

Mot
forestillinger
Counter
imaginaries

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① Tobias Putrih
Display structure with five screens for Remonstrance (2023)

② Interview with Erik Løchen, extract from Filmmagasinet (1973, 4 min)

Rehana Zaman & Liverpool Black Women Filmmakers How Does an Invisible Boy Disappear (UK, 2018, 25 mins)

Group and Bea Freeman, which reflected on the causes of the uprisings.

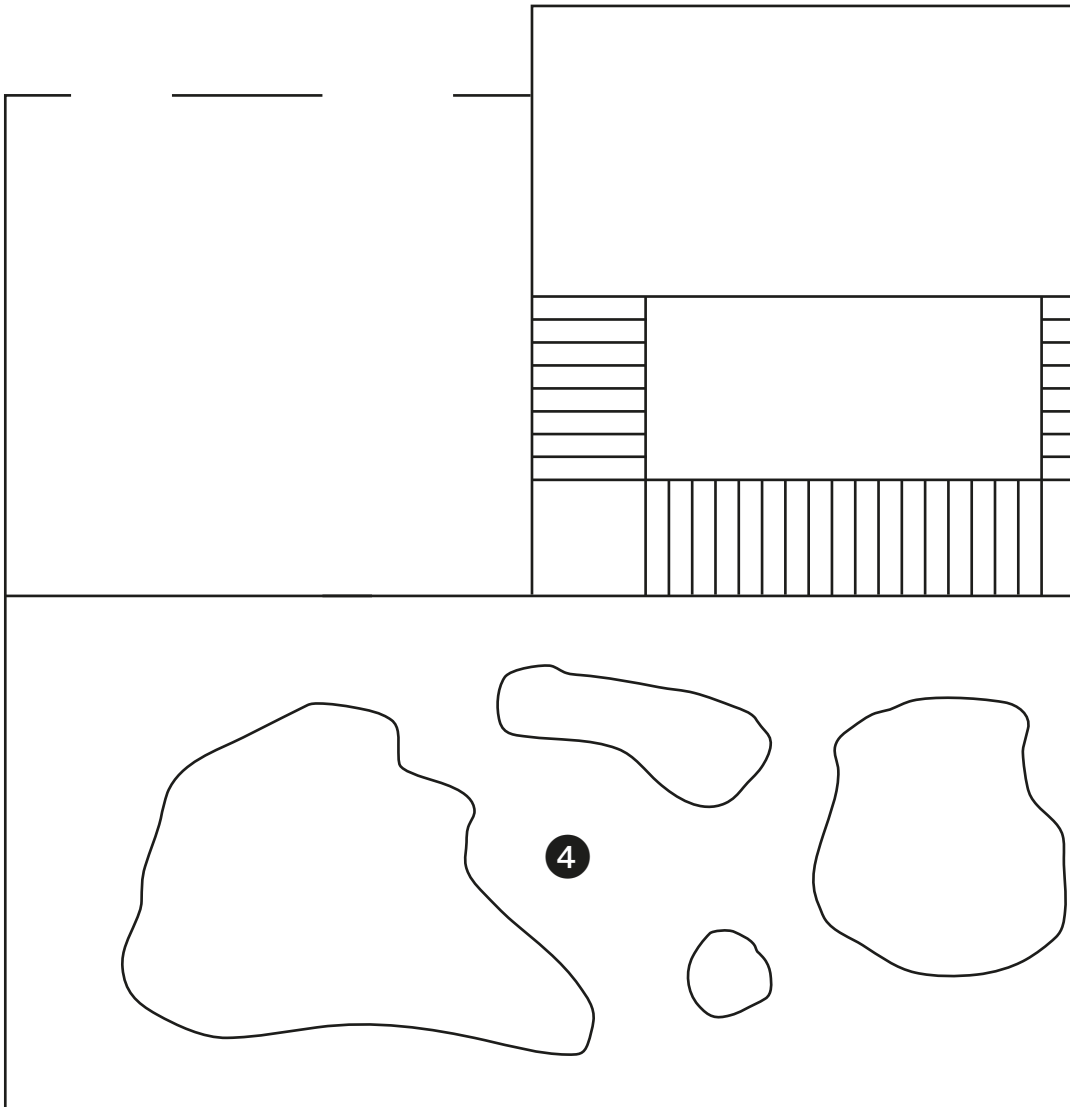
You can hear a podcast interview with Bea Freeman about that film here → www.shorturl.at/bgsZ5

The narrative of the missing boy came from one of the members of Liverpool Black Women Filmmakers, who had already started writing their own short story around the premise. It was partly inspired by the story of the death of Mzee Muhammad in police custody and the subsequent Black Lives Matter protests that took place in Liverpool in summer 2016.

How Does an Invisible Boy Disappear? emerges from a nine-month collaboration between Rehana Zaman and Liverpool Black Women Filmmakers, a new women's film collective made up of young women from British Somali and Pakistani backgrounds. The film documents the group as they work together to create a thriller focusing on a teenager's attempt to find Jamal, a boy from the neighbourhood who has mysteriously disappeared.

The film, like Løchen's, combines different levels of reality: the thriller narrative, behind-the-scenes filming, candid footage captured during the workshop and archival material related to the conflictual history of Liverpool. Moving constantly between these layers, *How Does an Invisible Boy Disappear?* questions how modes of representation and societal structures are gendered and racialised.

The archival material documents anti-racist organising in the aftermath of the 1981 'Toxteth uprisings' – a hugely important moment of civil disobedience in which the residents of a working class Liverpool district rose up against police racism, unemployment, and governmental neglect. The film includes excerpts from the TV documentary *They Haven't Done Nothing* (1985) produced by Liverpool Black Media



French melodrama with Jean Gabin (directed by Marcel Carné, 1939).

"I believed, for many years, that this was all behind me and that, even though it had shaped me, it was not something I needed to think about anymore. But then, suddenly, my long since deceased father stood before me. My dear beloved father, what the hell are you doing here? I have an awful lot to do, I can't think about you now, maybe later, but now I don't have time! But this time there was no way to avoid him. Just like when he was alive, he demanded my full attention. He insisted it had to happen now, because soon you will also die, he said, you don't think that you're the only one who is going to get out of this alive?" – L.B.

Maryam Tafakory
Irani Bag
(Iran/Singapore/UK, 2021, 8 mins)

Using excerpts of films produced between 1990 and 2018, *Irani Bag* is a split-screen video essay questioning the innocence of bags in post-revolutionary Iranian cinema.

"Collating scenes of mediated intimacy in Iranian cinema, Maryam Tafakory's *Irani Bag* is a quietly moving instruction on 'how to touch without touching'." – Essay Film Festival London

Irani Bag is part of Monographs, a series of essays on Asian cinema commissioned by the Asian Film Archive (AFA).

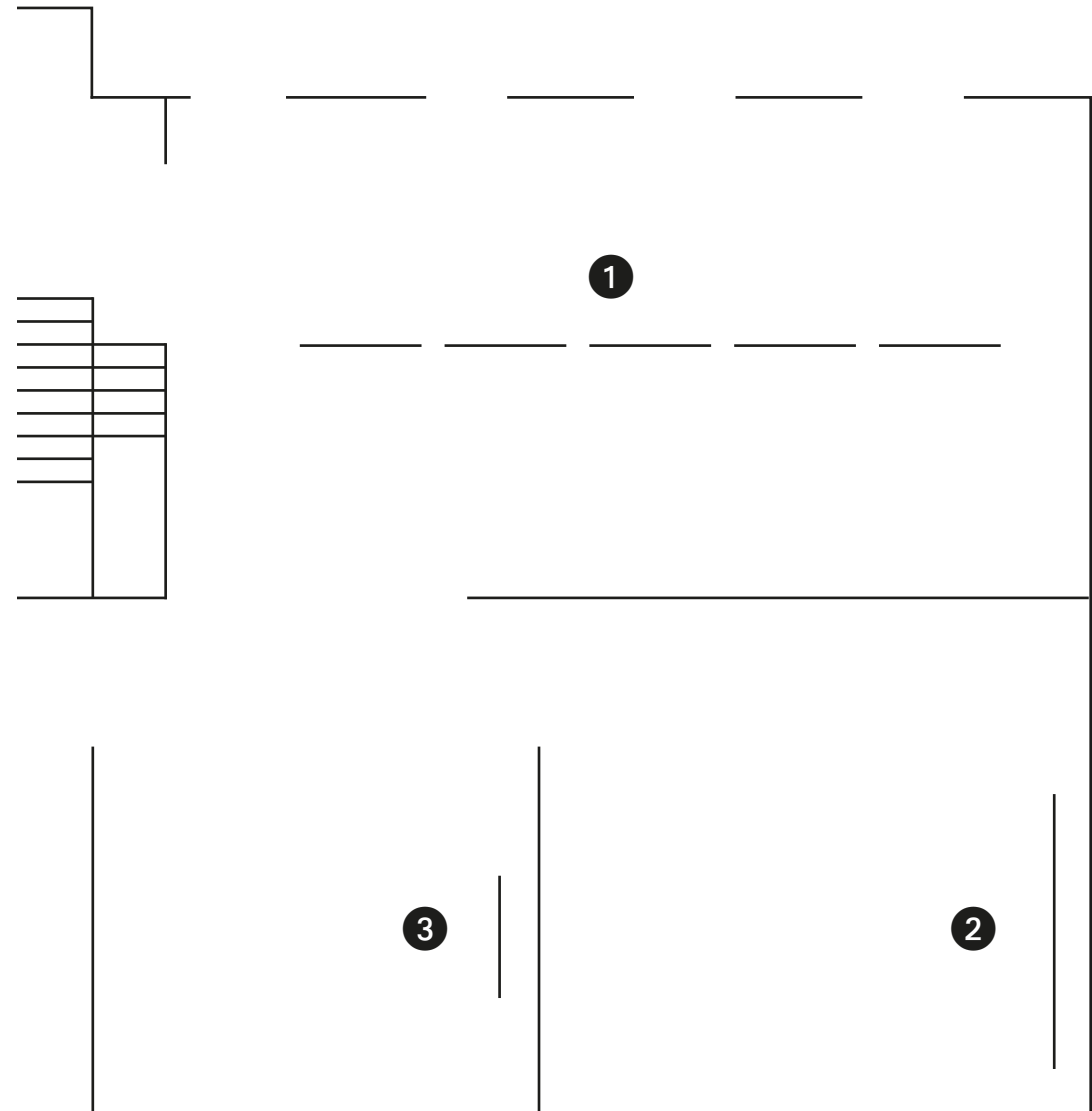
Kevin B. Lee
Transformers: The Premake
(USA, 2014, 25 mins)

Transformers: Age of Extinction, the fourth instalment of the Transformers movie franchise directed by Michael Bay, was released June 27, 2014. But for months ahead of the release, on YouTube one could already access an immense trove of production footage recorded by amateurs in locations where the film was shot, such as Utah, Texas, Detroit, Chicago, Hong Kong and mainland China. *Transformers: the Premake* turns 355 YouTube videos into a critical investigation of the global big budget film industry, amateur video making, and the political economy of images.

The Premake utilizes a 'desktop documentary' technique that acknowledges the internet's role not only as a boundless repository of information but as a primary experience of reality. It creatively depicts the process in which we explore a deep web of images and data to reach moments of discovery and decisive action. In a blockbuster cinema culture rife with insipid remakes of franchise properties, *The Premake* presents a critical counter-image in which personalized digital media asks what Hollywood is really doing in the world.

③ Poster design for the original release of Remonstrance (1973) by Per Kleiva

④ Tobias Putrih
Auditorium with moving parts for Counterimaginaries (2023) with films by Ed Atkins, Lene Berg, Kevin B. Lee, Maryam Tafakory, James Kienitz Wilkins and Rehana Zaman



① Tobias Putrih
Display structure with five screens for Remonstrance (2023)

Erik Løchen
Remonstrance (Motforestilling)
(Norway, 1972, 94 mins)

Remonstrance is a meta-film about the filming of a political thriller. We find ourselves in the middle of the Cold War: spies and intelligence services, NATO, emergency laws, the junta in Greece, terror, deportations and great power politics place the film in the middle of the political reality of 1972. But the film consistently blurs the distinction between staged and real events, reflecting in the process on how everyday political realities are inextricable from media narratives.

“In *Remonstrance*, Erik Løchen continues his filmic play between form and content. Løchen himself called the film ‘a study in plane distortion and circular time’, with a plot that is difficult to summarise. The action has three planes or levels: the first is footage from a film shoot. Scenes from the film being shot make up the second level. On the third level, we witness a love story between two of the actors. All of this is elegantly, and humorously, woven together without clear transitions. At the same time, the characters reflect on the stories being told, the essence of film, love and political issues. By challenging the classic, chronological film narrative, Erik Løchen believed that the five acts

that make up *Remonstrance* could be shown in any order, and that the film could therefore become 120 different films.” – Norwegian Film Institute

④ Tobias Putrih
Auditorium with moving parts for Counterimaginaries (2023)

Ed Atkins The Worm
(Denmark/Germany/UK, 2021, 13 mins)

“In *The Worm*, the English artist Ed Atkins presents a telephone call with his mother. She is heard but not seen, while Atkins is rendered, by way of performance-capture technology, as a digital avatar who listens attentively, mumbling agreement, sympathy, or surprise by turns, asking a question only when her narrative falters.” – Hal Foster, *Artforum*

“During a short lull in the lockdown of 2020, I sit in a hotel suite in Berlin wearing a lycra onesie studded with sensors and a slapdash pattern of dots painted onto my face in eyeliner. I don a huge head brace thing – what seems a nightmarish orthodontic apparatus lined with super-bright LEDs and a 4K GoPro camera staring straight at my face. An array of other cameras surround me – ‘witness cams’ – recording from every angle for reference. I will have to do the interview/performance in snatches of twenty-five minutes maximum: a combination of the bright lights and

the head-clamping thing means I’ve a killer fucking headache after about fifteen minutes or so. Once everything has been checked and double-checked, the recording begins: I phone my mum.” – E.A.

James N. Kienitz Wilkins
Special Features
(USA, 2014, 13 mins)

One characteristic of filmed interviews is that they are normally framed for us: we are told in advance, or by on-screen titles, who is being interviewed and why. *Special Features* makes us realise how quickly the familiar format of a sit-down interview can become strange when these reassuring informational frames are removed.

Presented like a lo-fi fragment from an unnamed video production, the film begins with a close-up of a lapel mic being attached to a man’s shirt, before the unnamed interviewee launches straight into his story: “So, um, imagine – I’m working a party in a big-ass mansion...” What follows subtly unravels our assumptions about the significance of a story told straight to camera and the roles of those both on- and off-screen.

“Many filmmakers trust in what an image can do. James N. Kienitz Wilkins looks elsewhere. His films trouble their own construction. The image isn’t the foundation; it’s an element in a game propelled by a rush of language. Through an abundance of extended monologue and

voiceover, the frame is always shifting, while the imagery becomes one more unreliable narrator. His films are slippery and provocative, maddening and fun. Their ambition makes them hard to pin down. More than a meta-critique of cinematic conventions, his work plays with form to investigate how meaning is made in the world at large.” – Mary Helena Clark, *BOMB*

Lene Berg
The Day Rises (Dagen Står Opp)
(Norway, 2022, 8 mins)

In 1975, the Norwegian film director Arnljot Berg (a close contemporary of Erik Løchen) was arrested in Paris for the murder of his second wife, the actress Evelyne Zammit. He served a brief prison sentence and, shortly after his return to Norway, took his own life. His daughter, Lene Berg was nine years old at the time.

Berg’s film *The Day Rises* is based around a diorama that the artist created of the scene of the crime, based on her own recollections. But her telling of the story is inevitably speculative, coloured by misrememberings and absent details, calling attention to its own constructedness in a spirit that is both tender and exacting. (*The Day Rises* is also the starting point for a feature film project Berg is currently developing, with the working title *The Horsemen of the Apocalypse*.)

The title of the film refers to the French phrase “le jour se lève”, which is also the title of a famous