AMOQA / ARTIKİŞLER COLLECTIVE / ARTYCOK / ALZBETA BACIKOVA
ZBYNEK BALADRAN / BALKAN CAN KINO / EGE BERENSEL / CHAI KHANA
COLECTIVO VLOP CINEMAV / ETHNOFEST / DAVID FEDELE / NAYRA SANZ FUENTES
FRADIQUE / GERAÇÃO 80 / VIT HAVRANEK / OKTAY İNCE / KATERINA MARKOULAKI
PAULA PIN – MARIA MITSOPoulos (TRANSNOISE) AND WENDY ANN / MANSILLA
MERRI MKRCHYAN / YURI MURAOKA / PUGNANT FILM SERIES / ROJAVA FILM
COLLECTIVE / LA SOCIÉTÉ SPECTRALE / JONIDA GASHI, PLEURAD XHAFA AND
ARMANDO LULAJ / GURAM SAQVARELIDZE / EIRINI TAMPAsouli / M. WOODS
The Temporary Academy of Arts (Yota Ioannidou, Elpida Karaba, Vangelis Vlahos, Despina Zefkili) presents Waste/d Film, a two day event, showing 19 films proposed by different initiatives, located in diverse geographies, revealing multiple aspects of ideas on the research of Waste/d. PAT has invited selected institutions and collectives, colleagues, theorists and artists with a special interest in film and archives, in order to create a ‘waste/d’ film rhizome.

Waste/d Film inaugurates the collaboration of PAT and State of Concept Athens which will culminate in 2022 when PAT will take over the artistic directorship of State of Concept for a year to develop Waste/d through exhibitions and public programs.

Waste/d is an ongoing research and education project which explores new aspects of waste/d subjects and matter (from precarious art workers bodies and new ‘wasted’ subjects produced by the pandemic to the abject and the –socially, sexually, politically– overlooked during ‘conditions of exception’ that are usually related to “sophisticated” methods of ‘cleaning’ (from toxic politics to state violence enacted through the form of “clearing out”). Four different live events and a publication have been produced so far. With this event PAT presents its research to audiences, inviting them to be in dialogue, exchange and coalition, and to form a web of kins through which to think of waste/d matters differently.

The films that are collected, re-consider concepts such as dystopia, affirmation, militancy, lyricism, affect, agonism, and are curated by PAT in collaboration with the invited institutions, as a way to disseminate knowledge on the basis of a pedagogy of sharing.

Waste/d Film is part of PAT’s research methodology, creating spaces of exchange, based on what Elena Loizidi, Reader in Law and Political Theory at the School of Law, Birkbeck College, has described as mutual aid (on the occasion of Waste/d Live “No event for Thursday, Nov 7, 2019”). The institutions, collective initiatives, artists and theorists invited by PAT to share their own reading of Waste/d, the idea being not to form a universal, generic cartography of Waste/d but rather to highlight experiences from specific geographical and theoretical areas.

Special thanks: Yannis Kantea Papadopoulos, Smooth Ugochukwu C. Nzewi, Tatia Skhirtladze, Vassiliea Stylianidou aka Franck-Lee Alli-Tis.
**Entry 8, Paula Pin – Maria Mitsopoulou (Transnoise) and Wendy Ann Mansilla, 10:09 min, 2011, Barcelona**

**Proposed by Amoqa**

“Entry 8” is part of the Filtered Intimacy performance. For the piece they were used improvised sensors, hacked electronic circuits and useless material from the city environment that became one with the performers’ bodies. These are named exoesculturas and through the interactions in the physical space produce sounds. At the same time, another visual composition activates sounds and collects new data from a range of social network sites every few minutes looking for images through the tags #spider woman, posthumanitymodes, bio and moral modifications, interact, love zones, illegal mutated ethnographies. “Entry 8” records part of this ritual.

Transnoise (Maria F Dolores & Paola Pin) is a performance, sound and ephemeral sculpture laboratory where the human body, in conversation with urban environments, expands like liquid architecture. The body is transformed into an exo-sculpture, while recycled elements of the inhabited city are converted into skin. The abject electronic, an urban poetry where bodies and technologies travel freely through space: a sci-fi landscape of cables, ethical questions, love and weird experiments.

Wendy Ann Mansilla works in the interdisciplinary field of digital media, art, and experimental science. Her research interests and artistic productions explore the psychology of visual illusion, synthetic reality, social media, and the aesthetics of failure. MSc. in Digital Media at the International School of New Media, University of Lubeck, Germany. Ph.D in Electronics and Telecommunications at the Norwegian University of Science and Technology (NTNU).

Paola Pin is a researcher and artist-activist who has a strong inclination towards research and experimentation processes with collective and free technologies. Interactive kinetic sculptures, immersible environments, audiovisual installations, performance and direct action are the art disciplines that she has used in her search for developing new channels to communicate desires and sensations, using the physical body as the bridge which connects nature and technology.

**Sub Terrae, Nayra Sanz Fuentes, 07:00 min, 2017, Spain**

**Proposed by Zbyněk Baladrán, Display**

Shadows are not always under the earth… “Sub Terrae” is a short film that is entirely indebted to my father. He was the one who first found this truly unique place and was so impressed that he wanted to show it to me, as a filmmaker, so that I could do something with it. And when I went there for the first time I too was equally impressed; it was a place you could only get to if you were brought by local people, because it was so out of the way and fragile. Despite all the different kinds of things that happened, I
wanted to focus on the representation of the earthly infernos created by man. Having been born and raised in a Catholic society, I was always obsessed by the idea of heaven and hell, and how they have been conveyed in art throughout history and where these imaginaries of passions, pleasures and horror came from. But, as an agnostic, I was not interested in hell or heaven understood as supernatural otherworldly places, with their moralistic connotations associated with fear, guilt and sin, but rather in the worlds we build ourselves, our closest surrounding environments, in order to be able to think about how we engage with the present reality. (N.S.F.)

Nayra Sanz Fuentes (1979, Las Palmas de Gran Canaria, Spain). She has a degree in Hispanic Philology. She did part of her doctoral thesis in Berlin. She studied a Master of Film Direction in NY. She has directed five short films before finally works on her first feature film; “As Old as the World”.

Zbyněk Baladrán (1973, Prague, Czechoslovakia) is an author, visual artist, curator and exhibition architect. In his works he is investigating territories that are occupied by that part of civilization, which we call Western. Using methodology similar to those used by the ethnographer, the anthropologist and the sociologist, this post-humanist “archaeologist” is digging up the remnants of the not-so-distant past, looking particularly at societal systems in relation to the heritage of the political left. In 2001 he co-founded Display – Association for Research and Collective Practice, where he is working like curator and organizer.

_Dailies from the USA_, M. Woods, 03:15 min, 2018, USA
*Proposed by Balkan Can Kino*
This is a document of an afternoon recorded in Skid Row. An experiential film of hell. Disclaimer: This film is shot with the permission and blessings of the inhabitants of these shelters. It is not possible or safe to record in certain parts of Skid Row, and when shooting film or demonstrating in this area realize that you are entering someone’s home. This film does not show even 1% of the full homelessness crisis in Los Angeles, and this does not come close to representing the worst areas of Skid Row.

_Comrade Mario we don’t Exist_, Colectivo VlopCinema, 19:42 min, 2018, Chile
*Proposed by Balkan Can Kino*
Mario’s shouting is an honest motto of barks of impotence, informed simplicity. From his own voice, this is a manifest of discontent who rebukes a triumphant system and its despicable entourage. This man is invisible, without semblance, laden with periods of inequality and discontent. Using the found footage technique this short was made from files that belong to the Chilean audiovisual heritage. A visual contrast between a similar past and a present of the injustices that Chile faces today.
**The Nobodies, Colectivo VlopCinema, 01:23 min, 2016, Chile**
Proposed by Balkan Can Kino
Inspired by the micro story of writer Eduardo Galeano; “Los Nadies” and using the stop motion technique this short film tackles social marginalization focusing on a gender problem. Presents the woman as the protagonist of an ignored context, which violently stealthily and transforms them into “The Nobodies” for the oblivion of society.

**Pale flowers of Spring, Katerina Markoulaki, 04:00 min, 2020, Greece**
Proposed by: Balkan Can Kino
A visual diary of the lockdown due to covid-19 pandemic. A letter to my friends, following the events, after the murder of queer political activist and drag queen Zak Kostopoulos/Zackie Oh! In collaboration with the ballroom house of Kareola, in Athens. Music by Dimitris Kontoulis. A small reminder that we are united even though we are apart.

Balkan Can Kino is a collectively run project promoting cinema, founded by film professionals in 2017 in Athens, Greece. The project consists of: a year-long film festival, screening movies by open call or invitation in different venues in Athens and around Greece, a film symposium, organised on an annual basis, a lab, offering film education in the form of workshops, discussions and lectures for adults and kids. Access to all of BCK educational activities is at low cost and all screenings are completely free of charge. Balkan Can Kino presents a curation of four short films from the U.S.A., Chile and Greece – four recent creative/experimental documentaries tackling with marginalized lives within western societies, lives which are forcibly “waste/d”. Contemporary social and political failures, such as homelessness, authoritarianism, the position of women, the repression of the poor and (institutional) racism with its criminal manifestations, but also the forced isolation during the pandemic crisis are some of the issues at display. The creators make use of the documentary form, the video diary or the reuse and collage of archival material, offering distinct creative views as well as a common collective and actively engaged worldview.

M. Woods is a mixed-media artist working in experimental narrative film, video art, photography, collage, sound design, and performance. His work chronicles the spread of the Numb Spiral, the results of a digital sickness that manifests itself in the codification and symbolic negation of being. The Numb Spiral is the point at which consciousness negates being, and a cruel illusion maintains control of the flailing senses. What begins as apathy, surreptitiously devolves into solipsism and nihilism, until the infected succumbs to the perception of total illusion.

VlopCinema is a grassroots collective dedicated to the work of diverse artistic languages, with a focus on the audiovisual creation in an instinctive, free and accessible way, rooted in hunger and poverty of the image and
using mainly the experimental video and the documentary, in order to provide an identity of resistance and freedom within Latin American Cinema.

Katerina Markoulaki is a photographer and a filmmaker. Working on a cross-discipline area, her projects are inspired both by ethnographic and artistic methodologies and research. Through autoethnography forms and narration, her work focuses on the meaning of commemorative, and collective and personal memory. Working with lens based means her projects attempt to function as a diary, to leave a comment on the contradictions of collective and intimate life, youth, club and rave subcultures.

**Procurement of the Destroyed, Oktay İnce, 65:00 min, 2016, Turkey**

Proposed by Ege Berensel

Portrait of Colonel Sabit, living alone in an abandoned house in Ankara. He has to move out when they come to demolish the building.

Oktay İnce (1960, Mut, Mersin Province, Turkey) studied psychology from 1992 to 1995 at Middle East Technical University. In 2000, with video colleagues, he established the video-act collective “karahaber” (blacknews). In 2003, he joined Timescapes, a collective editing project established by the video artist Angela Melitopoulos. İnce has joined several international video workshops in Barcelona, Belgrade and Sofia presenting his video “Behind the Mountain”. Currently, İnce is working with Armenian and Turkish visual artists in the “Dialogue in Motion” project. He is a member of the video activist collective SEYRİ SOKAK

**From Hakkari to Ankara, Artıķişler Collective, 69:00 min, 2012, Turkey**

Proposed by Ege Berensel

“The Fire and the Wedding” videos are essentially the visual record of the struggle of Kurdish villagers from Kotranis in Hakkari to maintain their livelihood and identity after they were displaced and forced to migrate by the state in 1994, settling in the suburban area Türközü in Ankara and earning their living by collecting waste paper at the city center. Over the last decade, as different, darker facets of recycling; for instance that forced migration, discrimination against the Kurdish people is concealed behind the waste we litter on the street without so much as a second glance, became acknowledged, various videos and texts on this issue have been produced. Yet additionally, in the same period, there were also some people from Kotranis who recorded their own experiences and expressed their testimonies via video themselves.

Artıķişler Collective [leftoverworks] is a video collective trying to create collective production and distribution spaces in the fields of contemporary visual culture and arts. Follows the principles of collective working, exhibition and screening strategies in collaboration with other groups that have similar orientations on the
breaking point issues of Turkey’s near social history such as; urban transformation, gentrification, forced migration, refugees, labor in urban space, archiving and collective social memory.

Ege Berensel (1968, Muğla, Turkey) is a media artist and visual researcher based in Ankara. Lectured Aesthetics and Critics in METU in 2013 with Jale Erzen. Member of Timescapes group with Angela Melitopoulos’ and Maurizio Lazzarato; founder of the Anarhive Archive collective.

**Andro Dadiani: Living Behind a Name, Guram Saqvarelidze, 07:40 min, 2018, Georgia**

Proposed by Chai Khana

Sexual minorities in Georgia often carry memories of prejudice, bullying and assault by strangers and colleagues, family and friends. These memories create a fear that prompts many LGBT Georgians to hide their true identities, including even from each other. Gay poet and performance artist Andro Dadiani, twenty-five, is one of those Georgians. He uses a pseudonym, masks and costumes to conceal his real identity. This short documentary by Guram Saqvarelidze presents Dadiani’s memories of homophobia and how they have influenced his life and work.

Guram Saqvarelidze is a communication expert with a Bachelor of Arts degree with a major in communication and a minor in Studio Art from Denison University and a Master in International Communication degree from Vilnius University. As a researcher, he has been studying mass media, cultural, social, political, and international communication from various perspectives.

**Finding a Friend Among your Country’s “Enemy”, Merri Mkrtchyan, 32:23 min, 2020, Armenia**

Proposed by Chai Khana

As skirmishes and battles fester on the Armenian-Azerbaijani border, the author of the film lives and creates with her Azerbaijani friend Aysel. Their friendship is unique because they are citizens of enemy countries. This film represents their daily lives and national problems, which they have to face everyday in their personal lives. The attitude of their own societies is ambiguous. Nobody knows yet that a war will break out in September. Even though they are citizens of bordering countries, they have to travel safe, third countries to meet. They maintain hope – to visit each other’s homelands and never worry about being labeled the “enemy” – despite the situation on the border. The film was prepared in August of 2020. A month later, the Armenian-Azerbaijanian war took away their friends. Despite the fierce emotions stirred by the fighting, they continued to stay true to their values and friendship.
Merri Mkrtchian (1995, Armenia) has studied film directing at Yerevan State Institute of Theatre and Cinematography. Her films has been screened in different countries and galleries. In 2019 she has published her first book QARASTAN. Currently she works at PANIKA production as an independent filmmaker.

Chai Khana is a multi award-winning regional media platform covering stories about women, rural communities, minorities, and conflict-affected groups in the South Caucasus. Lead by women, Chai Khana aims to give a voice to the under-represented across the region through dynamic human-focused storytelling, while providing mentorship to young journalists.

**Live, Sunday, May 17, 2020, 4:31am, Armando Lulaj, 09:45 min, 2021, Albania**

Proposed by La Société Spectrale

“On Sunday May 17th, 2020, around 4am, while the country was in lockdown due to Covid-19 pandemic measures, a large number of armed police erupted into the building of the National Theater of Albania. Inside the building were a small number of activists and artists, who had been occupying the theater for two years in a row with the intention of protecting it from demolition. The government’s plan to demolish the National Theater was executed in several stages, and through a series of illegal and unconstitutional acts that bore clear signs of state corruption. The video I chose is the last video to have been recorded inside the National Theatre. It is the result of a Facebook Live made by an activist just before the collapse. Consequently, the video you see may be submitted as evidence in a court of law. Today this has to be the power of art in Albania.”

—Armando Lulaj

**Huntingames, La Société Spectrale, 2019, Albania**

Proposed by La Société Spectrale

“Huntingames” is an on-going series of video works that document the wave of protests that have swept up Albania, and especially Tirana, over the past eighteen months in a unique way. La Société Spectrale has attempted to identify in these sites where antagonism appears more pronounced than in other aspects of public life, the existence of an energy that in a future as yet unforeseeable might become the spark necessary to precipitate a radical overcoming of the status quo. During the filming of “Huntingames”, La Société Spectrale have used a stealth camera, the kind used to hunt wild animals, but also study them, especially endangered species. As a rule, the stealth camera is static and it records at intervals, becoming activated by the slightest movement within a predetermined radius, but always in search of a specific and elusive subject (image). La Société Spectrale used their stealth camera as a handheld camera, in exceptionally dynamic situations with incessant movement, pointing it at seemingly unimportant
details, thus testing the limits of the apparatus itself, but still in search of something that is essentially invisible even though its presence is undeniable.

La Société Spectrale is an open collective founded in 2017. It emerged organically out of DebatikCenter of Contemporary Art’s exploration of the issue of collectives and communities in the context of Albanian contemporary art scene, which has historically been fragmented and has run into significant difficulties in terms of the formation of sustainable collectives and communities. On the one hand, La Société Spectrale seeks to raise the issue of these missing collectives and communities as an open question, while on the other hand it attempts to answer it, by bringing together artists, activists, academics, critics, historians etc., in the context of a specific research-based project. La Société Spectrale has three permanent members: Jonida Gashi, Pleurad Xhafa and Armando Lulaj.

Jonida Gashi is a research fellow at the Institute of Cultural Anthropology and the Study of Art (Academy of Albanian Studies) in Tirana, Albania, where she is conducting a three-year research project on the newsreels and documentary films of the Albanian communist show trials.

Pleurad Xhafa (1984, Lushnjë, Albania). Following the completion of his studies at the Academy of Fine Arts in Bologna (Accademia di Belle Arti di Bologna), in 2012 Xhafa returned to Albania where he continued to develop projects that examine the effects produced by neoliberal political experiments. His research and critical work is the product of a post-conceptual practice rooted in documentation that is subsequently given visual and political representation in relation to the culture of our time.

Armando Lulaj (1980, Tirana, Albania) is a writer of plays, texts on risk territories, filmmaker, and producer of conflict images. He has no desire to submit to the context of local belonging – rather, he is orientated towards accentuating the border between economical power, fictional democracy, and social disparity in a global context. Lulaj has participated in many international exhibitions.

E-Wasteland, David Fedele, 20:00 min, 2012, Ghana/Australia
Proposed by Ethnofest
In developing countries, the demand for second-hand electronic equipment is quickly growing, due to an increasing connection to the “global world”, and the inability to afford brand new products. Every year, around 200,000 tonnes of second-hand and condemned electrical goods arrive in Ghana, West Africa, mainly received from the “developed” world. Many of these electronics are nearing the end of their life, and will soon be discarded as e-waste. A significant volume of electronics actually arrive as e-waste, exported illegally as second hand goods. “E-Wasteland” is set entirely at the Agbogbloshie slum in Accra, the capital of Ghana. Situated on the banks of the highly polluted Korle Lagoon, Agbogbloshie is home to over 30,000 settlers, mainly from the poorer Northern regions of Ghana. It is also home to the largest e-waste dump site in
Africa. Generally uneducated and with few employable skills, many of the settlers at Agbogbloshie are forced to make a small living salvaging and recycling e-waste.

David Fedele is an independent documentary filmmaker, musician, composer, explorer and dreamer. For the past ten years he has been traveling the globe with a video camera in his backpack, mainly documenting humanitarian, environmental and social justice issues, in a self-taught style which he calls “cinematic journalism”. David mainly works alone, self-producing and self-funding his own projects, outside of any existing system or industry. He self-distributes his films, with a strong focus on grassroots, independent and community screenings and he shares all of his films and music for free online. David was selected to participate in Berlinale Talents as part of Berlin International Film Festival in 2014.

Ethnofest was founded in 2011, as a civil non-profit society with the purpose of organising the Athens Ethnographic Film Festival, and with the greater vision to promote Visual Anthropology and the use of audiovisual media in research, through a variety of activities and collaborations such as workshops, lectures and other educational initiatives. Visual anthropology and multimodal ethnography are a constantly evolving field and severely under-represented in Greek academia, thus Ethnofest is essentially the only platform aiming to expand scientific dialogue on Visual Anthropology and disseminate knowledge of social and humanitarian sciences while being a meeting place for lecturers, researchers and students.

**Air Conditioner, Fradique, 72:00 min, 2020, Angola**

**Proposed by Geração 80**

When the air-conditioners in the city of Luanda mysteriously began to fall, Matacedo (security guard) and Zezinha (maid) embarked on a mission to retrieve the boss’s AC by the end of the day. This mission leads them to Kota Mino’s electrical supply store, which is secretly assembling a complex memory retrieval machine. “Air Conditioner” is a journey of mystery and reality, a critique of social classes and how we live together in vertical hopes, in the heart of a city that is past-present-future.

Fradique (1986, Angola) studied cinema in the USA and is one of the founders of Geração 80, an independent production company in Luanda, Angola, which focuses on author cinema. After the short film “Alambamento” (2010), he directed the documentary “Independence” (2015), screened at several international film festivals and winner of Angola’s National Culture Prize for Cinema. It was recognised as a remarkable step towards recovering Angola’s collective memory. In addition, he has directed art-house music videos for Angolan artists such as Nástio Mosquito and Aline Frazão. He is an alumnus of the Berlinale Talent programme and the Realness African Screenwriting Residency. His first fiction film “Air Conditioner” (2020) premiered at IFFR.

**Geração 80.** In 2010, three Angolan partners, Fradique (filmmaker), Tchiloia (construction developer), and
Jorge (manager) got together, and, with their own savings and personal resources, opened an audiovisual production company, Geração 80 (literally, the 80s generation). Nowadays, the company has eighteen permanent employees and has been able to re-invent itself in times of crises, being able to maintain a regular and rotational work volume and, mainly, to keep a certain way of looking at the country “from within”.

**Lavish Issue, Alžběta Bačíková, 14:33 min, 2020, Czech Republic**

*Proposed by Vit Havranek, Academy of Fine Arts Prague*

“Lavish Issue” presents the Romani political scientist and human rights activist Edita Stejskalová through a staged visit to the Müller Villa in Prague in which the filmmaker creates a dialogue between her protagonist and Adolf Loos’s famous modernist house – today a national cultural monument. The building’s interior and exterior design offer the possibility of a symbolic interpretation. The subdued facade, contrasted with its richly decorated interior, forms an excellent foundation for exploring the relationship between public and private. The villa and its luxury interior thus represent a high standard of living, while the fact that this originally private space is open to the public opens up questions regarding the accumulation or redistribution of cultural and other forms of wealth. The building’s status as a monument of cultural heritage forces us to consider questions related to the sharing of goods and societal values. Visitors cannot touch anything or move it. The fact that the house cannot be used functionally because of its status as a museum only further encourages the imagination.

Alžběta Bačíková (1988) mainly deals with moving images. As part of her artistic practice, she has created a number of video portraits and collaborated with blind and deaf artists. She studied at the Faculty of Fine Arts at the Brno University of Technology, where in 2018 she completed her dissertation on the topic of documentary approaches in contemporary video art. In 2017 she started working at etc. gallery in Prague as a curator, and since 2019 she has also worked for Artyčok TV. She lives and works in Prague.

**The Art of Anthropocene, Artycok, 35:00 min, 2019, Czech Republic**

*Proposed by Vit Havranek, Academy of Fine Arts Prague*

The three-part series for Artyčok TV entitled The Art of Anthropocene follows contemporary discussions that are devoted to the changing conditions of artistic production in times of climatic disruption. The videos are based on interviews with theoreticians, philosophers, cultural workers, artists and activists who have long been involved in environmental and climate issues, whether in connection with their artistic or institutional practice. It’s obvious that the issue of the environment and ecology in art is increasingly becoming a consciously political decision that affects what art we create,
how we teach it, how we talk about it, or how we present it. Artwork is intertwined with cultural activity, which is linked to activism and vice versa. The context, material used and financial resources are increasingly accentuated.

Artyčok TV is an online platform for contemporary art, monitoring and co-creating art scene events and related cultural activities. Artyčok TV was created in 2005 at the Academy of Fine Arts in Prague, and though at the beginning of its existence, the platform focused primarily on the local context, it soon enlarged its scope way beyond the borders of Europe. Artyčok TV’s database of audiovisual material in the form of exhibitions reports, profiles, and lectures by theorists and artists has become a unique source of information for artists and art school students, as well as for the general public having interest in contemporary art. Since the content of Artyčok TV is developed mainly by artists, curators and theoreticians, Artyčok TV has also become an important articulation tool of the art community.

Vít Havránek is a curator and art organizer based in Prague, Czech Republic. He is Vice-Rector for International Relations at Academy of Fine Arts Prague. Havránek spent many years as the director of the tranzit.cz art centre. He has curated many exhibitions of contemporary art, including U3 Triennial Ljubljana, Jakarta Biennale 2017, Manifesta 8. He serves as member of the advisory council of the Czech Ministry of Culture and as member of the art collections commission of the Czech Parliament.

**Cats of Chytilova, Eirini Tampasouli, 43:00 min, 2021, Greece**

**Proposed by Pugnant Film Series**

“Vagabonds, luck hunters and most of all, hungry for road and fish. The story of two stray cats wandering eternally, like all the outcasts of the cities. When I make up my stories I dream about the unexpected, I build the conditions that will embrace the impulse. When filming, I like to give space to search for something we don’t know, yet we have faith that it will occur, searching for our luck. But I also like pleasure. Like food, grotesque, irony and deconstruction, some of the ingredients of the film. I also like public space. Not as a convenient pre-existing background that serves the narrative, but as a place where my story, the crew and those around us are experiencing our common universe. So, while the heroes are in the outskirts of society, this film has an extrovert character in terms of its environment but also in terms of its foundations, as its characters are not preformed, but they are structured freely by the people who adopt them. And if we moved in the space of the film carefree, I cannot hide an agony that does not let me give serenity to my heroes. Like the cursed, when they kill they mourn their act and when they get tired there is no place for them to rest. Like the cleansing we feel when the world around us is melting and we tragically demand to melt together with it, lest we escape the inevitable.” —Eirini Tampasouli
Eirini Tampasouli was born in 1995 in Kavala. She studied Medicine in National and Kapodistrian University of Athens and she is a visual artist and film director. She is working in means like painting, photography, video and sound while she has finished several short films.

*yuRi=paRadox — sleep is equal to awake —*, Yuri Muraoka, 30:16 min, 2006, Japan
Proposed by Pugnant Film Series
Yuri’s daily life after her marriage and building a home. She cleans, does the laundry, cooks and does household administration. During her repetitive daily life, suddenly a snowscape appears in front of her, and a girl wearing a red coat is crouching down. Her eyes are stuck by nails and they hurt. A boat floating on the lake of yellow-green semen. Pregnant Yuri dozes on the boat. “This film is about my daughter Nemu’s birth (“Nemu” means “sleep” in Japanese.) and my past trauma.” —Yuri Muraoka

Yuri Muraoka was born in Tokyo in 1981. Dropped out of the high school attached to Japan Women’s University, graduated the 26th class of Image Forum Institute of the Moving Image. Continues to create moving images and photographic works of “self-portraiture”. All of her works are self-created and self-performed. Mother of two children
The Pugnant Film Series is a nonprofit organization that organizes screenings of underground, dada and auteur cinema in Athens and Greece generally.

*Kêra Koh (The Unsharp Knife), Şêro Hindê, 23:06 min, 2016, Rojava
Proposed by Rojava’s Film Commune
“Kêra Koh” (The Unsharp Knife) offers a glimpse of the life of two older women living in the Rojava area. During slow scenes with almost no dialogue, the women can, among other things, be seen picking greens in the field and trying to sell them at the local market. Even though it seems like nothing is really going on, the film subtly manages to disclose some of the brutality that the Rojava area and its people have undergone.

Rojava’s Film Commune was founded in 2015, based in the ‘stateless democracy’ of the Rojava region in Northern Syria. The commune is actively working in the region to rebuild and reorganize the infrastructures of filmmaking and film education. In the last years, it has educated a new generation of Rojava filmmakers, organized screenings in cities and villages and produced films. The Commune works to represent the values and ideals of the Rojava Revolution, but also to mediate and depict the daily struggles in the Syrian civil war and Rojava’s collective attempt to build a new society.
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<td>Procurement of the Destroyed E-Wasteland</td>
<td>19:55</td>
</tr>
<tr>
<td>Window</td>
<td>18:00</td>
</tr>
<tr>
<td>Sub Terrae</td>
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</tr>
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<tbody>
<tr>
<td>Ground Floor</td>
<td>18:00</td>
</tr>
<tr>
<td>Air Conditioner</td>
<td>18:43</td>
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