



DAAS CINEFORUM is a project by

Steffie de Gaetano, a dutch-italian interdisciplinary researcher currently based in Brussels. Her condition of 'inbetweenness' predisposes her positioning as an outside-insider, a standpoint she utilizes for bridging the modern with the demodern. Her work is situated at the intersection of architecture, landscape, art, and anthropology, disciplines she critically unbuilds by uncovering the colonial entanglements and the ramifications of Modernity. After graduating in Architecture at the TU Eindhoven in 2016, in 2022 she graduated from two postgraduates programs: Decolonizing Architecture Advanced Studies at the Royal Institute of Art (KKH) in Stockholm, and Cultural Anthropology and Development Studies at the KU in Leuven. Currently, she is pursuing a doctoral research at Hasselt University, under the title 'Geologic Architecture and its Landscapes of Extraction'. Her works have been exhibited during Archiprix NL, the Dutch Design Week, by SEARTgroup and by SEAFoundation.

Alice Pontiggia, architect, artist and independent researcher from Valtellina, Italy. She is currently investigating the processes of constitution of cosmologies, the eco-technical-symbolic relationships between human and land, the alternatives for the future of architecture and the role of bodily memories in the definition of identity. Her work, which departs from spatial disciplines, the study of philosophical and decolonial texts and fieldwork, are presented through writing, architecture, video, psycho-physical laboratories and sound. She is part of DAAS -Decolonizing Architecture Advanced Studies-community based at the Royal Institute of Art in Stockholm. She has worked as an architect, collaboratively and independently, in Mexico and Italy, where she currently practices. She holds an M.Arch. in Architecture from Politecnico di Milano and Tongji University, and a bachelor in Environmental Architecture. She has been trained as a musician for fourteen years.

SilviaSusanna, an architect and independent researcher based in Rome, IT. Her interests are in critical spatial practices, community-driven projects, speculative design research and storytelling. Her focus is primarily on projects that are questioning or reflecting established assumptions of the built environment and its relative social, cultural and political implications. She has collaborated with architectural firms and informal collectives as architect, design researcher, assistant curator, project manager, more recently, filmmaker in Italy and abroad, often in multi-disciplinary groups. Currently she is running a research project titled "un-domesticated homes." Her work has been part of BIO50-Biennial of Design Ljubljana; Art and Architecture Venice Biennale; Milano, Eindhoven and Vienna Design Week.

1st session
THE FEMALE BODY

How many meanings in being a woman? Which feelings does a female body generate? And what does it mean to sense life through it? How many conditions, situations, struggles and fights does it imply? In this curatorship I, Alice, depart from my body and experience to try to condense how it feels to be a woman, then/now, through the work of exceptional film directors who live or have lived as female bodies.

MOON'S POOL, Gunvor Nelson, 1973, 15'23"
In this experimental film, Gunvor Nelson (Stockholm, 1931) investigates identity and body presence creating dreamy underwater images and landscapes.

BODY TRACKS, BURIAL PYRAMID, OCEAN BIRD by Ana Mendieta, 1974, 7'01" > from 6'24" to 13'25"
Ana Mendieta (L'Avana, 1948-1985) works with performances through her body, blood and the natural element emphasizing her physical and spiritual link with the Earth.

SAUTE MA VILLE (BLOW UP MY TOWN), Chantal Akerman, 1968, 12'30"
A young woman closed herself in her kitchen and turns common actions into an exacerbated escalation of drama. In her first short film, directed and played by herself, Chantal Akerman (Bruxelles, 1950-2015) works on the discomfort of women in contemporary society.

SEÑORITA EXTRAVIADA, Lourdes Portillo, 2001, 81'27"
Since the 1990s, women working in maquiladoras (duty free factories mainly located along national borders) started disappearing in Ciudad Juarez, Mexico, but no responsible has been found. Lourdes Portillo (Chihuahua, 1944) investigates this ongoing phenomenon of structured violence, that by 2012 had reached the estimated number of more than 700 murders.

SUPERDYKE, Barbara Hammer, 1975, 17'40"
A group of urban Amazons are directed by Barbara Hammer (Hollywood, 1939-2019) in this exciting short fiction. The rebellious group will protest in front of San Francisco hall, confront hypocrite mentality at Macy's and shared an intimate ritual, among other adventures.

4th session
SEEDING REVOLUTION / DE-MODERN SEEDS / REVOLUTIONARY SEEDS. WHAT DOES IT MEAN TO NOURISH?

With the aim of opening a conversation about an investigation for a practical outcome in Borgo Rizza, we want to explore the intersecting topics of agroforestry as knowledge, land and human rights, and seeding as revolutionary act. Will an auto-flourishing edible forest create a bond for Carlentini and Lentini communities with Borgo Rizza?

WHO IS AFRAID OF IDEOLOGY? Part I II III, Marwa Arsanios, 2017, 2019, 2020, 22'+30'+31'
Marwa Arsanios's films examine the structures of self-governance and knowledge production fostered by the Kurdish autonomous women's movement, and in the III part open an exchange with the reality of Tolima, Columbia. She asks: what kinds of democracies are enabled without a state, and what kind of ecology is produced under the conditions of war? What is the condition of the systemic war led by transnational firms for seed management?

WILD RELATIVES Jumana Manna, 2018, 64'
In need of leaving war-torn Syria, the International Center of Agricultural Research in the Dry Areas (ICARDA) had to resettle in Lebanon's Bekaa Valley, and send the seed back-ups to the Global Seed Vault in Svalbard, an archipelago situated between Norway and the North Pole. Jumana Manna's film wonders: What are the networks of power governing the global movement of seeds? What is the impact of ICARDA's work on the lives of farmers in places like the Bekaa Valley?

THE SECRET OF EL DORADO, David Sington, 2002, 48'
This BBC documentary tells the story of scientists and archaeologists' investigation behind the lost civilization of the myth of El Dorado. They found out what the Brazilians today calls terra preta, a highly fertile soil resulted by the addition of biological matter.

2nd session
WHERE IS HOME?

Given the existential human need for a shelter, we thought about all the cultural consequences of inhabiting a house, a neighborhood, a city, therefore we asked ourselves: where is home? Due to the vastness of the films addressing the knowledge of home, we decided to tackle the question looking through three different "lenses" addressing the precarious conditions of the modern life structure (Cathy Come Home, UK), the economic exploitative structural racism (Brick by Brick: A Civil Rights Story, USA), and the everyday life of a neighborhood where crime acts as a social shock-absorber (Selfie, Italy). We are aware that this selection is made by three male western directors and, although we had made a selection that looked outside this position, we decided to be critically relevant instead of "politically correct". However, we are not dismissing the topic "the female body", and other critical points, as they will have a space for reflection in future sessions.

CATHY COME HOME, Ken Loach, 1966, 77'
Filmed in a gritty, realistic drama documentary style, the play follows the story of a young couple, from the optimism of their early married days, through a spiral of misfortune and their descent into poverty and homelessness.

BRICK BY BRICK: A CIVIL RIGHTS STORY, Bill Kavanagh, 2007, 53'
The documentary follows three families in a contemporary American battle for equal opportunity. One city's struggle over racial discrimination and how to readress long-standing institutional housing segregation is the subject of a confrontation that challenges and changes Yonkers, New York. Drawn deeply into the conflict, the people in Brick by Brick: A Civil Rights Story show how contemporary America confronts the issues of race and opportunity. Through their city's crucible, they deal with the meaning of civil rights in a current-day context.

SELFIE, Agostino Ferrente, 2019, 78'
Selfie tells the story of a friendship in a difficult neighborhood of Naples, Italy. The story is told through the eyes of two sixteen years old boys who are the protagonists and cameramen of the film. Through them the director tries to tell the context in which a sixteen year old boy was shot by a police man. It is a story of resistance in a context where affiliation with the Camorra is the first social safety net for the unemployed.

5th session
Borgo Rizza 2022 edition

The curatorial take of this session start contextualizing the proposal describing the reality of rural Sicily during the XX century: the latifondo system, the construction of the fascist borghi - to which Borgo Rizza belong - the agricultural tradition and the drift toward industrialization. It then moves, critically, to the construction of narratives in politic, and present a possible social explanation of the rise of Fascism in Italy, as well as a satiric news report. It then shows the materialization of political words into architecture: its objectivation, the problematization of its legacy, the emotional attachment to it. The power it has to change reality.

First session of DAAS Cineforum to be held in presence. It takes place during the second edition of the Difficult Heritage Summer School (3rd-10th September 2022) in Borgo Rizza. Also, differently from the previous ones, in which the films were proposed to be seen in their totality, this session is a collection of short movies and excerpts of longer projects.

1. ITALIA. PALERMO. INIZIO DELL'APPODERAMENTO DEL LATIFONDO SICILIANO – Archivio Storico Luce, 1940, 2'09" [complete]
2. PANORAMI DI SICILIA – Archivio centrale dello stato ACS, directed by Vittorio Solido, 1955, 5'02" [excerpt]
3. PARABOLA D'ORO – Vittorio de Seta, 1955, 10'35" [complete]
4. LE CATTEDRALI NEL DESERTO – Archivio AAMOD, directed by Antonio Vergine, 1976, 2'31" [excerpt]
5. ALL'ARME SIAM FASCISTI! – commissioned by PCI (Italian Communist Party), directed by Cecilia Mangini, Lino del Fra, Lino Micciché, 1962, 2'37" [excerpt]
6. TIME AND FORTUNE VIETNAM NEWSREEL - Jonas Mekas, 1969, 4'04" [complete]
7. SUNDIAL – William Raban, 1992, 1'20" [complete]
8. BUILT TO LAST BEIJING – Haruna Honcoop, 2019, 5'23" [excerpt]
9. SICILY 2021. DIFFICULT HERITAGE – Alice Pontiggia, 2022, 8'52" [complete]
10. ENTRE TEMPS – Ana Vaz, 2013, 11'11" [complete]
11. WHO IS AFRAID OF IDEOLOGY? Part II - Marwa Arsanios, 2019, 11'46" [excerpt]

3rd session
UN-LEARNING (ARCHITECTURES)

2020 for me particularly (Steffie), has been the year in which I embarked the arduous task of beginning to unlearn, unbuild and dismantle preconceptions and knowledge deeply rooted in my thinking. I believe a journey many of us of DAAS share is the necessity of 'learning to unlearn—to forget what we have been taught, to break free from the thinking programs imposed on us by education, culture, and social environment' (Mignolo). In this segment we propose to focus on unlearning by beginning with our human relationship to Nature. This is a selection of movies focusing on the art of embracing multiple non-human perspectives and representing a wide arrange of voices without some superimposing on others.

TUSALAVA, Len Lye, 1929, 10'
Tusalava (tusa lava, in Samoan meaning 'things go in full circle') is an experimental animated 35mm film sketching the origins and evolution of organic life: life emerges, evolves and fights for supremacy. Len Lye's inspiration is drawn from Aboriginal art (New Zealand, Samoa, Australia), but seeks, through a meticulous study and imitation of form, to find the archetype of primitive imaging, generating a new modern primitivism.

PRINCESS MONONOKE, Hayao Miyazaki, Studio Ghibli, 1997, 133'
Set in medieval Japan, at the dawn of the Iron Age, this beautiful animation by Hayao Miyazaki narrates the struggle of defining the changing relationships between humans, spirits, nature and industrialization. More than just an environmental fable, 'Princess Mononoke', defies the simplistic moral narration of good and evil, as both nature, forest gods and oppressed minority heroes juggle the multiplicity of motifs in an all-encompassing philosophical battle.

LEVIATHAN, Lucien Castaing-Taylor and Véréna Paravel, Sensory Ethnography Lab, 2012, 87'

This experimental ethnographic film which takes place on, around, above and under a commercial fishing boat is defined by Eduardo Kohn an anthropological example of 'ontological poetics'. The narration is not circumscribed by human worlds, indeed the single human storyline is completely dissolved by the disruption of the multitude of beyond-human marine perspectives.

6th session
ECOSEXUALITY

What is the role of pleasure in environmental activism? If we frame earth as a lover, wouldn't extractivism be a rape? Is the admiration of body/matter/environment beauty not a form of pleasure activism? This session is dedicated to Sexecology / Ecosexuality, a radical form of environmental activism based on nature fetishism and the idea of the Earth as a sexual partner. The term was established by Elizabeth Stephens and Annie Sprinkle, who describe themselves as two ecosexual artists-in-love. Sexecology is where Art meets Theory meets Practice meets Activism. This session will accompany you to discover the interconnection between pleasure and ecological systems, pleasure activism as new forms of knowledge, and how to rely on sex positivism rather than words or functionality. "Ecosexual practices attempt, as Félix Guattari foresaw, to provoke a revolution of "the molecular dominion of the sensible, intelligence and desire."" Paul B. Preciado, Excerpted from the documenta 14: Daybook

WATER MAKES US WET: AN ECOSexual ADVENTURE, Anne Sprinkle and Elizabeth Stephens, 79'54"
With a poetic blend of curiosity, humor, sensuality and concern, this film chronicles the pleasures and politics of H2O from an ecosexual perspective.

ZIGGY AND THE STARFISH, Anne Duk Hee Jordan, 2016 - 2018, 16'28"
Ziggy and the Starfish looks at sexuality from the perspective of marine life while looking at ways that we consume or sustain our environment.

PETRO - PORN, Colectivo Cenex, 2019, 04'27"
Libidiously dark metaphor between extraction and penetration.

CU - PORN, Colectivo Cenex, 2020, 10'41"
How copper extraction affects Chilean sexual behavior through documentary images and speculative narrative.

MACROCARICIAS, Begoña Egurbide, 2007, 04'30"
Dirty phone calls listened among urban veins and interferences. How sexy is Tokyo congestion?

ALGUNAS BOBINAS EN CURSO #1: RETRATO DE A, Florencia Aliberti, 2021, 01'55"
Isn't the pleasure of looking at flowers and your loved one sexier than porn? Isn't it a form of activism?

This project has been possible with the participation of

Tatiana Letier Pinto, Roberta Kanan Burchardt, Alessandro Petti, Marie-Louise Richards, Mikaela Karlsson, Linnea Fröjd, Sara Davin Omar, Herman Hjorth Berge, Stefan Fuchs, Kibandu Pello-Esso, Ann Mirjam Vaikla, Rana Kadry Mohamed Osman, the participants of the Difficult Heritage Summer School 2022, Kungl. Konsthögskolan, the Municipality and the inhabitants of Lentini and Carlentini.

The experience of DAAS Cineforum originated from a previous conversation around the construction of a safe space for the collectivity of the International Students in the context of our first year at the Royal Institute of Art. Here you can find out its genealogy at <https://www.daas.academy/research/stockholminternational-student-house/> Find the current research on daas.academy platform as site: CINEFORUM and concept: vision > di-vision > en-vision

Find the complete and up-to-date program of DAAS Cineforum at <https://pad.riseup.net/p/6dSaLPoxh3gykDqQllej-keep>



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The SITE of our project is CINEFORUM

Conceived out of the wish of maintain, extend and nourish the collective social space and time shared during the postgraduate course, Decolonizing Architecture Advanced Studies, we - Alice Pontiggia, Silvia Susanna and Steffie de Gaetano - established the DAAS Cineforum in autumn 2020. Over the years, it has become a research tool and a collective mutual learning practice that has slowly grown through the commitment of the extended DAAS community and beyond.

DAAS Cineforum is a (mainly) digital place for collective practice, and an experimental research tool for investigating the knowledge that can stem from the vision of film materials followed by a collective conversation. Each session is built around one specific topic, be this from our existing research interests or one which has emerged in conversation. So far, themes tackled have included: the possibilities of inhabiting a female-manifesting-body; the question of what is home; (un)learning as a way of understanding architecture; agricultural practices as revolutionary tools; the construction and dismantling of power narratives through propaganda, fictions and buildings; and pleasure as eco-sexual activism. Thus far, DAAS Cineforum has organised six sessions, one of which was held in real life during the 2022 Difficult Heritage Summer School at Borgo Rizza in Sicily. Typically, for each session, invited guests receive the programmed film via email and may watch it in their preferred space-time before the scheduled online collective moment, i.e. the gathering in the forum. The forum is therefore an online space for reflection, conversation and the sharing of thoughts raised by the viewing of the video material.

The Cineforum's curatorial approach aims to explore one specific topic in each session, tackling also related issues through the confrontation of ever contrasting styles, narratives, registers, languages, epoques and geographies. The Cineforum performs as a collective research tool: a shared practice which discloses unperceived questions and opportunities; reflects on different linguistic codes; and confronts very different points of view. The aim is to delve into a theme and embrace the multifaceted possibilities that each selected film can open up in envisioning decolonial and demodern futures. The Cineforum also gives us the opportunity to practice the hosting of a safe space that revolves around the pluriversity of encounters between members of our community.

The CONCEPT of our project is VISION > DIS-VISION > EN-VISION

Keywords: edit, care, research, lens, focus, projection, growing together, shapeshifting, vision

Aware of the perception of sight as a dominant sense over the other senses in the construction of knowledge, especially in Modern-Western societies, we place our reflections within the limits of knowledge production that audiovisual material vision allows.

The English term *vision* comes from the Latin noun *visio*, derivation of *visus*, past participle of the verb *videre*, which means "to see". The ancient Greek οἶδα (oída) and the Sanskrit वेत्ति (vétiti), among other verbs, came from the same Proto-Indo-European root *weid-* (that expresses the act of seeing) as the Latin *videre*, but in turn means "to know". This is because the Proto-Indo-European verb *wóyde*, from which all of the three verbs derive, evolved into "to have seen", a verb form conjugated to the present perfect and therefore expressing the knowledge production consequent to a past action of seeing. Therefore, in essence: I know because I saw.

Yet, what does each of us see? Has everyone seen the same thing? Far vision, near vision, giving or taking in vision, direct vision, indirect vision, clear vision, murky vision... While we might have shared the same lens, our visions might differ, might be divided. Stemming from the verb *divide*, *division* seems to derive from the Latin union between the prefix *dis-*, which afterwards became *dis-* and the root *vid-*, the same root found in *videre*. Although the prefix *dis-* is often interpreted as a negation, it could rather be re-understood as suggesting a separation: *dis-vision* as diverse visions. It is exactly in these dis-visions that we establish our mutual learning and research moment. By confronting dissected visions we are pushed to embrace a plurality of interpretations on the same theme. Besides, in conversation with each other we can en-vision and conceive new imaginaries as well as create new meanings.

Triggering our ability to imagine, *envisioning* means to conceive a thought in one's mind. Through the vision of a film, passing through the sense of sight, the images move from the sensorial to the abstract realm, where they are processed, comprehended and provoke conceptualizations of what is seen. The possibility to imagine something which is not yet in existence and share these disparate thoughts in a conversation which collectively resignifies the themes we address, is precisely the space we strive to create: a space where the decolonial and demodern can be envisioned from a collection of divided visions.

If the first meaning of the noun *vision* refers to "the faculty or state of being able to see", a second one could be understood as assuming a specific "view" or "perspective", allowing us to explore different positionalities by entering the stories proposed by the moving images. A third meaning, then, could speak about "the ability to think about or plan the future with imagination or wisdom", opening up to the creation of new images through collective confrontation. By combining these meanings, we propose that: vision is a perceptive process of luminous stimuli elaborated by the optical apparatus which allows for knowledge from the external world. Through this vision we, as seeing-humans, can evaluate reality and then formulate new concepts and ideas.

Through the care we put in the research, selection and editing of the film material, we suggested different lenses through which we have put in focus a topic from different points of view. Eventually, every projection has put us in collision with a form of vision: contemplation of natural and supernatural events; conspiracy through myth; narration of stories; documentation of facts; advocacy of prophecies; bouncing of nonsense; launching provocations; desired fantasies; abandoned hallucinations; absurd assumptions; campaigns for a right. Through each film we entered possible interpretations of reality, and through collective discussion we grew together, formed new thoughts and reflections, conceived new concepts, began to en-vision and propose new options.

It has been enriching to start this project from our individual visions, and then move to a shared preparation of the program. For us, Cineforum has not only been an exercise of singular-to-collective curatorship, rather an act of collectively focusing on alternative visions through the work of braiding together session by session.

