




Adnan Softić and Nina Softić
Sashko Protyah
Ottonella Mocellin, Nicola
Pellegrini Jesse Chun
Martha Atienza

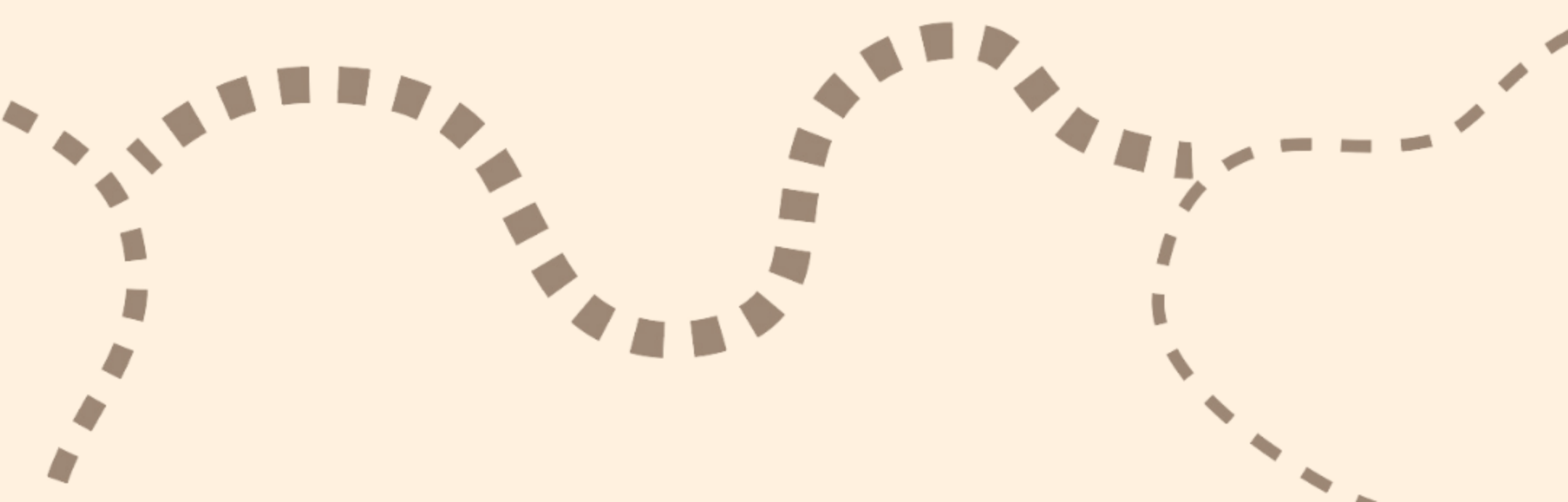
Damir Avdagić
Liv Schulman
Michelle Deignan
Dejan Kaludjerović
Mochu

Introduction



Artists' Film International is a collaborative project featuring film, video and animation from around the world.

Established by the Whitechapel Gallery in 2008, AFI pools the knowledge of 22 global partner organisations. The consortium of AFI partners has selected moving-image works by artists on the theme of Diaspora.



The background features several overlapping, abstract shapes formed by dashed brown lines. These shapes resemble stylized, rounded forms that could be interpreted as letters or decorative motifs. The lines are thick and the overall aesthetic is clean and modern.

Artists



The artist duo **Adnan Softić** and **Nina Softić** are based in Berlin and Sarajevo. Their collaborative practice explores the relationship between aesthetics, politics, and ecology, focusing on phenomena such as problems of communicability, exile, extraterritoriality, invisibility, culture, and violence. Their artistic work process is research-based, interdisciplinary, and a hybrid of poetic and philosophical-scientific explorations.

Recent exhibitions and screenings have taken place at venues including n.b.k. Berlin; Johann Jacobs Museum, Zurich; National Museum of Bosnia and Herzegovina, Sarajevo; Museum of Contemporary Art, Novi Sad ; MAXXI Museo, Rome; Berlinische Galerie; Museum für Kunst und Gewerbe, Hamburg.



THO!

Sashko Protyah is a film director and activist from Mariupol, Ukraine. He's a co-founder of Freefilmmers, a collective of artists and filmmakers. In his films, he works with topics of memory, otherness, and alienation. Now Sashko is based in Zaporizhzhia and volunteers for IDPs and the Ukrainian army.



Ottonella Mocellin and **Nicola Pellegrini**, born in Milan in 1966 and 1962, live in Berlin. In 2002 they were in residence at PS1, New York. Their work has been shown in Torino, Brescia, Valencia, Tel Aviv and Tirana Biennials; Manifesta 12 Palermo; Slovak National Gallery, Bratislava; MUAR, Moscow; PS1, New York; Atelier D'Artistes, Marseille; SMART, Amsterdam, Kunst Haus, Dresden; Participant Ink New York; White Columns New York; American University Museum Washington DC; FFFrankfurt; Fondazione la Marrana Monte Marcello; MA*GA Gallarate, Villa Romana, Firenze; CCC Strozzi; Firenze; GAM, Bologna; GAM, Torino; MART, Trento e Rovereto; PAC, Milano; PAN, Napoli; Galleria Civica, Trento; MAMBo, Bologna; Fondazione Merz, Torino; Triennale, Milano; Fondazione del Monte Bologna.

In 2020 they won the 8th edition of Italian Council. They are represented by Galleria Lia Rumma, Milano.



Jesse Chun (b. 1984) is an artist based in New York. Chun's work has been exhibited internationally at the Museum of Contemporary Art Toronto (Canada); the Nam June Paik Art Center (South Korea); SculptureCenter, New York; Queens Museum, NY; The Drawing Center, NY; and the Vera List Center for Art and Politics, NY (United States), among others.

Select awards include the Joan Mitchell Foundation Painters & Sculptors Grant, and Art by Translation (Paris). Select public collections include the Museum of Modern Art Library (NY); the Smithsonian Institution (DC); the Metropolitan Museum of Art Library (NY); and KADIST (FR).

Chun's video poems, short films, drawings, sculptures and installations ruminate on language, translation, and historiography. Traversing found institutional narratives, documents, and imprints of linguistic imperialism as a site for (mis)translation, rupture, and abstraction, Chun's work uncovers new immersive poetics for non-linear passages of meaning, time, and untranslatability.



Martha Atienza's (b.1981, Philippines) practice explores installation and video as a way of documenting and questioning issues around environment, community, and development. Her work is mostly constructed in video, mostly sociological in nature that studies her direct environment. Often utilizing technology in the form of mechanical systems, Atienza's current work explores the immersive capacity of installation in generating critical discourse. Her work tends to be collaborative in nature, working with people from different backgrounds and expertise as well as the residents of Bantayan Island, where her family is from, and whose narratives are intricately woven into issues such as environmental change, displacement, cultural loss, governance, and socio-economic disparities.

The variety brought about by her collaborative art process is something unique to Atienza who was born in Manila, Philippines to a Dutch mother and Filipino father. Her art practice amalgamates disparate elements to form a cohesive original, influenced by her constant travel between the Philippines and the Netherlands. Atienza received her BFA from the Academy of Visual Arts and Design in The Netherlands, 2006, and participated in an art program at the Kuvataideakatemia in Helsinki, Finland, 2005. Her work has been exhibited internationally. She has received numerous recognitions and grants such as the Baloise Art Prize in Art Basel (Switzerland) for her work, *Our Islands 11°16'58.4_N 123°45'07.0_E* (2017); the Thirteen Artists Award by the Cultural Center of the Philippines (2015); the Ateneo Arts Award with studio Residency Grants in Liverpool, Melbourne, New York and Singapore (2016 and 2012), and the Mercedes Zobel/Outset Residency at Gasworks in London (2016).



Damir Avdagic was born in 1987 in Banja Luka, BiH. His practice explores themes of historical memory and identity through text, performance and video. The conflict in Ex-Yugoslavia (1991-1995) makes up a central part of Avdagic's family history and he uses this event as an entry point to address themes such as shifting political systems, migration and the relationship between generations.

Avdagic's work has been shown at 18th Street Art Center, Santa Monica, Changwon Sculpture Biennale, Changwon, South Korea, Kunsthall Charlottenborg, Copenhagen, Denmark & Kristiansand Kunsthall, Kristiansand, Norway amongst many others.



Liv Schulman was born in 1985. She grew up in Buenos Aires and lives in Paris. After studying at the École nationale supérieure d'arts de Cergy, she trained at Goldsmiths University of London and at the Beaux-Arts de Lyon postgraduate program. Her work was notably presented at the CRAC Alsace, Bemis Art Center, Fondation Ricard, the Rennes Biennial or at the Galerie, Centre d'art contemporain, in Noisy-le-Sec, at the SixtyEight Art Institute in Copenhagen.

In 2019, she received the Fondation Ricard Prize awarded to her on the occasion of the exhibition *Le Vingtième Prix de la Fondation d'entreprise Ricard*, conceived by Neil Beloufa, and presented a solo exhibition at the Villa Vassilieff.



Michelle Deignan (b.Dublin, 1970) is an artist and filmmaker based in London. She makes moving image, photographic and print works, for exhibition and screening contexts. These works critically examine the production and dissemination of culture now and historically.

Recent exhibitions include: True North, Galería Fermay, Palma de Mallorca, ES (2023); BIENALSUR, Montevideo, UY and Córdoba, AR (2022); Halvad Ideed (Bad Ideas) Tallinna Kunstihoone, Tallinn, EE (2022); Rencontres Internationale Paris/Berlin, Louvre Museum FR (2021). Michelle is a contributor to The Crown Letter (www.crownproject.art), a self-organised international women's art project, publishing weekly responses by artists to the here, then and now.



Dejan Kaludjerović was born in Belgrade, Yugoslavia. He studied at the Academy of Applied Arts in Vienna in the class of Erwin Wurm and gained an MA in visual arts at the Academy of Fine Arts in Belgrade in 2004. For his achievements in visual arts, Kaludjerović was granted in 2010 an honorable Austrian citizenship.

In 2017 Kaludjerović co-founded a Vienna based arts and cultural organization Verein K. Kaludjerović's work is part of many private and public collections, among others: MUSA, WIEN MUSUEM, KONTAKT collection, STRABAG collection and collection of the Artothek des Bundes in Vienna and Salzburg Museum der Moderne; Museum of Contemporary Art Belgrade, October Salon Collection and City Museum in Belgrade; APT Berlin; Yarat - Centre of Contemporary Art, Baku; National Museum of the Republic of North Ossetia-Alanica, Vladikavkaz, etc. He has exhibited internationally at numerous solo and group shows in Europe, USA, Australia and Asia.

He is living and working in Vienna.



R.I.P. Germain's practice traffics in double meanings, deep resonances and a tension between accessibility and occlusion. Trickster and guide, he tries to dance a fine line: making work that speaks to deep truths without cheapening them with explanations or flattening them out for easy consumption. Sedimented with layers dense with cultural meaning and reference, the extensive research undergirding R.I.P. Germain's work draws from multiple genres of Black experience, history and culture – personal and collective, seeking to make art that is rigorous about his commitments and possibilities as a Black artist.

R.I.P. Germain has exhibited internationally and recent exhibitions include; *Jesus Died For Us, We Will Die For Dudus!* at ICA, London; *Cubitt 30*, presented by Cubitt at Victoria Miro in London, UK; *The Exhibition Formerly Known As Trace Image* at Deborah Schamoni, Munich, Germany; *Shimmer* at Two Queens in Leicester, UK; *Four Bedrooms With An En Suite, A Garage & Garden In A Nice Neighbourhood*, at V.O Curations in London, UK; *Supastore Southside, Slingbacks & Sunshine* at South London Gallery; *Ways of Living #2*, presented by Arcadia Missa at NICO in Bari, Italy; *Dead Yard* at Cubitt in London, UK; *Double 6* with Ashley Holmes in the former courtroom at Leeds Town Hall in Leeds, UK; and *Gidi Up* at Peak in London, UK. R.I.P. Germain was also the recipient of the ICA Image Behaviour 2021 prize, which culminated in his first short film premiering at the ICA in 2022.

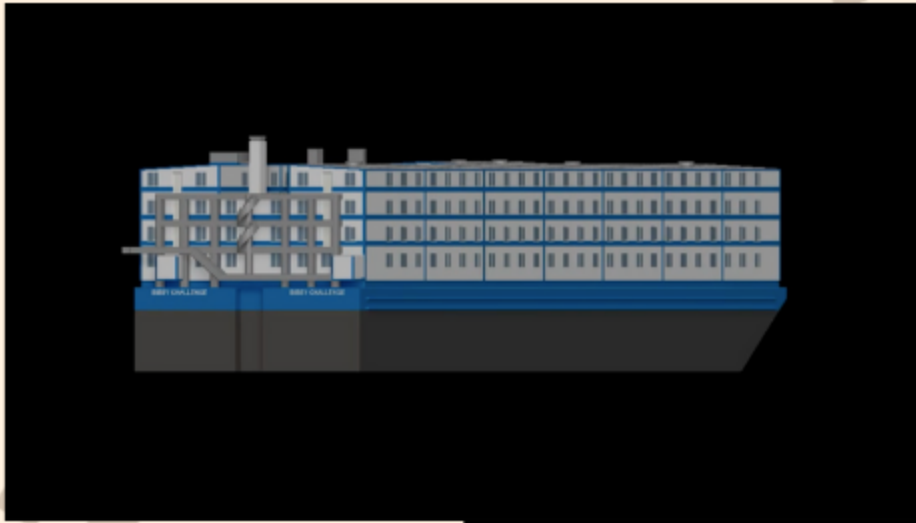


Mochu (b. India, 1983) works with video and text arranged as installations, lectures and publications. Techno-scientific fictions feature prominently in his practice, often overlapping with instances or figures drawn from art history and philosophy. Recent projects have explored cyberpunk nostalgia, corporate horror, mad geologies, psychedelic subcultures and Indian modernist painting.

He is the author of the books *Bezoar Delinqxenz* (Edith-Russ-Haus / Sternberg Press, 2023), and *Nervous Fossils: Syndromes of the Synthetic Nether* (Reliable Copy / KNMA, 2022). His works have been exhibited at Edith-Russ-Haus für Medienkunst, Home Works Forum, 9th Asia Pacific Triennial, Sharjah Biennial 13, 4th Kochi-Muziris Biennale and transmediale: BWPWAP.



Films



**Ships with goods and materials from all over the world
bump the Bibby Challenge with their waves, 2020**

Adnan Softić and Nina Softić
12 minutes, 25 seconds

The Bibby Challenge, where Adnan Softić, once lived, was a hybrid of cruise ship and container ship that was anchored in Hamburg from 1993 to 2006 to house refugees. In this poetic video essay, Adnan Softić and Nina Softić explore issues of exterritoriality, tracelessness, and the struggle of “unwanted” people to find solid ground. The work also reconstructs life on the ship, which is addressed as both a place and a non-place; a floating, highly mobile vessel that knows how to navigate the boundaries between national and international waters.



My Favourite Job, 2022

Sashko Protyah (Freefilmers collective)

31 minutes

In the spring of 2022, the Ukrainian city of Mariupol was surrounded by Russian troops. They were using the weapons of mass destruction against the civilian population every day. In mid-March volunteers started evacuating people from Mariupol to Zaporizhzhia. They gathered after each trip to exchange the information, support each other, and talk about their traumatic experiences.

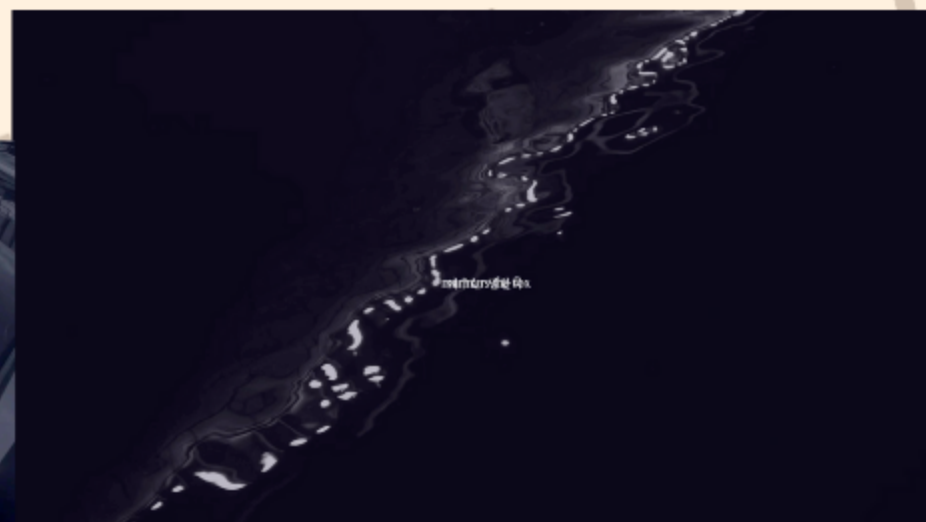


Alphabet. The space between us and the unknown, 2021

Otonella Mocellin and Nicola Pellegrini

9 minutes, 3 seconds

Travelling on a small boat, our family is spending an intimate day in the public space, sailing through the city traffic in search for an imaginary place in between, where stories and lives of those who were divided by history could ideally meet. We navigate along the ghost of the wall as an act of poetical reparation and in the many entanglements and reverberations between personal, political and historical facts, we conceived the video as a letter to our children's biological mothers. The desire to find a shared language takes the form of a double alphabet that appears throughout the film, giving an additional rhythm to the narrative.



O dust, 2023

Jesse Chun

7 minutes, 6 seconds

O dust looks through the institutional apparatus of Eurocentric translation and historiography to uncover alternate, intimate poetics that evade the bureaucratic narrative. Filmed at the UNESCO headquarters in Paris (FR) in the Intangible Cultural Heritage archives, the empty conference rooms, and through the interpreter's booths and machines, Chun's non-linear film ruminates on language, heritage, and the intangible. Drawing from a diasporic relationship to language, *O dust* oscillates between moving image poetry, an imaginary multilingual folklore, and an abstract letter to Chun's late grandmother – a former Korean folk dancer and a Buddhist monk. Aurally narrated through an official French translator from the United Nations and the artist herself, the film speaks through layers of sonic, linguistic, and visual ruptures. Defying linearity and clarity to remember the forgotten, the blurred, and the impermanent, *O dust* summons the untranslatable and the inherited – utterances, hums, and murmurs carried across tongues, places, and time.



**Panangatan 11°09'53.3"N 123°42'40.5"E 2019-10-24
Thu 6:42 AM PST 1.29 meters High Tide 2019-10-12 Sat
10:26 AM PST 1.40 meters High Tide, 2019**

Martha Atienza

9 minutes, 35 seconds

Martha Atienza's *Panangatan 11°09'53.3"N 123°42'40.5"E 2019-10-24 Thu 6:42 AM PST 1.29 meters High Tide 2019-10-12 Sat 10:26 AM PST 1.40 meters High Tide* comes at a time when Bantayan Island's future is fraught with uncertainty. The recent removal of the island's Wilderness status indicates the political nature of law making and the value it attributes to the sustainable management of human activity. Beyond economics, the island's Wilderness status and other laws governing land ownership, ultimately become a matter of who controls the future of the island and its residents.



We will narrate testimonies that span between 1980-1995 and which are told by members of our parents' and grandparents' generation.



That's why we needed Tito. We had to manage this. We had to keep this under control. Tito went away, they wanted democracy and look at what happened.



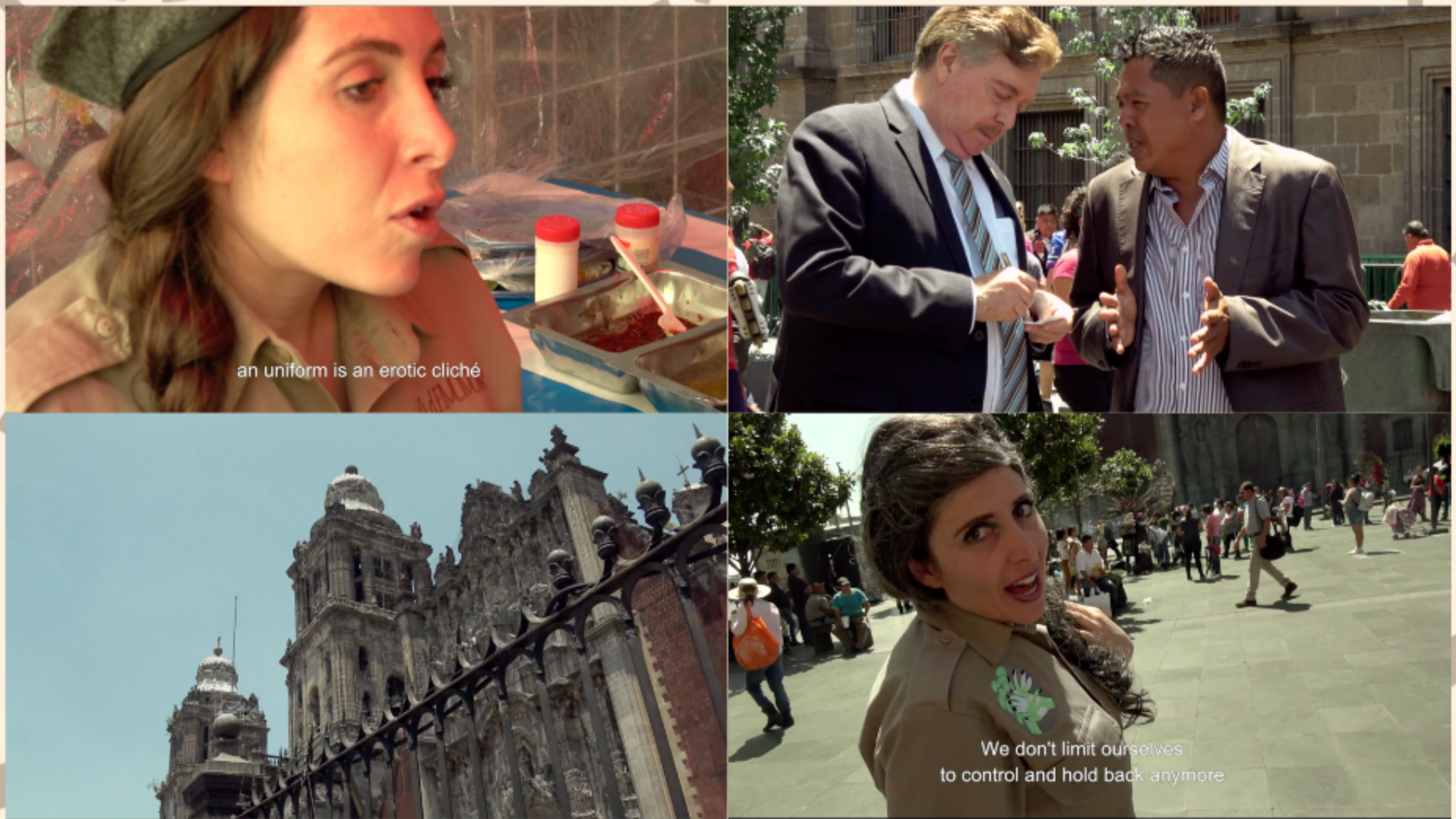
and I think that we, to a larger degree, had to find out on our own, what our definition is.

Prolazi izmedju 1980-2021 (Passages between 1980-2021), 2021

Damir Avdagić

32 minutes, 41 seconds

In *Prolazi izmedju 1980-2021 (Passages between 1980-2021)*, Avdagic works with five adult Bosnian/Norwegians who came to Norway as child refugees in the early 90s during the conflict in the former Yugoslavia. Together, the group performs testimonies, gathered from members of their parents' and grandparents' generation. The testimonies trace the development of the conflict in the former Yugoslavia in the period between 1980-1995. In-between the readings, the participants interrupt their roles, they switch between languages and engage in conversations where they discuss their experiences surrounding national, social, and political affiliation.



A Somatic Play (Aduaneras), 2019

Liv Schulman

34 minutes, 19 seconds

In this 32 minute fiction, the concept of border slips between different places, in a way of interpreting a jurisdiction's limit that becomes very abstract and very based in different associations or ensembles: These could be the use of a certain drug for psychotic behaviors, or the traffic of influences, or the traffic of certain affects like fear or voracity. These borders become a metaphor of what difference does for each one depending on their social status, and place in a society. To regulate traffic in these borders there is a group of customs officers, all six played by the same actress. This custom officer in her everyday's bureaucracy talks and thinks about borders, limits, needs and reflects on what society is made of, being circulation of information, the new power that needs to be regulated in a capitalistic way.

This is not a love letter



Peter



We are all looking for a Gary in some ways.

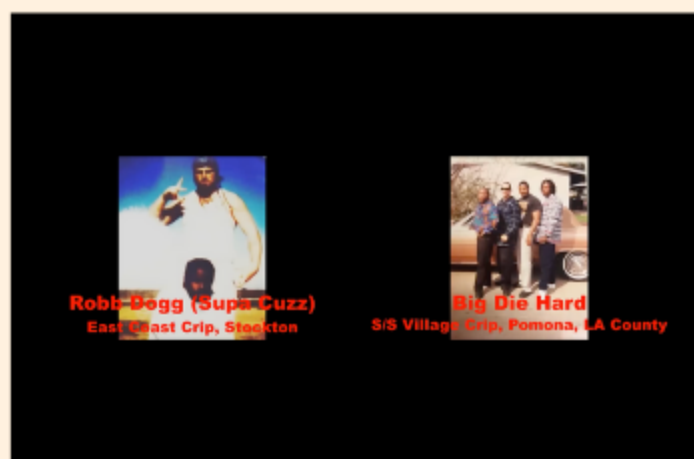
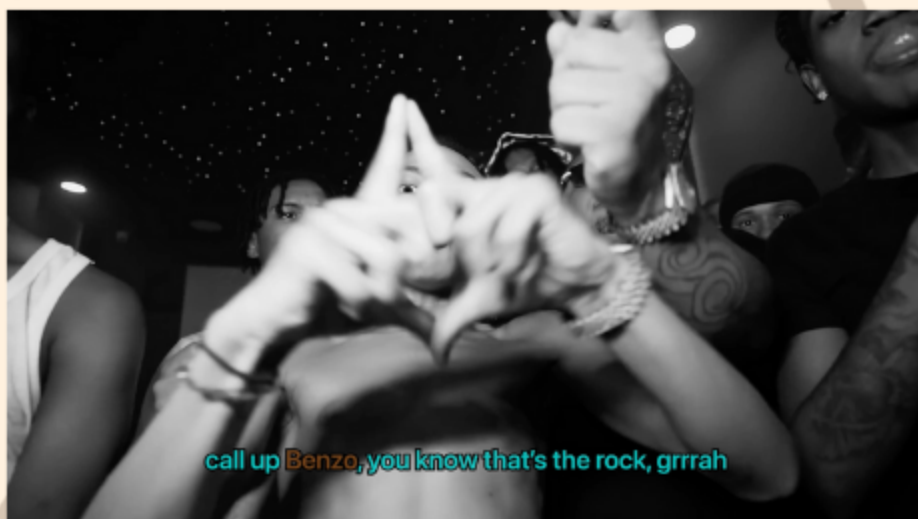


Looking for Gary, 2018

Michelle Deignan

7 minutes, 20 seconds

Michelle Deignan first heard of Islington in London, when sitting in her living room one night in 1980 as British New Romantics 'Spandau Ballet' were introduced on BBC's 'Top of the Pops', as 'five young guys from Islington who are causing a real buzz in the music industry'. Ever since, she meshed Islington New Romanticism and Spandau Ballet into one memory. Thirty-eight years later and living nearby, Deignan takes a film crew to Essex Road in Islington, the busy thoroughfare that Gary Kemp, Spandau Ballet's songwriter grew up on. Together they search for a post New Romantic Gary to replace the old one.



Everything's For Sale & Everyone's Welcome To Buy, 2023

R.I.P. Germain

26 minutes, 27 seconds

Everything's For Sale & Everyone's Welcome To Buy samples from the deep research-'berg that sits beneath "Jesus Died For Us, We Will Die For Dudus!" (ICA London, 21st February-14th May 2023), slicing like a soil corer into the sedimentary layers that informed the show. R.I.P. Germain is a voracious collector of cultural material, archiving the iconic and the fringe of Black culture and most of what's between, allowing these ideas to co-mingle, and layering up exegetical resonances that inform his decision making without necessarily being immediately retrievable to the viewer. Here we get a little wedge of the cake—each clip is a false front, and the viewer can make multiple conjectures about how—therein lies the challenge.



House-They-Europe, three songs from the opera performance *I Don't Know That Word...Yet*, 2022/3

Dejan Kaludjerović

20 minutes, 22 seconds

The opera-performance *I Don't Know That Word... Yet* had been commissioned by the festival Steirischer Herbst 21 in Graz and made in collaboration with composer Marija Balubdžić, librettist Tanja Šljivar and theatre director Bojan Đorđev. On this occasion, I have taken out three songs from the opera "*I Don't Know That Word...Yet*" - "*House-They-Europe*," as they correspond the most to the topic of Diaspora.



GROTESKKBASILISKK!MINERALMIXTAPE, 2022

Mochu

26 minutes

GROTESKKBASILISKK!MINERALMIXTAPE indexes an anomalous crash site of philosophy where online subcultures, cyberpunk ruins and imperial nostalgia arrange themselves into a prismatic history full of memory errors, discognitions and techno utopian fantasies. Glinting through this conceptual wreckage is a peculiar anti-egalitarian map of time, closely allied to the genre tactics of science fiction and horror, as well as the managerial protocols of big tech. Through a corruption of 3d real estate commercials, Bollywood sounds, mythological comics etc., the video looks at the strange historical complicity between technological fictions and anti-rationalist ideas on the internet.



MCADxMoving Image presents a program of events, talks, and screenings that look at culture, society, politics through the media of the moving image. Evolving from our Screenings program, MCADxMovingImage continues to explore the medium through more in-depth programming and planned screenings meant to broaden and deepen our engagement.

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