

# Motions Film Program

SCREENINGS START AT 6:00 PM THU-SUN

Thursday	Friday	Saturday	Sunday
<b>Program A</b> Beatriz Santiago Muñoz Edgardo Aragón Daryl Celeste Meador <b>NOV 29</b>	<b>Program B</b> Harun Farocki Forensic Oceanography Yoshua Okón Lawrence Abu Hamdan <b>NOV 30</b>	<b>Program C</b> No More Deaths Ewa Einhorn and Jeuno JE Kim Ursula Biemann <b>DEC 1</b>	<b>Program D</b> Kader Attia <b>DEC 2</b>
<b>Program D</b> Kader Attia <b>DEC 6</b>	<b>Program A</b> Beatriz Santiago Muñoz Edgardo Aragón Daryl Celeste Meador <b>DEC 7</b>	<b>Program B</b> Harun Farocki Forensic Oceanography Yoshua Okón Lawrence Abu Hamdan <b>DEC 8</b>	<b>Program C</b> No More Deaths Ewa Einhorn and Jeuno JE Kim Ursula Biemann <b>DEC 9</b>
<b>Program C</b> No More Deaths Ewa Einhorn and Jeuno JE Kim Ursula Biemann <b>DEC 13</b>	<b>Program D</b> Kader Attia <b>DEC 14</b>	<b>Program A</b> Beatriz Santiago Muñoz Edgardo Aragón Daryl Celeste Meador <b>DEC 15</b>	<b>Program B</b> Harun Farocki Forensic Oceanography Yoshua Okón Lawrence Abu Hamdan <b>DEC 16</b>

## PROGRAM INFORMATION

### Program A:

**Beatriz Santiago Muñoz, La Cabeza Mató a Todos, 2014, 8 min** —

La Cabeza Mató a Todos or “The Head that Killed Everyone”, is a mixing of indigenous mythologies with present-day characters, geographies, and culture in Puerto Rico.

**Edgardo Aragón, Efectos de Familia, 2007-2009, 28 min** — The film shows events derived from Edgardo Aragón’s family’s history. The work is about a collective social condition of survival and endurance inextricable from the broader context of contemporary Mexico.

**Daryl Celeste Meador, Heroica Matamoros: A Border City in Three Landscapes, 2018, 15 min** — The film explores the geography of the Mexican border city Matamoros, Tamaulipas from three perspectives: a car, a bicycle, and a Bolex film camera. Each perspective, shown through a separate format of film, highlights differences in haptics, embodiment and perception.

### Program B:

**Harun Farocki, Respite, 2007, 39 min** — Respite consists of silent black-and-white films shot at Westerbork, a Dutch ‘transit camp’. In 1944, the camp commander commissioned a film, shot by the photographer Rudolf Breslauer. By exhuming the scattered fragments and traces of the phantom film, Harun Farocki chose to place sequences that populate the collective memory and imagination.

**Forensic Oceanography (Charles Heller and Lorenzo Pezzani), Death by Rescue, 2016, 14 min** — The work seeks to analyze and contest a particular mode of border violence, all the while drawing a political anatomy of the fluctuating patterns of border control and (non-) assistance at sea, and their dramatic consequences for the lives of migrants.

**Yoshua Okón, Oracle, 2015, 12 min** — In 2014, Oracle, Arizona, was the arena for the largest-yet protest against the entrance of unaccompanied children from Central America into the U.S. The leaders who orchestrated the protest, all

members of a militia called the Arizona Border Protector agreed to create staged scenes based on their extreme nationalist ideology as well as to create a live reenactment of the protest.

**Lawrence Abu Hamdan, Language Gulf in the Shouting Valley, 2013, 15 min** — Language Gulf in the Shouting Valley is about the politics of language and the conditions of voice faced by the Druze community living between Palestine/Israel and Syria.

### Program C:

**No More Deaths, Deadly Apprehension Methods, 2016, 5 min** — Part 1 of a three-report series, Disappeared: How the US Border Enforcement Agencies Are Fueling a Missing Persons Crisis.

**Ewa Einhorn and Jeuno JE Kim, Whaled Women, 2013, 8 min** — SchlopSchlop (SS) and KK are two annoying women who work at the Office of Development in Krabstadt, a small town located in an undefined Arctic region where the Nordic countries have sent their unwanted. One day a group of Whaled Women are stranded on Krabstadt’s shores and it’s up to KK and SS to deal with the situation.

**Ursula Biemann, Sahara Chronicle, 2007, 51 min** — Transit migration through the Sahara is a large-scale collective experience that is best understood, perhaps, in its systemic dimension. The long-term video research Sahara Chronicle (2006-2009) works with a notion of geography both as social practice and organizing system.

### Program D:

**Kader Attia, Reason’s Oxymorons (selection), 2015, 95 min** — In its mix of rational explanations and irrational representations of what the West calls psychiatry, the work is particularly concerned with the question of the unrepairable, inherent in the idea of “repair”, and it calls into question the ambivalence of the psyche of modern Western societies towards traditional Non-Western societies.