted the university's connection to cultural and political revolution at the time.

Kevin Jerome Everson (b. 1965) is an artist and filmmaker. He is a professor of art at the University of Virginia and has made over 100 films, five of which are features: *Spicebush*, 2005; *Cinnamon*, 2006; *The Golden Age of Fish*, 2008; *Erie*, 2010 and *Quality Control*, 2011. His films combine historical and contemporary narratives, centred on the gestures, tasks and conditions of African American life. Turning away from cinematic realism his works often enmesh news footage and film extracts made in the 1960s and 1970s with scripted scenes played by non-actors.

Claudrena Harold is professor of History and African American studies at the University

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of Virginia. Her work focuses on African American history, black cultural politics and labour history. She is author of *The Rise and Fall of the Garvey Movement in the Urban South*, 2007, which chronicles the history of Marcus Garvey's Universal Negro Improvement Association from the perspective of black women and men living below the Mason-Dixon Line.

Filipa César, *Conakry*, 11 minutes, 16 mm film transferred to HD video, 2013

Conakry is by artist Filipa César with contributions from Portuguese writer Grada Kilomba and American radio activist Diana McCarthy. This short film was staged at the Haus der Kulturen der Welt in Berlin and forms part of a larger project titled *Luta ca caba inda (The struggle is not over yet)*. In a single 16mm shot Grada and Diana reflect on a film of a 1972 congress and exhibition hosted by Amílcar Cabral, founder of the African Party for the Independence of Guinea and Cape Verde.

Filipa César (b. 1975) is an artist and filmmaker from Porto who lives in Berlin. Her work often layers personal stories and voices with archival film. Since 2008 she has explored the recent history of Portugal and in particular the role of film in the liberation

movement in Guinea-Bissau, a Portuguese colony known as the 'Slave Coast'. Recent works including *F for Fake*, 2005; *Rapport*, 2007; *Le Passeur*, 2008; *The Four Chambered Heart*, 2009; and *Memograma*, 2010, move between storytelling, chronicling, documentary, and experimental film.

Pauline Boudry & Renate Lorenz, *To Valerie Solanas and Marilyn Monroe in Recognition of their Desperation*, 18 minutes, 16mm transferred to HD video, 2013

To Valerie Solanas and Marilyn Monroe in Recognition of their Desperation by artists Pauline Boudry and Renate Lorenz is a 16mm film shot at Funkhaus Nalepastraße, the former GDR radio studios in Berlin. It is based on a score devised by composer Pauline Oliveros in response to Valerie Solanas's *SCUM Manifesto* written in 1967 and was performed by six of the artists' friends and long-term collaborators: Rachel Aggs, Peaches, Catriona Shaw, Verity Susman, Ginger Brooks Takahashi, and William Wheeler.

Pauline Boudry & Renate Lorenz have been working together in Berlin since 2007. They commonly use historical material such as a photograph, score, performance or film as a starting point for new works, which they describe as 'filmed performances'. Recent solo exhibitions have included *Portrait of an Eye*, Kunsthalle Zürich, 2015; *Loving, Repeating*, Kunsthalle Wien, 2015; *Patriarchal Poetry*, Badischer Kunstverein, 2013; *Aftershow*, CAPC, Bordeaux, 2013; *Toxic Play in Two Acts*, South London Gallery, 2012.

Kathryn Elkin is an artist based in Edinburgh, Scotland. She graduated from Glasgow School of Art's Environmental Art course in 2005 and received a Post Graduate Diploma in Art Writing from Goldsmiths College, London in 2012. She was a Lux Associate Artist, 2012–2013, and Artist in Residence as part of the BBC's Artists in the Archive project, 2014. Recent exhibitions, screenings and performances include: *Why La Bamba*, CCA Derry, 2015; *The Elephants in the Room*, ICA, London, 2015; *Michael's Theme*, CCA Glasgow, 2014; *Mutatis Mutandis*, Collective, Edinburgh, 2014.

Peter Taylor is Director of Berwick Film & Media Arts Festival. Previously based in Rotterdam where he worked as a freelance curator, Peter has been a film programmer and researcher for the International Film Festival Rotterdam since 2006 and up until 2012 was also a programmer at WORM. Selected by the Mondriaan Fonds for a 2015 research based residency at AIR Berlin Alexanderplatz, other recent activities include curating programmes for the DEAF Biennale and PLASTIK, Ireland's festival for artists' moving image.

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