



UNARCHIVE Found
Footage
Fest—2°
the creative
reuse
of images

Rome
May 28 - June 2
2024

**BURNING
CINEMA**

www.unarchivefest.it

UNARCHIVE Found
Footage
Fest—2°
the creative
reuse
of images

Artistic direction
**Marco Bertozzi
e Alina Marazzi**

Concept and
managing direction
Luca Ricciardi

Managing committee
**Matteo Angelici
Stefano Cirone
Aurora Palandrani**

Managing
coordination
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Joana de Freitas Ginori**

Selection committee
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Carolina Guasina
Alina Marazzi
Gabriele Ragonese
Giacomo Ravesi
Luca Ricciardi
Roland Sejko**

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Giacomo Ravesi**

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film research,
university relationship
Veronica Flora

Programming,
film research,
editorial direction
Gabriele Ragonese

Hospitality
panel and live
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Francesca Sulis

Image festival
Gianluca Abbate

Graphic and website
Roberto del Balzo

Press office
Elisabetta Castiglioni

Organizational
collaboration
and guest reception
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Editorial
collaboration
Carolina Guasina

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and video
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Valeria Taglioni
Daniel Tellone**

Translations
and interpreting
Sara Triulzi

Subtitles
SudTitles

Collaborators
**Letizia Cortini
Lorenzo Fedele
Marianna Lembo
Claudio Olivieri
Alice Orteni**

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Labour Movement**

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Monica Repetto, Paola Scarnati,
Pierluca Sforza, Giovanni Spagnoletti,
Cesare Zavattini!**

A contemporary swagger

The direction of the Festival, now in its second edition (although it was preceded in 2022 by a bold number 0), wrote the delightful introductory notes that follow. For that matter, the creator on behalf of the Audiovisual Archive Luca Ricciardi and the artistic direction booth formed by the tried-and-true couple Alina Marazzi and Marco Bertozzi have carefully described the nature of the days that renew the activities of the appointment.

UnArchive has become a permanent institutional deadline. It is fully added to the traditional programming of the Aamod Agenda: the Prize named after Cesare Zavattini, the Aperossa, The Project and Forms of a Political Cinema, the Palestinian Cineforum, and the residency for artists Sounds and Visions. To mention the best-known chapters of the annual schedule. Over time, that is, in the preparatory stages of the two editions, UnArchive's cultural thread of absolute and swaggering contemporaneity grew. The thread has developed, following trajectories in the early days that were perhaps unimaginable.

The reuse of archived and thus unarchived materials has nothing to do, now, with the albeit very noble enterprise of the re-reading of history told in pictures. Certainly, it is also about that. But the peculiarity has gradually been refined: footage is the premise for the construction of reality rendered - thanks to the running backward and forward in time - much truer and deeper than mere naturalistic exploration. The traces and symptoms - offered by the vision of the precious goods kept in the archives - transition from the old to the new, take us by the hand and break through roofs or walls delivered by the analog age.

The mash-up effect of text hybridization in the digital age becomes resounding as quantity is transformed into an aesthetic subsequent to the styles of classical modernity and pure technological determinism. A huge game is being played in the universe of algorithms and artificial intelligence, where the mere deconstruction of the real can and should be countered by a multipolarity of viewpoints capable of broadening cognitive statutes. The Festival contains numerous components, from reviews to exhibitions, competition, lectures and masterclasses, and much more.

With such valuable experience, Aamod intends to take a leap forward in its research and the very identity in progress that accompanies its history. It seeks, in fact, to become a complex platform in which the established areas of up-to-date heritage protection and the provision of content marked by a powerful general intellect coexist.

We thank Archivio Luce, Ministero della Cultura con la Direzione Cinema e Audiovisivo and the invaluable group that collaborated in the construction of the days. And credit must be given to the entire Aamod collective, starting with the

board of directors, for believing in a tenacious and enlightened mole that will dig into the framework of existing offerings, helping to make the thinking that too often pervades them less homogenized and unique.

UnArchive intends to be, in fact, a place of reflection and reference of a free and independent discussion about what we can call by the name we prefer: art, in the age of its technical hyper-reproducibility. I wonder if Walter Benjamin will appreciate it. Anyway, without him we would still be at the pure figurative mirror.

In short, creativity is not a contemplation, but an essential tool of class struggle in the imaginary.

Vincenzo Vita

AAMOD President



An archive cubed

As we approach the second edition of UnArchive Found Footage Fest, our thoughts go back to its first trial in May 2023 (actually preceded by a “number zero” just a year earlier), which was, for the Audiovisual Archive of the Democratic and Labour Movement and for all those who collaborated in imagining and building it, accompanied by a strong feeling of “endeavour” at first, and then of surprise.

The endeavour was that of imagining a festival that would be unique in its kind, and would finally meet a demand that was widespread among artists, cultural operators, scholars and – this was the biggest challenge – the public. The surprise came when the festival started, when the extraordinary nature of this debut was revealed, and we were overwhelmed, beyond our best expectations, by the enthusiasm of a large – even very young - and lively audience, by the enthusiastic reception of critics and by a surprising and active participation of many artists and operators.

It was the confirmation of a mature and consolidated wave, which has been growing in recent years and in different arenas: in the many experiences of research cinema, in the practices of video art, in the proposals of performers and musicians, in academic research and studies and, of course, also in the growing reflection of the many, small and large, archives of images across Italy and around the world, increasingly aware of the “exponential” value of the collections they preserve.

In those days, it was said in the press that, if films were mathematical objects, UnArchive would be a festival squared. Of course, films are not geometric constructs, and certainly “ours” are not, so full of humanity, research, attempts and crossovers as they are. But the metaphor of a cinema squared captures the deep meaning of the creative reuse of images and highlights the reasons that leads an archival institution of cinema and audiovisual such as ours to support this practice decisively.

The intuition of considering reuse practices as processes that multiply meanings recalls the situationist idea of *Détournement* and of the specific strength that the “diverted” elements possess because of the “coexistence in them of their ancient and immediate meaning: their false bottom”.

Cinema squared is an inspired and fitting definition that binds together the different artistic practices that UnArchive wants to promote and make known. A cinema - and not only - that feeds on the images of the past, recontextualizing them and giving them new life, new meanings, without cancelling the original one. Images that are new and at the same time ancient. Signs and lines that generate complex and free geometries, false bottoms, augmented visions. Layered readings, capable of reworking the traces left by time in aesthetic and political processes that are absolutely contemporary. Perspectives, therefore, rather than retrospectives.

Here lies the ambition – that of being an “archive of the present” – which is at the centre of the cultural policies of the Audiovisual Archive of the Democratic and Labour Movement, in a continuous, cyclical effort of archiving – unarchiving – archiving. If found-footage cinema is cinema squared, the archive that promotes it, first asserting itself, then denying itself, and then asserting itself again, ideally without interruption, could be defined as an archive cubed. An archive that aims at avoiding every form of institutionalization of images, constantly reconfiguring its audiovisual heritage, updating it and, because of this, maintaining it alive, always.

Luca Ricciardi

Concept and managing direction



Burning cinema sets fire to the borders between the poetic and the political

Making a film using archive footage does not mean seizing the life that sleeps in the forts of the film libraries, but stripping reality of its appearance, restoring its raw aspect that is enough in itself while at the same time looking for the aspect it will end with.

Apparently complex, this statement by Jean-Luc Godard published in 1963 in the «Cahiers du Cinéma», upon a second reading strikes us for its crystalline “truth”. An invitation, almost a prophecy, that we make our own in launching the second edition of UnArchive, the Festival dedicated to the cinema that scrutinizes, questions, rekindles, sometimes overturns its own sources. It is the vast and multifaceted landscape of found footage, an iconic horizon that is constantly changing because it houses a multitude of materials, imaginaries, media and technologies. During the preparation for the 2024 program, we were surprised to see films that differ greatly, not only for the themes and time period of the repertoires, but also for the different practices adopted and the aesthetics embraced. The authors fatefully become involved, sometimes in person, other times taking on the point of view of third parties, be they collective or anonymous; other times they strive towards invisibility, touching on cinema-eye perspectives or using images from surveillance cameras. Here the sweetly imperfect gaze of private images gives way to the alienating panoptic eye of closed-circuit images or videos from the media, just as the first-person narration of the narrating voice alternates with soundscapes composed of found and machine-generated sounds.

Because the artist-filmmaker’s research breaks apart the given referential point of view of the starting material, questioning the immediate representation and opening gaps within which new readings and new meanings may be placed. The “artisan” of **found footage** disassembles and reassembles, paints and scratches, recolours, cuts, pastes, overlays and strips, in search of that aspect invoked by Godard’s words. Thus, in the UnArchive panorama, the concept of re-appropriation of archive material branches into a **détournement** that goes from deconstruction to decolonization of gaze, gender and cultural identity, in tune with the driving energy of today’s most fervent reflections.

There are eleven titles in the feature film competition. Films with porous boundaries, capable of expressing unbridled creativity, non-stereotyped looks from different continents and cultural identities. Personal stories that intertwine shared experiences, conditions and changes; or powerful collective narratives that take the form of glances experienced by individuals.

The short film competition is instead made up of twelve titles: once again with greatly different themes and origins, but also with a greater variety of linguistic experimentation and techniques adopted.

Out of competition there are two of the most important contemporary authors of this cinema, Sergei Loznitsa and Eyal Sivan, who will be holding a Masterclass and will also be presenting, respectively, *The Kiev Trial*, the opening film of the festival, and *The Specialist: Portrait of a Modern Criminal*, on its 25th anniversary. Invaluable, in this

historical moment, is also the presence of the Palestinian filmmaker Kamal Aljafari, with three of his works.

To the sections that were present in the first edition, Frontiere - on the geographical and aesthetic crossovers of found footage - and Panoramici Italiani - a showcase of practices and poetics in Italian found footage - we have added Processi d'archivio, a focus on films that reuse images of court "proceedings", works pierced by heartfelt looks, in the halls of international courts. Returning this year are also some treasures from the Centre Pompidou archive, with *Carte blanche* given to Philippe-Alain Michaud; and *Decasia*, the film-manifesto by Bill Morrison - who was awarded last year, is member of this year's jury, and author of two new films presented at UnArchive - will also be back.

While the collaboration with the Dutch festival IDFA and its ReFrame Award is renewed, we inaugurate a new collaboration with the MUTA - Festival Internacional de Apropiaçión Audiovisual de Lima; from each of these festivals come titles that broaden our gazes on the "cinema that burns". What else? Riuso di classe is a showcase of works made by film schools, universities, academies and artistic residences, while Aamod Reloaded presents some of the most interesting live performances produced by Aamod in single-channel form.

But the Festival also lives outside the halls of the Intrastevere cinema. First of all, just beside it, in Vicolo Moroni, with a site-specific installation by the artist Caterina Borelli. Then with the original Live Performance nights at the Alcazar - where works focused on the interaction between archive images and live music are presented - and inside the extraordinary Tempietto del Bramante, at the Accademia di Spagna, where UnArchive// Expanded will be once again and will host Studio Azzurro, the Italian collective of pioneering video artists, with two magical recycling works, *Editor's Bin* and *Iconic Roots*.

At the Accademia di Spagna, there will be other moments of reflection with both the panel The located image. Thoughts and archival practices between feminism and decoloniality - with speeches by artists, researchers, and theorists of a transnational thought that is challenging heavy legacies and cultural dominations through a review of archives and of consolidated imaginaries; as well as with the now traditional talk on the styles and poetics of *found footage*, in a round table that hosts the directors present at the Festival.

With UnArchive we start from the naked life of images to break the limits of what is visible. Thanks to hybrid and thinking films, live performances, close meetings at the Accademia di Spagna, our festival miraculously remains outside the institutional logic of inescapable premieres, and far from catwalks and red carpets. We explore border landscapes, far from the control towers of genres, where "the cinema that burns" sets fire to the borders between the poetic and the political. In a reality that never surrenders, pregnant with desire and saturated with conflicts, we hope for the collective growth of wild glances. With our pierced eyes, we will try again this year.

Marco Bertozzi and Alina Marazzi

Artistic direction



International competition

Audiovisual works of any genre, duration, format, produced since 2021, investigating the horizons of creative reuse.

Feature-length

Amor

May 31, 7:00 p.m.

June 1, 9:30 p.m.

Virginia Eleuteri Serpieri / Italy / 2023 / 101' / Italian



«When I look at Rome, I see my mother. It's been the case ever since she died».

It's a summer evening from years ago: the city is empty, and the final of the soccer world championship is underway. A woman, Teresa, reaches the Tiber and lets herself go into the river. The abyss swallows her while her daughter Virginia travels through Rome in the dark: she wants to find her and save her. Virginia must cross the depths of the waters, of history, the myths, the vital brightness and the disasters of a timeless Rome. Only then can she see her mother again, surfacing from the Tiber, flying towards Amor, "the planet of care". Surrounded by water, its streets, squares, and fountains are reminiscent of those of Rome with animals roaming freely.

Between Revolutions (Între revoluții)

June 1, 6:00 p.m.

June 2, 11:00 a.m.

Vlad Petri / Romania, Croatia, Qatar, Iran / 2023 / 68' / Romanian, Farsi



Between Revolutions is the story of a farewell. Zahra and Maria, two young medical students, meet at university in Bucharest in the 1970s. Zahra decides to return to Iran in 1978, to be part of the political agitation that was forming and would go down in history as the "Islamic Revolution" that overthrew the Shah. After the separation, the friends communicate through letters for the next several years. Until the "next" revolution, the end of Ceaușescu's regime. The correspondence is recounted with images from official and private archives, many never before seen.

Home Invasion

May 29, 6:00 p.m.

May 30, 9:00 p.m.

Graeme Arnfield / UK / 2023 / 90' / English



A dreamlike essay film on the history of the doorbell, tracing the history of its birth and its constant reinventions through the labor struggles of the 19th century, the nascent years of narrative cinema, and contemporary cultures of surveillance.

Home Sweet Home

Annika Mayer / Germany / 2023 / 68' / German

June 1, 11:00 a.m.

June 2, 9:00 p.m.



Home sweet home is a film about the invisibility of domestic violence. Director Annika Mayer looks for clues, in her grandmother Rose and in Super8 films from the years of the German "Economic Miracle": a luxury home, a vacation at the North Sea, a trip to the National Garden Fair. Images inscribed in the collective memory of the Federal Republic. But behind them memories surface, fragments of an era that still resonate: through Rose's narrative, the image of family happiness is dismantled piece by piece, doubts are awakened that make the invisible visible.

Hydroelectric Joy

Alexander Markov / France / 2024 / 60' / Russian

May 30, 6:00 p.m.

May 31, 9:30 p.m.



1960, USSR. Vadim is a hydraulic engineer and amateur filmmaker. He falls in love with Vera, but their romance is interrupted when Vadim is sent to Egypt. Vadim is torn between his feelings and his sense of duty. Vera's conquest is replaced by the conquest of the Nile. Meanwhile, the USSR is experiencing "hydroelectric bliss": villages are relocated, forests and municipalities flooded. For Egyptian President Nasser, the construction of the Dam of Assuan is a challenge to prove his power to the West. He does not think about the environment, the populations, the cultural heritage. For Vadim, it is a dream to buy a car so he can return to Vera.

Hypermoon

Mia Engberg / Sweden / 2023 / 78' / Swedish

May 31, 9:30 p.m.

June 1, 6:00 p.m.



Mia, the director, receives life-altering news and takes a journey through her own history. We follow the child astronaut's lonely travels through space, and ageing gangster Vincent, who, while moving away from his violent life, makes a find in his basement. An intimate and poetic story about memory and the fragility of existence.

Malqueridas

May 28, 4:00 p.m.

May 29, 8:30 p.m.

Tana Gilbert / Chile, Germany / 2023 / 73' / Spanish



They are women. They are mothers. They are inmates serving long sentences in a correctional institution in Chile. Their children grow up far from them, but remain in their hearts. In prison, they find affection in other partners who share their situation. Mutual support among these women becomes a form of resilience and empowerment. *Malqueridas* constructs their stories through images captured by them with cell phones inside the prison, recovering the collective memory of a forgotten community.

Manifesto

May 29, 8:30 p.m.

May 30, 7:30 p.m.

Angie Vinchito / Russia / 2022 / 68' / Russian



Children are our future. Therefore, to see what the future holds for our country and society, it is necessary to support the lives of teenagers in school. The film consists of videos shot and posted on the Internet by teens born in the 21st century living in Russia. From "good mornings" and school gatherings with innocent chatter, to evacuations and Columbine-like incidents. And no matter how bizarre this path may seem, the protagonists never abandon their smartphones. The film shows the abundance of cruelty: those who only yesterday were innocent victims of a teacher's, family's or state's actions quickly adapt and learn to pass on that cruelty.

Picture of Ghosts (*Retratos Fantasma*)

May 30, 3:00 p.m.

May 31, 7:30 p.m.

Kleber Mendonça Filho / Brazil / 2023 / 93' / Portuguese



Picture of Ghosts is a multidimensional journey through time, sound, architecture, and filmmaking, set in the urban landscape of Recife, the Brazilian coastal capital of Pernambuco: a historical and human territory examined through the great cinemas that served as places of conviviality during the 20th century. Having hosted dreams and progress, these places also embodied significant transformation of social practices. Combining archival documentary, mystery, film clips and personal memories, *Picture of Ghosts* is a map of a city through the cinematic lens.

The Flag (*Le Repli*)

Joseph Paris / France / 2022 / 93' / French

May 30, 8:00 p.m.

June 1, 11:00 a.m.



The Flag is an essay documenting the intensification in France of an identity-based discourse that has become dominant and the decline of civil liberties. It goes to meet those who are affected and who together are trying to resist: exiles, Muslim citizens, residents of working-class neighborhoods, and activists. The film focuses on deconstructing the political and journalistic discourse that has sustained this hardening of positions over the past three decades. Comparing current events with archival footage, *The Flag* is an engaged film, written in the first person, that both illuminates and warns.

The Secret Drawer (*Il cassetto segreto*)

Costanza Quatriglio / Italy, Switzerland / 2024 / 120' / Italian

June 1, 3:00 p.m.

June 2, 7:00 p.m.



Sicily, the world, a house, a library. In 2022, the director returns to the house where she grew up and opens it to donate to the region the universe that belonged to her father Giuseppe, a journalist, writer, essayist and friend of men of culture. A journey begins through photographs, 8mm reels, sound recordings made from the 1940s onward around the world, and footage shot by the director between 2010 and 2011 with him in his nineties. Personal and collective memory mingle in a dialogue between presence and absence. Palermo and Sicily, are the point of observation of the world from which everything starts and to which everything returns.

Short films

After Bed

TT Takemoto / USA / 2023 / 3' / Silent

May 31, 9:30 p.m.

June 1, 6:00 p.m.



Flashbacks to the summer of love reawaken a queer California classic.

This film was made using 16mm color test footage of James Broughton's *The Bed* (1968), generously donated by Craig Baldwin from his Other Cinema archive. I became obsessed with the images showing the only Asian American woman in the film. During my residency at the Montalvo Arts Center, I worked on a DIY outdoor moviola, where I spent hundreds of hours lifting emulsion and placing it on the 16mm leader with clear tape and nail polish.

Ana Min Wein? (Where Am I From?)

Nouf Aljowaysir / USA / 2022 / 12 29" / Arabic, English

May 30, 3:00 p.m.

May 31, 7:30 p.m.



Where Am I From? (Ana Min Wein?) is a short film and visual diary that explores the filmmaker's identity using two different perspectives, her own and that of an AI. After immigrating to the United States from Saudi Arabia at a young age, Nouf examines her identity by tracing her memories. As the AI recounts her journey, she reveals stereotypes and prejudices derived from her training and algorithmic composition.

By contrasting oral narrative with artificial intelligence, *Where Am I From?* shows the reduction of identity and the eradication of the collective memory of his ancestors.

Color Test Program

Stefanie Weberhofer / Austria / 2022 / 4' 30" / German

May 30, 8:00 p.m.

June 1, 11:00 a.m.



Color Test Program is a short purist and analog film that offers a humorous look at the history of Austrian television. An ORF (Austrian national public broadcaster) interview recorded in 1969 about the ongoing transition to color television was ironically filmed in black and white. Through hand coloring, the colors slowly appear in the background, react to what is said, and finally develop a life of their own.

Families' Albums (*Albums de familles*)

June 1, 3:00 p.m.

June 2, 7:00 p.m.

Moïa Jobin-Paré / Canada / 2023 / 8' / Silent



Photographic images, scenes of everyday life. Connecting together, they bring out a new landscape.

Negative / Positive Film (*Film Negativo / Positivo*)

May 30, 6:00 pm.

May 31, 9:30 pm.

Federica Foglia / Canada, Italy / 2023 / 14' / Silent



Negative / Positive Film is a handmade collage composed of 16mm erotic films from the 1940s and 1970s interwoven with nature documentaries and organic materials. This visual abstraction fuses both the positive film and its negative side: the co-presence allows the film to exist in two versions. The film is an abstract repair of bodies dislocated from their original content and torn from their male co-stars: the female body merges with insects and flowers at the intersection of eco-criticism, decorative art, animation, and sculpture to produce an allegory of inter-species femininity.

The Architect Carla (*L'architetta Carla*)

May 29, 8:30 p.m.

May 30, 7:30 p.m.

Davide Minotti with Valeria Miracapillo / Italy / 2024 / 14' 11" / Italian



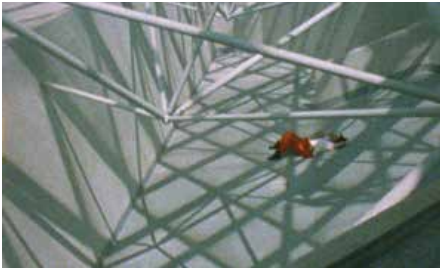
Northern Italy, mid-1960s. Carla is a fledgling architect and is called to supervise the construction sites of a series of public works in the countryside. Carla is confronted by a team of engineers, who are locked in a laboratory reproducing scale models of buildings and landscapes. Their dedication is alienating as they reproduce life to scale as if from another dimension. For Carla, building means being among people, in the world. She dreams of tearing down walls, rather than raising them, and seeing the sky. Instead, engineers are locked in laboratories, where the sun doesn't shine and you can't see the sky.

Ender's Line (*La linea del terminatore*)

May 28, 4:00 p.m.

May 29, 8:30 p.m.

Gabriele Biasi / Italy / 2023 / 16' / Spanish



Ender's Line, through archival footage of space exploration and private videos of Argentine actress Fernanda Gonzalez, tells the story of a human leaving Earth to inhabit another planet. The focus is Fernanda's emotional journey: from the need to accept the desire to leave her country to the perception that this departure is a betrayal. Fernanda whispers a poem to us that is an encouragement to leave, but also an attempt to survive in the Memory of those we have left behind: the ultimate solution to continue loving each other without seeing each other again.

Like the Glitch of a Ghost

June 1, 11:00 a.m.

June 2, 9:00 p.m.

Paula Albuquerque / Netherlands, Portugal / 2023 / 21' / German



In the Eye Cinema Museum archive, Paula Albuquerque found a piece of religious/medical propaganda from the 1950s. Filmed in Suriname, the original footage shows the supporting role that Dutch settlements had created in order to justify territorial dispossession and power dynamics in former colonies.

Like The Glitch of a Ghost is a false double, introducing a glitch, actualizing the archive, and confirming the vital sovereignty of those who were represented as subalterns. It haunts the archive as ghosts haunt the images we are still learning to perceive.

Loving in Between

May 31, 5:00 p.m.

June 1, 8:30 p.m.

Jyoti Mistry / Austria, South Africa / 2023 / 18' / English



Between birth and death resides the power to love and live. Political rules, religious orders, social norms and cultural taboos control who we love and how we love. The right to love is controlled and regulated by how we live. But the erotic has the power to emancipate.

With spoken word and archival sources, love is liberated from categories in queer expression and celebrated as the power to change our attitudes toward life and allow others to live their lives without judgment or prejudice.

OilMoonNight

Anna Malina Zemlianski / Germany / 2022 / 5' 26" / Silent

May 29, 6:00 p.m.

May 30, 9:00 p.m.



A fantasy of revenge. A corrupted and defective daydream. A futile attempt to cope with visions of terror... Sunflower Fields Forever!

Scenes from various films by director Yevgeni Yufit create a new narrative influenced by the grief triggered by Russia's invasion of Ukraine. Printed with an inkjet printer, leaving the cartridges blank to the point of defective colors, and further manipulating the prints with a collage technique.

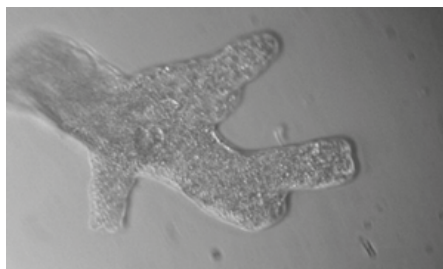
The soundtrack is composed of sounds found in the films themselves. Like the images, the sounds have also been manipulated.

Solaris Mon Amour

Kuba Mikurda, Laura Pawela & djLenar / Poland / 2023 / 47' / Polish

May 31, 5:30 p.m.

June 1, 8:30 p.m.



An extraordinary found footage documentary inspired by Stanisław Lem's *Solaris*. A personal, trance-like story about loss, mourning and memory. The film consists of excerpts from 70 films produced by the Educational Film Studio in Lodz in the 1960s and early radio adaptations of the book.

We should all be futurists

Angela Norelli / Italy / 2023 / 11' / English

May 31, 9:30 p.m.

June 1, 6:00 p.m.



At the turn of the years 1910s and 1920s, in an allusive correspondence, Rosa confides in her friend Giorgina, telling her a secret, the machine-man envisioned by Marinetti is not a near future for mankind, as futurists say. It is a present for womankind, and Giorgina can unwrap it now.

Special screenings Film by masters of cinema that deal with the reuse of archival images.

Special Screenings

Film by masters of cinema that deal with the reuse of archival images.

Archiveology - Bill Morrison

In dialogue with Rossella Catanese,
author of **Bill Morrison, Decasia: The State
of Decay. The Alchemy of Ruin**
(Mimesis, 2023)

June 1, 8:00 p.m.



Must Have Meant

USA / 2024 / 4' / Silent

Corabelle, an orange tabby, wanders through a snowy East Village community garden, pondering the possibility of connection. With a soundtrack by Elysian Field.



The Vanguard Tapes

USA / 2024 / 32' / Silent

A series of conversations and monologues captured in the kitchen of the famous Vanguard jazz club in New York's Greenwich Village in 1994 - 95 by the director, who was working at the club at the time as a dishwasher.



Decasia

USA / 2002 / 67' / Silent

Decasia is an experimental feature film that combines extraordinary archival images with an original symphonic score by Bang On A Can co-founder Michael Gordon. Using nitrate-based master elements with severe emulsion deterioration, *Decasia* depicts man's struggle to transcend his own mortality as the very fabric of his world disintegrates before our eyes.

Politics of Memory - Eyal Sivan

May 31, 9:30 p.m.



I Love You All *(Aus Liebe Zum Volk)*

with **Audrey Marion** / Germany, France
/ 2004 / 88' / German

For 20 years Major S worked for the Stasi, the DDR secret service, driven above all by love. An unconditional love for people, a blind and destructive love. At some point the wind changed and the regime he served ended. His world collapses. Sitting alone in his office, he faces an uncertain future. In *I Love You All*, Major S's testimony is the backdrop to a disturbing montage, his report alternating with unique stock footage shown for the first time. It is a film about blindness, values and disillusionment.

Un unusual archive - Kamal Aljafari

June 2, 6:00 p.m.



Paradiso XXXI, 108

Palestine, Germany / 2022 / 18' / Silent

«It will all be very quiet, the roar of our aircraft drowning out everything else. We are coming across the world's most gigantic noiseless fireworks display, and here we are dropping our bombs».



UNDR

Palestine, Germany / 2024 / 15' / English

The camera's eye obsessively returns to the same places, a vertical perspective that imposes control, possession of archaeological sites, stones that have been lying in the desert for millennia. The places it observes, however, are not deserts: we see, as if glimpsed from afar, farmers working the land, themselves transformed into landscape. Something disturbs the stillness of the place: explosions on land and sea prepare the ground for new cities with new names, new forests.

This landscape is transformed into a scenography of appropriation.

Un Unusual Summer

Palestine, Germany / 2020 / 80' / Arabic, English

Following an act of vandalism, the filmmaker's father decides to install a surveillance camera. *An Unusual Summer* captures moments of poetry while, surfacing the daily choreography of the Arab neighborhood of Ramla in Israeli territory. Composing a low-definition aesthetic with this material, Kamal Aljafari creates a diary and transfigures a "film à dispositif" into a personal and political fresco. "In the distant past, many years ago, in front of this house, there was a fig tree in a garden, which has now disappeared, razed in memory, swept away by History and Time.

Processi d'archivio

History, Documentary, Judicial films.

UNARCHIVE Found
Footage
Fest—2°
the creative
reuse
of images

May 28, 7:00 p.m.



The Kiev Trial

Sergei Loznitsa / Netherlands, Ukraine / 2022
/ 106' / Russian, Ukrainian, German

The Kiev Trial, also known as the "Nuremberg of Kiev," took place in January 1946 in the Soviet Union: case No. 1679 On the Atrocities Committed by Fascist Invaders on the Territory of the Ukrainian RSS, one of the first trials to convict Nazis as guilty of atrocities later identified as crimes against humanity.

Using unique and never-before-seen archival material, Sergei Loznitsa reconstructs key moments of the trial, including speeches by the defendants and testimony from witnesses. The film lays bare the "banality of evil."

May 29, 8:00 p.m.



The specialist - Portrait of a modern criminal (*Un spécialiste, portrait d'un criminel moderne*)

Eyal Sivan / Israel, France, Germany, Austria, Belgium / 1999 / 128' / German

1961. Adolf Eichmann, an official of Nazi Germany, goes on trial in Jerusalem for his responsibility in carrying out the Holocaust. To the charges, Eichman responds that he was merely an executor of superior orders, a ruthless but unaccountable bureaucrat: «I could not escape and never attempted to do so».

IDFA ReFrame Award @UnArchive

June 2, 10:30 a.m.

UnArchive Found Footage Fest hosts the **Beeld & Geluid IDFA ReFrame Award** from the **Amsterdam International Documentary Film Festival**.



The Trial (*El juicio*)

Ulises de la Orden Argentina, Italy, France, Norway / 2023 / 177' / Spanish

1985. Two years after the end of the military dictatorship in Argentina, prominent members of the junta are tried in court. Ulises de la Orden creates 18 chapters edited from 530 hours of footage, bearing witness to state terror.

Frontiere

International titles that reflect on the geographical and aesthetic frontiers of found footage.

Aurora's Sunrise

June 1, 8:00 p.m.

Inna Sahakyan / Armenia, Germany, Lithuania / 2022 / 96' / Armenian



At only fourteen years old, Aurora lost everything during the horror of the Armenian genocide.

Two years later, through luck and extraordinary courage, she managed to escape to New York City, where her story became a media sensation. Starring as herself in *Auction of Souls*, one of Hollywood's first blockbusters, Aurora became the face of one of the largest charity campaigns in American history.

With a blend of animation, interviews with Aurora herself and surviving footage of her lost silent epic, *Aurora's Sunrise* brings to life a forgotten story of survival.

Love, Deutschmarks and Death

June 2, 9:00 p.m.

Cem Kaya / Germany / 2022 / 98' / German, Turkish



Love, Deutschmarks and Death vividly and full of rhythm tells the story of independent music and immigrants from Turkey and their children and grandchildren in Germany. In the form of a documentary essay, director Cem Kaya takes viewers into a sparkling universe of musical diversity. Through a cinematic experience of the highest sound quality, he brings to life the energy and spirit of those years: melancholy, yet danceable; political, yet cheerful; tearful, yet sincere.

Love is Not an Orange

May 30, 7:30 p.m.

Otilia Babara / Moldova, France, Netherlands, Belgium / 2022 / 73' / Rumenian



In the early 1990s, many women left Moldova to provide for their families, finding a peculiar way to stay in touch with them: by sending large boxes full of gifts and receiving videotapes from their children in return. An exchange that became ritual, allowing mothers and children to share glimpses of their realities.

Through these private archives, the film paints the fragility of family ties through a generation forced to live apart. In doing so, it portrays a country whose women were unwittingly charged with leading the transition from communism to capitalism.

Scenes of Extraction (*Sahnehaye Estekhray*)

May 29, 6:00 p.m.

Sanaz Sohrabi / Canada, Iran / 2023 / 43' / Farsi



Scenes of Extraction creates an archival constellation from the British Petroleum Archives, documenting the colonial network behind British expeditions that stretched from Iran to Southeast Asia. The film focuses on the production of geological and ethnographic surveys through amateur films and technical surveys. The film traces the legacy of geophysical methods still used, blending archival and speculative modes of representing the geological past. *Scenes of Extraction* reveals gaps and discrepancies between the archival and lived histories of extraction and the resulting ecological ruin.

Panorami italiani

A glance upon films that showcase the variety of practices and poetics in Italian found footage.

16 millimetri alla rivoluzione

May 28, 8:00 p.m.

Giovanni Piperno / Italy / 2023 / 65' / Italian



Navigating through the images produced for the PCI by great Italian filmmakers and meeting the gaze of Luciana Castellina, Giovanni Piperno's narrative asks what was that strange yet real "party-turned-giraffe." What remains today of that experience? A journey on the meaning of a politics made of commitment, solidarity, confrontation and an example of historiography through images, which rediscovers the cinema of that generation a free, experimental, bottom-up, empathetic, militant way of making films, «a cinema of many for many».

Andromeda

June 2, 4:00 p.m.

Luciana Fina / Portugal, Italy / 2023 / 73' / Italian



Suspending the frontier between document and creation, *Andromeda* takes the viewer between the time of the early age of TV and the lived time of the filmic experience in the movie theater, between memory and imagination, utopia and experimentation. The film summons the artistic expression inscribed in public TV between the 1960s and 1970s, when the experimental response of video art arose and, confronted with the new language, cinema questioned its modes of production and relationship to the real.

The images of the past watch us and claim our presence. Returning to look at them urges constant, implicit movements in the present.

Fela, my living God (*Fela, il mio Dio vivente*)

May 31, 7:00 p.m.

Daniele Vicari / Italy / 2023 / 90' / Italian

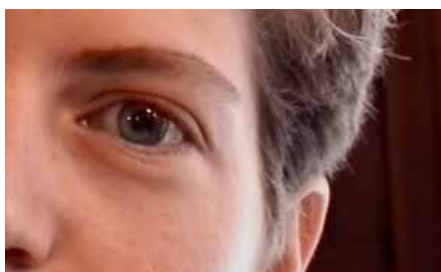


Early 1980s. A young filmmaker, Michele Avantario, meets the great Nigerian musician and revolutionary Fela Kuti and from that moment devotes his life to making a film starring Fela himself. He will never succeed, but he will discover something more important to him: a new idea of existence. A film about the utopia of cinema, music, politics, and the desire to change oneself and the world.

Fragments of a Life Loved (*Frammenti di*

May 31, 4:30 p.m.

un percorso amoroso) Chloé Barreau / Italy / 2023 / 95' / French, English, Italian



Throughout our lives, we fall in love with the most diverse people. Crush, long-distance love, carnal passion, deep connection: every story is different, every experience unique. Since the age of sixteen, Chloé Barreau has filmed all her loves. While she was living a relationship, she was already building the memory of it. But each story has at least two points of view: The film reconstructs a woman's life through the stories of the people who loved her. Intimate testimonies and private images mingle to reveal the universal paths of love feeling. A surprising trip down memory lane for anyone who has loved.

The Land of Long Shadows (*Terra Nova, Il Paese*

May 30, 5:30 p.m.

delle Ombre Lunghe) Lorenzo Pallotta / Italy / 2023 / 53' / Italian



Antarctica 1988. A ship must escape the grip of ice to reach Terra Nova Bay. The Italian icebreaker Laura Bassi in 2023, follows the same route and reaches the southernmost point on the planet ever reached by a ship.

The House He Built

May 28, 5:00 p.m.

Caterina Borelli / Italy / 2019 / 76' / Italian



Sergio, journalist, intellectual, storyteller, television pioneer and above all traveler, now elderly, continues to travel through the rooms of his house. Each drawer, bookcase, object is the beginning of a new story and a pretext for reflections on the craft of journalism, television and the world. Listening to Sergio's reflections we embark on a journey through memory in which universal questions resonate: what role do places and objects play in people's lives? What matters when life comes to an end? After a life spent telling stories for others, what do we leave behind?

Carte Blanche

Philippe-Alain Michaud – Centre Pompidou

A selection of rare archival films chosen by the director of the department of Experimental Cinema of the Paris museum



History is one and collective; histories are singular and multiple. If the former is made of documents, the latter are made of fables. In the field of found footage, the line between the symbolic and the imaginary is thus drawn: both work from a residue deposited in impressional images - the real - from which substitution occurs; that is, the division, not without interference, between non-fiction and fiction.

Philippe Alain-Michaud, 2024

History (*L'Histoire*)

June 1, 6:00 p.m.

Whistle Stop

Martin Arnold / 2014 / 3' 20"

Histoire du Soldat Inconnu

Henri Storck / 1931 / 10'

News Reel

Rafael Montanez-Ortiz / 1958 / 1' 43"

Watching for the Queen

David Rimmer / 1992 / 11' 2"

Looting for Rodney

Ken Jacobs / 1994-1995 / 3'

Displaced Person

Daniel Eisenberg / 1994 / 10'

Studies in images (de) Generation

Corinne e Arthur Cantrill / 1975 / 10'

Reanimation

Oliver Beer / 2014 / 3'

La danse de Saint Guy

Emilie Pitoiset / 2008 / 5'

Soft Palate

Martin Arnold / 2010 / 3'10"

Stories (*Les histoires*)

June 2, 6:30 p.m.

Sur les bords de la caméra

Henri Storck / 1931 / 11'

Crossing the great Sagrada

Adrian Brunel / 1924 / 15'

The Georgetown loop

Ken Jacobs / 1997 / 11'

Golf

Rafael Montanez-Ortiz / 1957 / 1' 9"

Bricolage

David Rimmer / 1985 / 10'

Cruises

Cecile Fontaine / 1990 / 7' 30"

Passage à l'acte

Martin Arnold / 1993 / 12'

Home Stories

Mathias Müller / 1991 / 6'



MUTA Festival @UnArchive

UnArchive Found Footage Fest hosts a selection from Lima's
MUTA Festival Internacional de Apropiación Audiovisual.



June 2, 4:00 p.m.

Memories in Motion: Contemporary Peruvian Filmmakers

We present a selection of eight short films created by young Peruvian filmmakers who, through the reuse of film and digital archives, invite us to reflect on personal memory and collective imaginaries.

Each short film constitutes a unique window into different experiences and perspectives, where the past intertwines with the present to weave a visually captivating narrative. From evocative dreamscapes to intimate portraits, from formal experimentation to poetic storytelling, this program offers a current view of Peru's experimental film scene made by women.

Concierto animal

Ivonne Sheen, Rebeca Alván
/ Peru / 2018 / 12' / Spanish

Mientras espero, inhalo

Nicole Remy
/ Peru / 2020 / 5' 47" / Spanish

Detenerte en el pulso

Nicole Remy
/ Peru / 2018 / 6' 35" / Spanish

Experimento desde el occidente nº1

Yaela Gottlieb
/ Peru / 2018 / 5' 45" / Spanish

Cassett 6

Mayra Villavicencio Príncipe
/ Peru / 2019 / 4' 46" / Spanish

La muerte y yo

Carmen Vázquez Uriol
/ Peru / 2020 / 5' 41" / Spanish

No me pertenece

Fernanda Bonilla
/ Peru / 2021 / 4' 23" / Spanish

Fractura

Biviana Chauchi
/ Peru / 2023 / 3' / Spanish

AAMOD Reloaded

AAMOD repurposes in single-channel form some of the most interesting *live performances* produced by the archive.

Found
Footage
Fest—2°
the creative
reuse
of images



May 31, 6:30 p.m.

Al cuore fa bene fare le scale

Diana Tejera e Lorenzo Spinelli

/ Italy / 2023 / 50'

May 29, 7:30 p.m.

Suite per Pier Paolo

di Marcello Allulli, Francesco Diodati
e Simona Debernardis

/ Italy / 2023 / 70'

June 1, 5:00 p.m.

California Footage

di Doctor 3 e Milena Fiore

/ Italy / 2022 / 50'

May 28, 8:30 p.m.

Unu mundu bellissimu

di Paolo Fresu, Francesco Diodati
e Simona Debernardis

/ Italy / 2023 / 70'

All films are repeated on June 2nd

Class(room) reuse

Selection of films from art residencies and training courses.

May 30, 4:00 p.m.

ACADEMY OF ART IN SZCZECIN

A boy who never was there

Kinga Chomac Piechota
/ Poland / 2023 / 3' 15" / Polish

Yesterday was wonderful

Lukasz Chrusciel
/ Poland / 2023 / 14' / Polish

Sheep

Zofia Urbanek
/ Poland / 2023 / 4' 53" / Polish

Text me when you get home

Natalia Sara Skorupa
/ Poland / 2024 / 12' / Polish

The chronicle

Zuzanna Fluder
/ Poland / 2024 / 5' / Polish

The Hatchery

Stanislav Bagdia
/ Poland, Belarus, Ukraine
/ 2022 / 9' 35" / Polish

The Keel

Elżbieta Anna Wieland
/ Poland / 2022 / 7' / Polish

June 1, 11:00 a.m.

CSC PALERMO - CENTRO SPERIMENTALE DI CINEMATOGRAFIA course in Documentary Cinema

Parabole d'oro

Rodrigo Aguirre, Laura
D'Angeli, Francesco di Fiore,
Filippo Michieli, Giuseppe
Modafferi, Giusi Restifo,
Antonia Stelitano, Bernadette
Vespaziani Reginato, Luna
Zimmermann
/ Italy / 2023 / 68' / Italian

June 2, 3:00 p.m.

CSC ROMA - CENTRO SPERIMENTALE DI CINEMATOGRAFIA - Rimontaggi workshop in collaboration with Archivio Nazionale Cinema Impresa

Gli insetti

Carlo Onnis
/ Italy / 2024 / 5' 30" / Italian

Lavoro sospeso

Davide Demasi
/ Italy / 2024 / 7' 12" / Italian

Livorno 42

Marco Balzano
/ Italy / 2024 / 8' 41" / Italian

Però son simpatiche

Gianpaolo Pupillo
/ Italy / 2024 / 7' 57" / Italian

Railway memorie

Alessandro Lamarca
/ Italy / 2024 / 5' / Italian

Samattelio

Elio Gambino
/ Italy / 2024 / 10' 53" / Italian

May 30, 5:30 p.m.

ISIA - SUPERIOR INSTITUTE FOR ARTISTIC INDUSTRIES OF URBINO

Ho paura di disegnare mia madre

Oleksandra Horobets
/ Italy, Ukraine / 2024 / 8'
/ Italian, Ukrainian

June 1, 3:00 p.m.

DOCUMENTARY FILM WORKSHOP - UNIVERSITÀ IUAV DI VENEZIA

La luce del sole

Emanuele Argentieri,
Tommaso Arnaldi,
Pierandrea Rosato
/ Italy / 2024 / 5' 36" / Italian

La famosa rivola dei filmati di repertorio

Matilde Carlesi, Cristina
Licinio, Nima Nouroozi,
Giacomo Raffaelli
/ Italy / 2024 / 8' 26" / Italian

È notte, ma gli uccelli cantano

Irene Mathilda Alaimo,
Giovanni Borga, Filippo
Comandi, Matteo Giardiello
/ Italy / 2024 / 7' 24" / Italian

Chiasma

Francesco Cinà, Ludovica
Clementini, Costanza
Mancuso, Marilisa Vanin
/ Italy / 2024 / 8' 12" / Italian

Lullaby

Tommaso Carradori, Giorgio
Dinello, Andrea Lo Nano
/ Italy / 2024 / 7' 30" / Italian

Quello che i grandi non vedono

Nasser Abdul Samad, Emma
De Zardo, Marta Dell'Era,
Edoardo Da Silva Orlandini
/ Italy / 2024 / 5' 30" / Italian

June 1, 12:00 noon

LOCARNO SPRING ACADEMY 2023

Find a Film!

Coline Confort, Slava
Doytcheva, Federico
Frefel, Alessandro Garbuio,
Andrea Gatopoulos, Ambra
Guidotti, Jumana Issa,
Zhenia Kazankina, Bohao Liu,
Diego Andres Murillo,
Chiara Toffoletto
/ Switzerland / 2023 / 80'
/ Italian, English, Spanish

June 2, 12:30 p.m.

MULTIVERSO TOTI 1924 – 2024

A project curated by
Biblioteca Totiana in
collaboration with CREA,
Electronic Music School of
the Conservatory L. Refice,
Frosinone

Bestie

Armando Girolami
/ Italy / 2024 / 6' / Italian

**legati ad un fiume: dieci
storie legat'appese - storia
undicesima**

Simone Spampinato
/ Italy / 2024 / 9' 30" / Italian

mistero infinibile

Daniele Grande
/ Italy / 2024 / 5' / Italian

pareti di carta

Francesca Fabrizi
/ Italy / 2024 / 7' / Italian

June 2, 11:00 a.m.

**NABA - NUOVA ACCADEMIA
DI BELLE ARTI**

Il dolore nascosto

Maira Terzigni, Noemi Greco
/ Italy / 2024 / Italian

Noi o loro

Nicola Iazzetta
/ Italy / 2024 / Italian

White lives matter

Francesca Romeo
/ Italy / 2024 / Italian

May 28, 7:30 p.m.

PREMIO ZAVATTINI 2021/22

Era una casa molto carina

Sara Parentini
/ Italy / 2022 / 18' / Italian

Il piccolo golem

Federica Quaini,
Viola Giulia Milocco
/ Italy / 2022 / 22' / Italian

**Un respiro parziale
ma intero**

Lorenzo Spinelli
/ Italy / 2022 / 17' / Italian

June 1, 4:00 p.m.

PREMIO ZAVATTINI 2022/23

/ma·tri·mò·nio/

Gaia Siria Meloni
/ Italy / 2023 / 20' / Italian

May 31, 3:00 p.m.

PROCIDA FILM ATELIER

A project promoted by
Regione Campania
and Film Commission
Regione Campania with
Paralelo 41 produzioni

PROCIDA

Cecilia Catani, Giorgia Ciruolo,
Enrica Daniele, Valentina
Esposito, Dario Fusco,
Angela Giordano, Simone
Greco, Rebecca Gugliara,
Ernesto Raimondi, Giorgia
Ricciardiello, Nina Rossano,
Lucia Senatore, Romilda
Di Iorio / Pedagogic
and artistic direction
Leonardo Di Costanzo
/ Italy / 2023 / 68' / Italian

May 30, 5:30 p.m.

RE-FRAMING HOME MOVIES

Death of a mountain

Nuno Escudeiro / Portugal, Italy
/ 2023 / 37' / French

June 1, 4:30 p.m.

**SUONI & VISIONI
ARTISTIC RESIDENCY
2022/23**

**Ci saranno i droni. Un saggio
paranoico sul potere**

Giulia Valenti / Italy / 2024 / 18'
/ Italian, English

De Occulta Imagine

Stefano P. Testa, Luca
Severino / Italy / 2024 / 16'
/ Italian

In tutte le ore e nessuna

Davide Minotti, Valeria
Miracapillo / Italy / 2023 / 19'
/ Italian, English, Turkish

re.azioni

Dominc Sambucco
/ Italy / 2023 / 5' / Italian

June 1, 4:30 p.m.

**SUPEROTTOMISTI - Archivio
Regionale del Film di Famiglia**

**Color save. I bambini
di Venaria che salvarono
i colori**

4A Scuola Primaria
"O. Romero" Istituto
Comprensivo Venaria 2
- "Don Milani"
/ Italy / 2023 / 8' / Italian

**Gli eroi di Venaria. Il nostro
nuovo mondo**

4A Scuola Primaria "Rigola"
Istituto Comprensivo
Venaria 2 - "Don Milani"
/ Italy / 2023 / 6' / Italian

Panel and Masterclass

Exchanges and meetings between professionals, experts and authors on the creative reuse of images.

Masterclass Eyal Sivan

May 30, 10:00 a.m.

In collaboration with **NABA - Nuova Accademia di Belle Arti**

Eyal Sivan is a filmmaker, writer and theorist born in 1964 in Haifa, Israel, raised in Jerusalem and living in Europe since 1985.

After working as a professional commercial photographer in Tel Aviv, he left Israel in 1985 and settled in Paris. He currently divides his time between Europe and Israel. Known for his controversial films, Sivan has produced and directed more than a dozen political documentaries. *Common State* (2012), *Jaffa* (2009) and *Route 181* (2003) have been awarded at various festivals. Sivan's films are regularly shown in art exhibitions such as Documenta, Manifesta and ICP New York. His work touches on themes such as the representation of political crime, the political use of memory, the ethics of documentary filmmaking and the Israeli-Palestinian conflict.



He is founder and artistic director of the Paris-based documentary company Momento! and the film distribution agency Scalpel. He created «South Cinema Notebooks», a journal of film criticism published by Sapir Academic College in Ashkelon.

Masterclass Sergei Loznitsa

May 29, 10:00 a.m.

In collaboration with **Università IULM**

Moderator **Alberto Crespi**, film critic

Sergei Loznitsa was born on September 5, 1964 in Kiev where he graduated in Applied Mathematics and worked at the Institute of Cybernetics, specializing in artificial intelligence. In 1997 he graduated from the Russian State Institute of Cinematography (VGIK) in Moscow. His first film, *My joy* (2010), debuted at the Cannes Film Festival, followed by *In the fog* (2012), winner of the FIPRESCI award, *A gentle creature* (2017) and *Donbass* (2018), Best Director in the Un Certain Regard section.

The documentaries *Maidan* (2014), which premiered in a Cannes Special Séance, and *The event* (2015), *Austerlitz* (2016), *The trial* (2018), and *State funeral* (2019) were presented at the



Venice Film Festival. In 2021 he received the Special Oeil D'Or Award for his film *Babi Yar. Context*.

The situated image. Archival thoughts and practices between feminism and decoloniality.

June 1, 10:00 a.m.

Moderator: **Marco Bertozzi, Alina Marazzi**

Speakers:

Alessandra Beltrame (Cinescatti Archive Collaborator, Lab 80)

Giulia Castelletti (Manager, Curator Cinescatti Archive, Lab 80 film)

Luciana Fina (Director, CIEBA - Fine Arts, University of Lisbon)

Ilaria Fraioli (Editor)

Alma Mileto (Sapienza University of Rome)

Igiaba Scego (Writer)

Giulia Simi (University of Sassari, Archivio Aperto)

Patrizia Cacciani (Head of Studies, Research, Education and Library Office, Archivio Luce Cinecittà)

with screening of the short film

Esercizio di riappropriazione by **Sofia Noce** and **Giulia Zoia** made as part of the Master in photography at the ISIA of Urbino.



to follow

Matteo Angelici (Project Manager, Audiovisual Archive of the Democratic and Labour Movement ETS)

Sara Fratini (Activist writer)

Valentina Brinis (ONG Open Arms)

Fabio Gianfrancesco (ONG Mediterranea) present the **Migranti Fund** deposited at AAMOD.

Poetics of contemporary reuse. Forms, practices, experiences.

June 2, 10:00 a.m.

Round table discussion with the authors presents at the festival.

A moment of encounter and reflection on the ways of reusing archival images, from the authorial poetics to public implications, from ethical to aesthetic aspects.

Moderator: **Marco Bertozzi, Alina Marazzi**



Live Performance

New works focused on the interaction between images and live music.

Acqua, porta via tutto

May 28, 10:30 p.m.

Cineconcert by **Teho Teardo**

With the voice and poems of **Gian Mario Villalta**

Directed by **Roland Sejko**

In collaboration with **Pordenone Docs Fest, Cinemazero, Archivio Luce Cinecittà**

for the 100th anniversary of the Istituto Luce



A performance about water stems from the need to remember how it cannot be treated as just any commodity, but asks man to rethink his willingness to enjoy everything, unaware of the consequences. Drawing on the images of the Luce Archives in its centennial year is a natural gesture: the materials of yesterday, speak to today and the future. To look at water documented by operators and filmmakers; to reflect on how much beauty there is in the element, to return it with the direction of Roland Sejko, the music of Teho Teardo and the verses of Gian Mario Villalta. A journey that captivates the viewer and carries a message: of water we are and must be.

Idea assurda per un filmmaker

May 30, 10:30 p.m.

Live music by **Attila Faravelli, Enrico Malatesta, Nicola Ratti**

In collaboration with **Archivio Gianfranco Brebbia,**

Triennale Milano and **Cineteca Italiana**



Through a layering of sound impulses produced with acoustic, electric and electronic instruments, the sound artists generate a flow of sound creating an ephemeral and changing acoustic environment. The audience will be immersed in sound fields made of synthetic sounds, field recordings, percussive sounds and drones that will support the vision by exploiting the filmic materiality of Brebbia's work, expanding its perceptual, aesthetic and poetic potential. Faravelli, Malatesta and Ratti, through sound, lead the audience into a mode of listening that is a path of discovery and unveiling.

VisionAria

June 1, 10:30 pm

Live music by **Alessandro d'Alessandro**

Live visuals by **Gianluca Abbate**



Alessandro D'Alessandro's music is a contemporary folk psychedelia, in which the sound of roots is mixed with electronics. In VisionAria all this is projected within images that escape reduction to a single narrative. It might be useful to observe them through a personal lens.

Gianluca Abbate's video projections aim to unite different eras and styles. Live visuals will unfold throughout the show through the use of different techniques ranging from cut-outs to animated collage. The fusion of tradition and modernity, in line with the music, will bring the visual narrative to life.

UnArchive//Expanded

Expanded Cinema in the setting of the Tempietto del Bramante at the Real Academia de España en Roma and Vicolo Moroni, where the dialogue between spaces and images is renewed.

afterimages

By **Caterina Borelli**



«*afterimages* describes the first months of life in the city where my parents settled in 1950. The narrative is made up of excerpts from their diary written by two hands. My father won a UNESCO scholarship for journalists in the U.K., which led him to work for various newspapers in port locations. My mother joined him after a month. The diary reveals that to cover expenses they sent articles to different newspapers using pseudonyms. The pictures and the diary record the discovery of the city and a life in which letters were sent and received, phone calls were difficult and expensive, and all expenses were recorded».

Vicolo Moroni

Iconic roots

By **Studio Azzurro**



«Digging, to the origins of Studio Azzurro, reaching its 'roots,' one sees images made with light, one finds 'photography.' A particular period, before we moved from handling electrons to using bits, a vital moment of strong sociality and political vision. It all happened apparently in a brief moment of suspension and reflection, which lasted, however, about two years. Then in our story prevailed, the passion for the moving image, for film and then video. We identify that moment in a particular happening, in the re-use of a disused space, in short an "occupation" as they used to say in those moments. Still having a clear memory of those times, we like to tell that story, through the photographs we took, also evoking the technologies that were used, such as "multivisions" with battery-operated dia-projectors and the visual language of the split-screen».

Tempietto
del Bramante

Editor's Bin

By Studio Azzurro



Tempietto del Bramante

Multiple electronic images have been resting dormant in the Studio Azzurro Archive for more than forty years. By awakening them, with the touch of editing softwares' digital fingers, they immediately show an unexpected vitality, pushing them to bind themselves to other awakening companions through a sonic and musical thread that will inextricably unite them.

We have tried to put order to this vitality by using a particular pattern that has been often used in our work, meaning the four natural elements' sequence. Here beginning with WATER, then moving on to EARTH and FIRE, and finally AIR. We have laid these fragments, these visual segments - discarded or partially used - in different designs and sound contexts, in an evocative cradle - the *editor's bin* - to deliberately recall our filmic origins as well.

Index of sections and works

International competition

Feature-length

Amor by Virginia Eleuteri Serpieri.....	8
Between Revolutions by Vlad Petri.....	8
Home Invasion by Graeme Arnfield.....	8
Home Sweet Home by Annika Mayer.....	9
Hydroelectric Joy by Alexander Markov.....	9
Hypermoon by Mia Engberg.....	9
Malqueridas by Tana Gilbert.....	10
Manifesto by Angie Vinchito.....	10
Pictures of Ghosts by Kleber Mendonça Filho.....	11
The Flag by Joseph Paris.....	11
The Secret Drawer by Costanza Quatriglio.....	11

Short films

After Bed by TT Takemoto.....	12
Ana Min Wein? (Where Am I From?) by Nouf Aljowaysir.....	12
Color Test Program by Stefanie Weberhofer.....	12
Familie's Albums by Moïa Jobin-Paré.....	13
Negative/Positive Film by Federica Foglia.....	13
The Architect Carla by Davide Minotti with Valeria Miracapillo.....	13
Ender's Line by Gabriele Biasi.....	14
Like the Glitch of a Ghost by Paula Albuquerque.....	14
Loving in Between by Jyoti Mistry.....	14
OilMoonNight by Anna Malina Zemlianski.....	15
Solaris Mon Amour by Kuba Mikurda, Laura Pawela & djLenar.....	15
We should all be futurists by Angela Norelli.....	15

Special screenings

Archiveology – Bill Morrison	16
Politics of memory – Eyal Sivan	17
An unusual archive – Kamal Aljafari	18

Processi d'archivio

The Kiev Trial by Sergei Loznitsa.....	19
A Specialist - Portrait of a Modern Criminal by Eyal Sivan.....	18
The Trial by Ulises De La Orden.....	19

Frontiere

Aurora's Sunrise by Inna Sahakyan.....	20
Love, Deutschmarks and Death by Cem Kaya.....	20
Love is Not an Orange by Otilia Babara.....	21
Scenes of Extraction by Sanaz Sohrabi.....	21

Panorami italiani

16 millimetri alla rivoluzione by Giovanni Piperno.....	22
Andromeda by Luciana Fina.....	22
Fela, My Living God by Daniele Vicari.....	22
Fragments of a Life Loved by Chloé Barreau.....	23
Terra Nova, The Land of Long Shadows by Lorenzo Pallotta.....	23
The House He Built by Caterina Borelli.....	23

Carte blanche Philippe-Alain Michaud

Centre Pompidou..... 24

MUTA Festival @UnArchive..... 26

AAMOD reloaded..... 27

Class(room) reuse..... 28

Panel and Masterclass

Masterclass by Eyal Sivan	30
Masterclass by Sergei Loznitsa	30
The situated image. Archival thoughts and practices between feminism and decoloniality.....	31
Poetics of contemporary reuse. Forms, practices, experiences in comparison.....	31

Live performance

Acqua, porta via tutto cinceconcert by Teho Teardo with the voice and poems of Gian Mario Villalta directed by Roland Sejko.....	32
Idea assurda per un filmmaker Live music by Attila Faravelli, Enrico Malatesta, Nicola Ratti.....	32
VisionAria Live music by Alessandro D'Alessandro Live visual by Gianluca Abbate.....	33

UnArchive//Expanded

afterimages by Caterina Borelli.....	34
Iconic Roots by Studio Azzurro.....	34
Editor's Bin by Studio Azzurro.....	35

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the creative reuse of images

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www.unarchivefest.it

segreteria@unarchive.it

06 5730 5447

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