IOUIS HENDERSON









«BLACK LENS»

FOREWORDS

IN 2011, ESPACE KHIASMA PRESENTED «*MY LAST LIFE*», VINCENT MEESSEN'S FIRST MONOGRAPHIC EXHIBITION IN FRANCE. FOR THE OCCASION, THE BELGIAN ARTIST ALONG WITH THE KHIASMA TEAM CONJURED UP A LARGE-SCALE OFF-SITE ECHO OF HIS INSTALLATION, IN THE FORM OF A NOMAD PROGRAMME OF SCREENING ACROSS THE PARIS REGION: «*HANTOLOGIE DES COLONIES*».

For over a month, this cycle, which aimed to highlight the presence of the colonial spectre in the works of an entire emerging generation of artists, invited the public to circulate from Khiasma to the Ferme du Buisson, from the Galerie de Noisy-le-Sec to the Beaux-Arts de Paris, from Cinē 104 in Pantin to the Mēliēs in Montreuil. Doing this, we came across figures who would become familiar names on the contemporary critic and cinematic scene : Filipa Cēsar, Angela Ferreira, Raquel Shefer, Sven Augustijnen, Olive Martin & Patrick Bernier, Ben Russell, Miranda Pennell, Wendelien van Oldenborgh, Philip Scheffer, under the watchful eye of their elders Manthia Diawara, Raoul Peck and Sarah Maldoror. Two years on, Khiasma started things up again with no less that 29 consecutive evenings of off-site programmes, for the appropriately named «*Possessions*» cycle, which included, amongst others, the first screenings in France of films by John Akomfrah, The Otolith Collective, Iav Diaz, Penny Siopis as well as Hiwa K.

The exhibition *«Op-film: Une archéologie de l'optique»* (Op-film: An archaeology of optics) which opens at Espace Khiasma on 28th March along with the experimental seminar *«Black lens»*, which will compose the exhibition's diffracted echo the following two days at la Colonie, are the honourable inheritors of this history, which has brought together post-colonial critique and cinema at the centre of Khiasma's programming for many years. This new exhibition also marks the return of two artists, Filipa César and louis Henderson, who have pursued visual inquiries with us, deconstructing narrative forms of territorial appropriation, by convoking geological memory (*«les Propriétés du sol»*, 2015) and the technological history of a racial necropolitics (*«Kinesis»*, 2016). An archaeology of the image, for which cineaste Harun Farocki could be deemed the figurehead and of which the shadow will form one of the subjects that will weave together the voices of the *«Black lens»* seminar.

Exhibitions, screenings and debates that travel beyond our walls thus participate to our ways of inventing, with others, safe spaces, networks of allies and knowledge and narrative forms, putting them in circulation from a forgetful past towards a possible future.

http://www.khiasma.net/pdf/hantologie_des_colonies.pdf https://slash-paris.com/evenements/vincent-meessen-my-last-life http://www.khiasma.net/hors-les-murs/possessions/



« OP-FINM. UNE ARCHEGIOGIE DE L'OPTIQUE »



KHIASMA PRESENTS *« OP-FILM: UNE ARCHEOLOGIE DE L'OPTIQUE »*, AN EXHIBITION CONJOINTLY SIGNED BY THE ARTISTS AND FILMMAKERS FILIPA CESAR & LOUIS HENDERSON.

THE EXHIBITION COMPRISES A FILM AND INSTALLATION BASED ON ONGOING RESEARCH THAT EXPLORES HOW OPTICAL TECHNOLOGIES OF MILITARY AND COLONIAL DESIGN - FROM LIGHTHOUSE FRESNEL LENSES TO GLOBAL SATELLITE NAVIGATION SYSTEMS - BOTH INFORM AND ARE INFORMED BY WESTERN MODELS OF KNOWLEDGE.

Taking a critical approach to the ideologies behind the development of these instruments of guidance and surveillance, the artists consider how imperial gestures of discovery, revelation and possession are embedded in associations between seeing and understanding, light projection and enlightenment. The film tracks fresnel lenses from their site of production to their exhibition in a museum of lighthouses and navigational devices. It also examines the diverse social contexts in which optics are implicated, contrasting the system of triangular trade that followed the first European arrivals in the *«New World»* with the political potential seen in Op art in post-revolutionary Cuba. Incorporating l6mm celluloid images, digital desktop captures and 3D CGI, the film also maps a technological trajectory: from historical methods of optical navigation to new algorithms of locating, from singular projection to multi-perspectival satellitic visions. Registering these technical advances progressively through their film's materials and means of production, the artists develop what they describe as « *a cinema of affect, a cinema of experience – an Op-film*».

Alongside this work, an installation collages together key documentary materials that underpin their research to date, including archival images, oceanic charts, lighthouse blueprints, lights and fragments of Fresnel lenses. After Contour Biennial in March 2017, the installation travelled to Gasworks (london) in Spring and then onto Temporary Gallery (Cologne) in the Fall of 2017. The exhibition is thought of as a platform for ongoing research by both artists, and creates in each context public events, screenings and conversations that extend the exhibition. As a final step, the *«Black lens»* at la Colonie will accompany the installation's presentation at Khiasma.

EXHIBITION RUNS 29TH MARCH TO 28TH APRIL 2018 - EXHIBITION OPENNING : WEDNESDAY, 28TH MARCH 2018 FROM 18H30 AT ESPACE KHIASMA.

Exhibition open form wednesday to saturday, from 3pm to 8pm. Free entry.

l'exposition «*Op-film: Une archéologie de l'optique*» (*An Archaeology of Optics*) is co-commissioned by Gasworks and Contour Biennale 8, Mechelen and supported by Arts Council England, Fluxus Art Projects, Cristina Guerra Contemporary Art and the Gulbenkian Foundation.

PREVIOUS EXHIBITION - CONTOUR BIENNALE 8 / MECHELEN





Filipa César & Louis Henderson Biennale Contour 8 «*Polyphonic Worlds: Justice as Medium*» 11th march – 21st may, 2017

Exhibition views of Contour Biennale 8 -Mechelen, 2017. Courtesy of the artists and Contour Biennale 8. Photo: Kristof Vrancken.





Exhibition views of Contour Biennale 8 - Mechelen, 2017. Courtesy of the artists and Contour Biennale 8. Photo: Kristof Vrancken.

PREVIOUS EXHIBITION - GASWORKS / LONDRES.

















Filipa Cēsar & Louis Henderson : «*Op-Film: An Archaeology of Optics*» 27th April – 25th June 2017 • Gasworks.

Filipa César & Louis Henderson, Installation views of «**Op-film: an Archaeology of Optics**» at Gasworks, London. Co-commissioned by Gasworks and Contour Biennale 8, Mechelen. *Courtesy of the artists. Photo: Andy Keate.*

Espace Khiasma

«Op-Film» • *«Black lens»* – Press kit

PREVIOUS EXHIBITION - TEMPORARY GALLERY / COLOGNE









Filipa César & Iouis Henderson : *«Op-Film: An Archaeology of Optics»* 16th September – 12thNovembre 2017 • Temporary Gallery

Filipa César & Louis Henderson, Installation views of «**Op-film: an Archaeology of Optics**» at Temporary Gallery, Cologne. Courtesy: the artists. *Copyright: Gasworks, London, and Contour Biennale 8, Mechelen. Photo: Simon Vogel, Cologne* «Op-Film» • «Black lens» – Press kit



«*SUNSTONE*» TRACKS FRESNEL LENSES FROM THEIR SITE OF PRODUCTION TO THEIR EXHIBITION IN A MUSEUM OF LIGHTHOUSES AND NAVIGATIONAL DEVICES.

IT ALSO EXAMINES THE DIVERSE SOCIAL CONTEXTS IN WHICH OPTICS ARE IMPLICATED, CONTRASTING THE SYSTEM OF TRIANGULAR TRADE THAT FOLLOWED THE FIRST EUROPEAN ARRIVALS IN THE *« NEW WORLD »* WITH THE POLITICAL POTENTIAL SEEN IN OP ART IN POST-REVOLUTIONARY CUBA.

Incorporating l6mm celluloid images, digital desktop captures and 3D CGI, the film also maps a technological trajectory: from historical methods of optical navigation to new algorithms of locating, from singular projection to multi-perspectival satellitic visions. Registering these technical advances progressively through the film's materials and means of production, *«Sunstone»* creates *«a cinema of affect, a cinema of experience – an Op- Film.»*

Super 16mm & HD video - 16:9 - colour - stereo sound - 34'43"

Sunstone AN PROPERTY

Poster of « Sunstone ».











Stills «**Sunstone**» – Filipa César & Louis Henderson – 2018. *Single-channel video, colour with sound, 34:43 min.*



FESTIVALS

01/2018 – International Film Festival Rotterdam – Netherlands Festival World Premiere.

EXHIBITIONS

03/2018 – Espace Khiasma – Les Lilas (France).

10/2017 – Temporary Gallery – Cologne (Germany).

04/2017 - Gasworks - London (United Kingdom).

03/2017 – Contour Biennale 8 - Mechelen (Belgium).

CREDITS

A film by Filipa César & Louis Henderson.

Produced by Anze Persin \mathcal{S} Olivier Marboeuf.

Productions : Stenar Projects δ Spectre Productions.



FILIPA CÉSAR

Filipa César is an artist and filmmaker interested in the fictional aspects of the documentary, the porous borders between cinema and its reception, and the politics and poetics inherent to moving image. Since 2011, she has been looking into the origins of the cinema of the African liberation Movement in Guinea Bissau as a laboratory of resistance to ruling epistemologies. César premiered her first feature length essay-film Spell Reel at the Forum section of the 67. Berlinale, 2017. Selected exhibitions and screenings have taken place at: 29th São Paulo Biennial, 2010; Manifesta 8, Cartagena, 2010; Haus der Kulturen der Welt, Berlin, 2011–15; Jeu de Paume, Paris, 2012; Khiasma, Paris, 2011–2015; Kunstwerke, Berlin, 2013; SAAVY Contemporary, Berlin 2014–15; Tensta konsthall, Spånga, 2015; Mumok, Vienna, 2016; Contour 8 Biennial, Mechelen and Gasworks, Iondon; MoMA, New York, 2017.

FILMOGRAPHY

The Four Chambered Heart (2009) Porto 1975 (2010) The embassy (2011) ° Cacheu (2012) Conakry (2013) Transmission from the Liberated Zones (2015) Spell Reel (2017)

LOUIS HENDERSON

Louis Henderson (b. Norwich, 1983) is a filmmaker who is trying to find new ways of working with people to address and question our current global condition defined by racist capitalism and ever-present histories of the European colonial project. The working method is archaeological. After several short films, he is currently working on his first feature-length film, «Ouvertures», based on a critical re-reading of the Haitian revolution, of its great heroes and of the persistence of their heritage in the bodies and minds of the country's contemporary youth. The film is narrated through a Haitian Creole translation of the play: «Monsieur Toussaint» by Edouard Glissant. Henderson has shown his work at places such as; Rotterdam International Film Festival, Doc Lisboa, CPH:DOX, New York Film Festival, The Contour Biennial, The Kiev Biennial, The Centre Pompidou, SAVVY Contemporary, The Gene Siskell Film Centre, Gasworks and Tate Britain. His work is in the public collection of the Centre National des Arts Plastiques, France and is distributed by Lux (UK) and Video Data Bank (USA).

FILMOGRAPHY

Sunstone (2018) – Super 16mm and HD – 16:9 – Stereo Sound – 34 minutes The Sea is History(2016) – HD 16:9 – Dolby 5.1 – 21 minutes – 27 minutes Black Code /Code Noir (2015) – HD 16:9 – Dolby 5.1 – 21 minutes All That is Solid (2014) – HD 16:9 – stereo – 15 minutes Lettres du Voyant (2013) – HD 16:9 – Dolby 5.1 – 40 minutes Logical Revolts (2012) – HD 16:9 – Dolby 5.1 – 44 minutes A Walk With Nigel (2010) – HD 16:9 – Stereo sound – 22 minutes



BLACK LENS

AN EXPERIMENTAL MOVING IMAGE SEMINAR

ON THE OCCASION OF THE EXHIBITION BY ARTISTS FILIPA CESAR AND IOUIS HENDERSON, «*OP-FIIM: AN ARCHAEOLOGY OF OPTICS*», AT ESPACE KHIASMA (29TH MARCH – 28TH APRIL IN LES LILAS, ON THE OUTSKIRTS OF PARIS), KHIASMA PRESENTS «*BLACK LENS*», A TWO-DAY EXPERIMENTAL SEMINAR AT LA COLONIE (PARIS) ON 29TH – 30TH MARCH, ASSOCIATING A SERIES OF SCREENINGS, AUDIOVISUAL PERFORMANCES AND CONVERSATIONS BY ARTISTS AND THEORISTS FROM FRANCE, GERMANY, THE UK AND PORTUGAL.

«*Black lens*» will unfold as one long conversation ongoing over two days – an open work space to share forms and research interrogating the conditions of invention of safe spaces through gesture and narrative, code and body. Following on from the exhibition Op-Film: An Archaeology of Optics. Black lens will attempt to trace, within technologies of sight, the contours of minority ecologies, forms of life and of knowledge transmission. From humus to ocean, algorithm to creole, from surface to depth – where are new zones of conflict drawn out and where do they crystallize? Where can the voices we need to struggle with be written out and woven?

29/03 **- 30/**03

10am – 6pm • Seminar in English, simultaneous French translation available. Admission free, limited seating.

Reservations required : resa@khiasma.net or +33(0)1 43 60 69 72.

The exhibition *«Op-Film: An Archaeology of Optics»*, built around the film *«Sunstone»*, was produced for Contour Biennale 8 (Mechelen) in Spring 2017. It has travelled since to Gasworks in Iondon and Temporary Gallery in Cologne. *«Black lens»* follows on from the *«Refracted Spaces»* seminar hosted at Gasworks in June 2017, conceived by both artists and curator Robert leckie. This time, it is in conversation with Olivier Marboeuf, director of Espace Khiasma, that Filipa Cēsar and Iouis Henderson have imagined this new stage of the project in Paris.

WITH: FILIPA CESAR, LOUIS HENDERSON, OLIVIER MARBOEUF, JEPHTHE CARMIL, NADIA YALA KUSIKIDI, MAWENA YEHOUESSI (BLACK(S) TO THE FUTURE), NADIR KHANFOUR, ARJUNA NEUMAN, DENISE FERREIRA DA SILVA, BONAVENTURE SOH BEJENG NDIKUNG, THE OTOLITH GROUP (KODWO ESHUN & ANJALIKA SAGAR), ERIKA BALSOM, ONYEKA IGWE, RACHEL O'REILLY, MARGARIDA MENDES, AYESHA HAMEED, ZACH BLAS, CIARÁN FINLAYSON, RUTHIE WILSON GILMORE, CHRISTA BLÖMLINGER, LORENZO PEZZANI.

With the support of the PERSPEKTIVE fund for contemporary art and architecture (an initiative of the Institut français's Bureau des arts plastiques, supported by the French Ministry of Culture and the Goethe Institut) and Fluxus Art Projects. « Black lens » is an associated programme of Cinēma du Rēel Film Festival at Centre Pompidou.

«*Black lens*», a seminar conceived by Filipa Cēsar, louis Henderson & Olivier Marbœuf.

Production : Khiasma in collaboration with Archive Kabinett (Berlin) & Spectre productions. «Op-Film» • «Black lens» – Press kit

PROGRAMMIE

PROGRAMME – THURSDAY 29TH MARCH

MORNING SESSION

10 am - 1.15 pm

> ESCAPING, HIDING, FIGHTING FROM THE SHADOWS: OPACITY, TRANSMISSION AND TOXICITY.

10 - 10.30 am



SCREENING : *« All THAT IS SOLID »*

(15 min. • 2014) by Louis Henderson (UK). *with* Karrabing Film Collective (extract).

10.30 – 11.15 am

SELECTED SCENES OF ESCAPE, REVOLT AND MASCARADE.

Olivier Marbœuf (FR) & Nadia Yala Kisukidi (FR) Black(s) to the Future (Collective / FR) & Jephthē Carmil (FR) & Bonaventure Soh Bejeng Ndikung (DE)

11.45 – 12.15 am

METEORIZATIONS (HUMBLE DERIVES FROM HUMUS): AMILCAR CABRAL'S MATERIALIST HERITAGE

Reading / audiovisual performance *by* Filipa César (DE).

12.15 – 12.45 am



SEEING: THE PROBLEM

Reading by Ruth Wilson Gilmore (US).

12.45 am – 1h15 pm

CONVERSATION WITH THE AUDIENCE

Filipa César (DE) & Olivier Marbœuf (FR)

PROGRAMME – THURSDAY 29TH MARCH

AFTERNOON SESSION 2.15 pm - 6.15 / pm

> HUMAN MEMORY

AND MACHINE EYE

2.15 - 3 pm

WHAT IS THE CONTENT OF (YOUR) (BLACK) TECHNIQUE?: GESTURE AS A TECHNOLOGY.

Onyeka Igwe (UK) & Ciarán Finlayson (UK)

3.15 - 3.45 pm

4 WATERS : NON-HUMAN PERSPECTIVES OF A QUANTUM WORLD.

Reading / screening by Denise Ferreira da Silva (CA) $\mathcal S$ Arjuna Neuman (DE) on skype.

5.30 - 6.15 pm

5. CONVERSATION WITH THE AUDIENCE

Filipa César (DE) & Louis Henderson (UK).



VISION & CAMOUFLAGE AT THE TIME OF WORLD WIDE WEB

Reading / screening by Zach Blas (UK) on skype.

EVENING8 – 10.30 pmSPECIAL
SCREENING« Sunstone »
by Filipa César (DE)
& Louis Henderson (UK)Séance
Phantonn« The Third Part of
the Third Measure »
by The Otolith Group.Low
Low
Phantonn(UK)

4.45 - 5.30 pm



VISIBILITY IN THE WORK OF HARUN FAROCKI : AN ARCHAEOLOGY OF THE IMAGE

lecture by Christa Blümlinger (FR) in conversation with Filipa César (DE).

PROGRAMME - FRIDAY 30TH MARCH



10 am - 1.15 pm

> SURFACING TROUBLE (PIERCING SURFACE AND DEEP SEA FRONTIERS)

10 - 10.45 am

SCREENING : « *PROLOGUE* » (WORK IN PROGRESS)

By Rachel O'Reilly (AUS) – followed by a lecture.

ll – 11.45 am

SCREENING : «IUVENTA»

(17 min • 2018) – Forensic Oceanography & Forensic Architecture – *followed by a conversation with* lorenzo Pezzani (UK) *on skype.* 12.15 - 12.45 am

3. SCREENING : « WHAT IS DEEP SEA MINING? », A WEBSERIES. EPISODE 1 : « TOOLS FOR OCEAN LITERACY »

> (7 min • 2018) by The Inhabitants with Margarida Mendes – followed by a reading of Margarida Mendes (PT).

12.45 am - 1.15 pm



Olivier Marbœuf (FR).

PROGRAMME — FRIDAY 30[™] MARCH

AFTERNOON SESSION 2.15 - 6.15 pm

> OCEANIC FABULATIONS

2.15 - 3pm

BLACK ATLANTIS

Reading / performance *by* Ayesha Hameed (UK) *in conversation with* Louis Henderson (UK).

3 - 3.45 pm

OCEANIC OBLIQUITY, FROM THE MIDDLE PASSAGE TO THE MEDITERRANEAN

Reading by Erika Balsom (UK).

5.45 - 6.15 pm



Extract • work in progress by louis Henderson (UK).

4 – 5.15 pm

SCREENING : *«HYDRA DECAPITA»*

(31 min. • 2010) – *by* The Olotith Group – *followed by a* reading *of* The Otolith Group (Kodwo Eshun & Anjalika Sagar) (UK) *in conversation with* Erika Balsom (UK).

From 8pm on.

EVENING

To mark the closing of the *«Black lens»* seminar, and to celebrate

another eventful year of production as showcased at Cinéma du Réel, the teams of Khiasma and Spectre productions invite you to join them at La Colonie for casual drinks and conversations.

5.15 - 5.45 pm



Filipa César (DE) $\mathcal S$ louis Henderson (UK) $\mathcal S$ Olivier Marboeuf (FR).



NADIA YALA KISUKIDI

Nadia Yala Kisukidi is a lecturer in Philosophy at Université Paris 8 Vincennes-Saint-Denis. She is a member of the laboratoire d'études et de recherches sur les logiques contemporaines de la philosophie (IICP). She was vice-president of the Collège International de Philosophie (2014-2016) et currently leads, as a programme director at CIPh, a seminar of africana philosophy.



ZACH BLAS

Zach Blas is an artist, filmmaker, writer, and lecturer in Visual Cultures at Goldsmiths, University of Iondon. He has exhibited, lectured, and held screenings internationally, recently at 68th Berlin International film festival; Art in General, New York; Gasworks, Iondon; and e-flux, New York; He is a recipient of a 2016 Creative Capital award in Emerging Fields.



CHRISTA BLÜMLINGER

Christa Blümlinger is a professor of cinema and audiovisual studies at University Paris 8 Vincennes-Saint-Denis. Her publications address, in particular, the aesthetics of essay cinema. documentary, avant-garde cinema and new-media art.



JEPHTHĒ CARMIL

Born in Haïti, **Jephthé Carmil** lives and works between Paris and Port-au-Prince. His research focuses on the destiny and circulation of images in the black Atlantic. It addresses the relations between postcolonial iconography and contemporary art. His artistic practice dialogs with his research in visual culture, exploring the spaces between the imaginary, fiction and reality.



ONYEKA IGWE

Onyeka Igwe is an artist filmmaker, programmer and researcher. She lives and works in london. In her non-fiction video work Onyeka uses dance, voice, archive and text to expose a multiplicity of narratives. The work explores the physical body and geographical place as sites of cultural and political meaning.



BONAVENTURE SOH BEJENG NDIKUNG

Bonaventure Ndikung is a curator and founder and artistic director of the art space SAVVY Contemporary in Berlin. He is also the initiator and editor of the magazine SAVVY|art.contemporary.african, the first bilingual E-Journal for critical texts on contemporary African Art. As a freelance curator, artistic director or consultant he has worked internationally for numerous institutions and festivals in Germany. Britain, France and Kamerun.



CIARÁN FINLAYSON

Ciarán Finlayson is a writer based in london. He is a recent graduate of the MA in Aesthetics & Art Theory at the Centre for Research in Modern European at Kingston University, London, prior to which he studied Art History. Contemporary Critical Theory & African American Studies at Bard College at Simon's Rock Massachusetts. He is a member of Black Study Group (London) and convenes the annual Studio in Materialist and Decolonial Politics & Aesthetics with the political education collective Hic Rosa.



AYESHA HAMEED

Ayesha Hameed is an artist whose work explores contemporary borders and migration, critical race theory, Walter Benjamin, and visual cultures of the Black Atlantic. Recent presentations and performances have been shown at the Institute of Contemporary Art in london, The Showroom, the Oxford Programme for the future of Cities, the Haus der Kulturen der Welt and the Edinburgh College of Art.



MAWENA YEHOUESSI (BLACK(S) TO THE FUTURE)

Bom in 1990. Mawena Yehouessi lives and works in Paris. From curating to art direction, theoretical research to artistic handling, her practice is exploratory, tranversal, prospective, collage-like, syncretic. She is a founder of the collective Black(s) to the Future, a transmedia platform of afrofuturistic influence and laboratory for collective experimentation.



MARGARIDA MENDES

Margarida Mendes is a curator, educator and climate activist. In 2009 she founded «*The Barber Shop*» project space in lisbon, hosting a programme of seminars and residencies dedicated to artistic and philosophical research. Exploring the overlap between cybernetics, philosophy, sciences and experimental film, her personal research investigates the dynamic transformations of climate and its impact on societal structures and cultural production.



ARJUNA NEUMAN

Arjuna Neuman was born on an airplane, that's why he has two passports. He is an artist, filmmaker and writer. Recent presentations include the Whitechapel Gallery. Iondon, Istanbul Modern, Istanbul. Sharjah Biennial, UAE, Bergen Assembly, Norway, at NTU Centre for Contemporary Art, Singapore, the 56th Venice Biennale and SuperCommunity, the Haus Der Kulturen der Welt, Berlin.



DENISE FERREIRA DA SILVA

Denise Ferreira da Silva is Director of The Social Justice Institute (the Institute for Gender, Race, Sexuality, and Social Justice) at the University of British Columbia, Canada. Her academic writings and artistic practice address the ethical questions of the global present and target the metaphysical and onto-epistemological dimensions of modern thought.



LORENZO PEZZANI

lorenzo Pezzani is an architect based between london and northern Italy. His work deals with the spatial politics and visual cultures of migration, with a particular focus on the geography of the ocean. Since 2011, he has been working on Forensic Oceanography, a collaborative project that critically investigates the militarized border regime and the politics of migration in the Mediterranean Sea, and has co-founded the WatchTheMed platform.



RACHEL O'REILLY

Rachel O'Reilly is a poet, critic, independent curator and researcher whose work explores relationships between art and situated cultural practice, media and psychoanalysis, aesthetic philosophy and political economy.



OLIVIER MARBOEUF

Olivier Marbœuf is an author, performer, curator and founder of the independent art centre Espace Khiasma in the greater Paris area (les lilas, 93). As director there since 2004, he has developed a programme of exhibitions, screenings, discussions and performances focusing on societal issues. His particular interest in narrative practices has led him to produce and exhibit work by French and international artists grounded in cinema.



RUTHIE WILSON GILMORE

Ruth Wilson Gilmore is Professor of Geography in the Doctoral Programme in Earth and Environmental Sciences, and Director of the Center for Place, Culture and Politics, at the City University of New York Her wide-ranging research interests include revolution and reform, environments and movements, prisons, urban-rural continuities, and the African diaspora.



NADIR KHANFOUR

Nadir Khanfour is a graduate of EHLSS. His theoretical, editorial and literary work addresses phenomena of obsessive fear of the colonial, working towards a deracialisation of minds.



ANJALIKA SAGAR

Anjalika Sagar is a filmmaker and member of The Otolith Group. She studied social anthropology at the University of London School of Oriental and African Studies. She is interested in film essay and in the relationship between image, text and sound. Sagar works as a curator, moderator, essayist, film director, video-maker and photographer.



KODWO ESHUN

Kodwo Eshun is lecturer in Contemporary Art Theory at Goldsmiths University Iondon. Visiting Professor, Haute Ecole d'Art et Design, Genève and co-founder of The Otolith Group, a research based artists organisation focused on exploring the moving image, the archive, the sonic and the aural within the gallery context. The Otolith Group have exhibited their works worldwide and are commissioned to develop and exhibit their art works, research and publications by a wide range of institutions.



ERIKA BALSOM

Erika Balsom is a senior lecturer in Film Studies at King's College london, focusing on the history of the moving image in art and experimental documentary practices. Her most recent book «After Uniqueness: A History of Film and Video Art in Circulation», was published by Columbia University Press in 2017. She is author of «Exhibiting Cinema in Contemporary Art» (2013), the co-editor of «Documentary Across Disciplines» (2016), and a frequent contributor to Artforum and Sight and Sound.



MONDAY 26TH MARS // 7 PM



Stills **Sunstone** – Filipa César & Louis Henderson – 2017. *Single-channel video, colour with sound, 34:43 min.*

DELEGATION EN FRANCE DE LA FONDATION CALOUSTE GULBENKIAN

From 7pm to 9pm – Salle des conférences.

Délégation en France de la

Fondation Calouste Gulbenkian 39 bd de la Tour-Maubourg 75007 Paris <u>Metro</u> : la Tour Maubourg / Varenne / Invalides Reservation required +33 (0) 1 53 85 93 93 www.gulbenkian.pt/paris/

ARTISTS' TALK WITH FILIPA CESAR & LOUIS HENDERSON AROUND THE EXHIBITION «OP-FILM : UNE ARCHEOLOGIE DE L'OPTIQUE».

IN THIS TWO-VOICE CONFERENCE, FILIPA CESAR AND LOUIS HENDERSON WILL PRESENT AND UNFOLD THE MOTIFS AND IDEAS THAT STRUCTURE THEIR COLLABORATIVE PROCESS ON THE *«OP-FILM....»* EXHIBITION AND THEIR FILM *«SUNSTONE»*.

Taking a critical approach to the ideologies behind the development of these instruments of guidance and surveillance, the artists consider how imperial gestures of discovery, revelation and possession are embedded in associations between seeing and understanding, light projection and the Enlightenment.

Cycle « *Atlas des mots et des images des (dé)colonisations* » proposed by Maria Benedita Basto and Teresa Castro.

TUESDAY 27TH MARS // 8.30 PM



Images du film « Spell Reel » - Filipa César - 2017. - 96 min - France-Portugal

CINEMA DU REEL FILM FESTIVAL 40TH EDITION PETITE SALLE - CENTRE POMPIDOU

Place Georges-Pompidou, 75004 Paris <u>Metro</u> : Rambuteau, Hôtel de Ville, Châtelet. +33 (0)1 44 78 45 16 Full Price : 6 € www.cinemadureel.org

FILIPA CESAR WILL PRESENT HER FEATURE-FILM «*SPELL REEL* » FOR THE FIRST TIME IN FRANCE AT THE CINEMA DU REEL FILM FESTIVAL.

IN 2011, AN AUDIO-VISUAL MATERIAL RE-EMERGED IN BISSAU. FILIPA CESAR IMAGINES A JOURNEY WHERE THE FRAGILE MATTER FROM THE PAST OPERATES AS A VISIONARY PRISM OF SHRAPNEL TO LOOK THROUGH.

Digitised in Berlin, screened and live commented, the archive convokes debates, storytelling, and forecasts. From isolated villages in Guinea-Bissau to European capitals, the silent reels are now the place from where people search for antidotes for a world in crisis. Screening will be followed by the performance «*Palmistry*» by Filipa Cēsar.

THURSDAY 29TH MARCH // 8 PM



The Otolith Group - **«The Third Part of the Third Measure**» – 2017 HD video – 50 min Commissioned by ICA Philadelphia and Sharjah Art Foundation. Courtesy of the artists.

LA FABRIQUE PHANTOM MK2 BEAUBOURG

50 rue Rambuteau, 75003 Paris. <u>Metro</u> : Rambuteau, Hôtel de Ville, Châtelet.

Full Price : 7,90 € (Cartes UGC & MK2 accepted) Reservations : resa@lafabrique-phantom.org



Both films are presented for the first time in France, in presence of the artists.

Conversations moderated by Bonaventure Soh Bejeng Ndikung & Olivier Marbœuf.

SEANCE PHANTOM « SUNSTONE » & « THE THIRD PART OF THE THIRD MEASURE »

ONE DAY AFTER THE OPENING OF THE EXHIBITION «*OP-FILM: AN ARCHAEOLOGY OF OPTICS*» BY FILIPA CESAR AND LOUIS HENDERSON AT ESPACE KHIASMA, AND IN ECHO TO THE FIRST DAY OF THE «*BLACK LENS*» SEMINAR, ORGANISED THAT DAY BY KHIASMA AT LA COLONIE (PARIS), THE SEANCES PHANTOM PRESENT «*SUNSTONE*», A COLLABORATIVE FILM BY FILIPA CESAR AND LOUIS HENDERSON AT THE HEART OF THE EXHIBITION AT KHIASMA, ALONGSIDE ONE OF THE LATEST FILMS BY BRITISH DUO THE OTOLITH GROUP, «*THE THIRD PART OF THE THIRD MEASURE*».

«The Third Part of the Third Measure» (2017), a new audiovisual composition commissioned by the Institute of Contemporary Art, Philadelphia and SB13, creates an encounter with the militant minimalism of avant-garde composer, pianist and vocalist Julius Eastman. «*The Third Part of the Third Measure*» focuses on what The Otolith Group describe as «*an experience of watching in the key of listening*», invoking political feelings of defiance and the collective practice of movement building that participates in the global struggles against neoreactionary authoritarianism. «*The Third Part of the Third Measure*» invites viewers to attend to exemplary ecstatic aesthetics of black radicalism that Eastman himself once described as «*full of honour, integrity and boundless courage*». «Op-Film» • «Black lens» – Press kit

MATERIALS INFORMATIONS

«OP-FILM» • KHIASMA



Based in les lilas, on the northeast outskirts of Paris, Khiasma is a structure for artistic and cultural production and distribution, whose actions question the relation between the arts, politics, and social practices. Opened in 2004,

15 rue Chassagnolle 93260 Les Lilas <u>Metro</u> : Porte ou Mairie des Lilas <u>Tram T3</u> : station Adrienne Bolland Espace Khiasma is a non-profit art space dedicated to the visual arts, performance and living literature. Over time, it has gained national recognition as a space for critical theory and postcolonial and gender issues.

«BLACK LENS» • LA COLONIE



Opened in 2016 in the 10th District of Paris, la Colonie, created by the artist Kader Attia, is as much a bar and restaurant as a space for art, music, critical thinking, debate, and cultural activism.

128, rue La Fayette, 75010 Paris <u>Metro</u>: Gare du Nord / Gare de l'Est / Poissonnière. <u>Bus</u>: 38, 39, 42, 43, 46 La Colonie has an open-ended, inclusive grounding philosophy, but hopes to focus on the stories of minorities.

«*OP-FILM* ... » Khiasma :

EXHIBITION OPENNING WEDNESDAY 28TH MARCH • 6.30 PM RESERVATION RECOMMENDED.

EXHIBITION OPEN FROM WEDNESDAY TO SATURDAY, FROM 3PM TO 8PM. FREE ENTRANCE.

<u>resa@khiasma.net</u>
 +33(0)1 43 60 69 72

«BLACK LENS» La Colonie :

AN EXPERIMENTAL MOVING IMAGE SEMINAR. 29™ & 30™ MACH • 10AM – 6 PM

ADMISSION FREE LIMITED SEATING. RESERVATIONS REQUIRED

<u>resa@khiasma.net</u>
+33(0)1 43 60 69 72

Artists talk : Filipa César & louis Henderson Fondation Calouste Gulbenkian :

SALLE DES CONFERENCES 26[™] MARCH • 7 PM – 9 PM FREE • RESERVATIONS REQUIRED.

 gulbenkian.pt/paris/evento/ filipa-cesar-louis-henderson-2/
 +33 (0) 1 53 85 93 93 Screening «SPELL REEL» As part of the Cinéma du Réel Film Festival :

CINEMA 2 • CENTRE POMPIDOU 27^{TH} MARCH • 8.30 PM.

RESERVATIONS REQUIRED FULL PRICE: 6€

<u>http://www.cinemadureel.org/fr/</u>
 <u>le-festival/pratique/les-tarifs</u>
 Ticketing of Centre Pompidou.

Séance Phantom «SUNSTONE» & «THE THIRD PART OF THE THIRD MEASURE»

MK2 BEAUBOURG 29[™] MARCH • 8PM

RESERVATION RECOMMENDED FULL PRICE : 7,90 €

resa@lafabrique-phantom.org
Ticketing of MK2 Beaubourg.

RESSOURCES

Interview / EN

VIDEO INTERVIEW OF FILIPA CESAR & LOUIS HENDERSON — GASWORKS

8 min. – may 2017

https://vimeo.com/217884208

Article / EN

FILIPA CESAR AND LOUIS HENDERSON AT GASWORKS, LONDON — ARTNEWS

18th may 2017

http://www.artnews.com/2017/05/18/filipa-cesar-and-louishenderson-at-gasworks-london/

Article / EN

OP-FILM: EXCAVATING THE DARK HISTORY OF LIGHT AT GASWORKS — TEMPORARY ART REVIEW

Alice Bucknell – 11th may 2017

http://www.artnews.com/2017/05/18/filipa-cesar-and-louishenderson-at-gasworks-london/

Material / EN

ERIKA BALSOM TOP 13 FILMS OF 2017 - ARTFORUM

Erika Balsom – 1st décember 2018

http://yearendlists.com/2017/12/erika-balsom-13-best-filmsof-2017/

Previous exhibition / EN

«*OP-FILM: AN ARCHAEOLOGY OF OPTICS*» — TEMPORARY GALLERY

 $16^{\mbox{\tiny th}}$ september – $12^{\mbox{\tiny th}}$ november 2017

http://www.temporarygallery.org/?p=1859&lang=en

Previous exhibition / EN

«OP-FILM: AN ARCHAEOLOGY OF OPTICS» — GASWORKS

27th april – 25th june 2017

https://www.gasworks.org.uk/exhibitions/filipa-cesar-louishenderson-op-film-an-archaeology-of-optics-2017-04-27/

Article / EN

LOUIS HENDERSON : « *LETTRES DU VOYANT* » – CONTINENT

Bernhard Garnicnig – 2017

<u>http://continentcontinent.cc/index.php/continent/article/view/278</u>

Artist talk/EN

LOUIS HENDERSON : «ANIMISM IS THE ONLY SENSIBLE VERSION OF MATERIALISM» — SONIC ACTS

Louis Henderson – 27th february 2016

<u>https://sonicacts.com/portal/archive/louis-Henderson-</u> <u>Animism-is-the-only-sensible-version-of-</u> <u>materialism</u>

Article / EN

NATASHA GINWALA ON LOUIS HENDERSON $-\,{\rm LUX}$

Louis Henderson – 27th february 2016

https://lux.org.uk/writing/new-artist-focus-natasha-ginwala-louis-henderson

Video / EN

«*Sunstone*» Extract — Ibraaz

https://www.ibraaz.org/channel/165

Interview / EN

THE MASTER'S VOICE - FRIEZE COM

Rob Sharp - 05th december 2017

https://frieze.com/article/masters-voice

Article / EN

THE ARCHAEOLOGY OF FILM: CLOSE-UP ON FILIPA CESAR'S «SPELL REFL» - MUBI

Bedatri D.Choudhury - 21th october 2017

https://mubi.com/notebook/posts/the-archaeology-offilm-close-up-on-filipa-cesar-s-spell-reel

Article / EN

IOUTS HENDERSON'S FILMS EXTRACTS

The Sea is History (2016) - Trailer

https://vimeo.com/168792596

Black Code/Code Noir - Extract

https://vimeo.com/153630226

All that is solid - Trailer

https://vimeo.com/102666180

Lettres du Voyant - Extract

https://vimeo.com/153630226

THANKS

The «Black lens» seminar constitutes the first step of the «Black lens» / «Black *light* » project, developped by Khiasma in collaboration with Archive Kabinett (Berlin). «Black light » will take place in Berlin on two occasions, in June and in October 2018. With the support of the PERSPEKTIVE fund for contemporary art and architecture (an initiative of the Institut français's Bureau des arts plastiques, supported by the French Ministry of Culture and the Goethe Institut) and Fluxus Art Projects. « Black lens » is an associated programme of Cinéma du Réel Film Festival at Centre Pompidou.

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