

# disreality

OVNI 2011 VIDEOS 22th - 27th February



## **OBSERVATORY ARCHIVES** **a project by OVNI**

(OBSERVATORI DE VÍDEO  
NO IDENTIFICAT)

With the collaboration of  
de Centre de Cultura  
Contemporània de Barcelona

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Consuelo, Pere, Marta, Ester, Pilar,  
Sònia, Zoubida, Marc, Catalina, Mont,  
Peter Ankh, Orquesta del Caos,  
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# disreality

## OVNI 2011

ARCHIVOS DEL OBSERVATORIO

**Opening: February 22nd 2011,**  
8:30pm

Opening Program: dis\_REALITY, 90min.

**22th – 27th February**  
Thematical screenings

**SIMULTANEOUS SCREENINGS:**  
AUDITORIUM AND HALL:  
Screenings 7pm – midnight

**ARCHIVES CONSULTING:**  
HALL: 5pm - 11pm

FREE ENTRANCE

## ARXIOUS DE L'OBSERVATORI

WWW.DESORG.ORG

The **Observatory Archives** are structured around particular themes and have a clear purpose: to encourage a critique of contemporary culture, using different strategies: video art, independent documentary, and mass media archaeology...

The Archives cover a huge range of works that are very different from one another, but share a commitment to freedom of expression and reflect on our individual and collective fears and pleasures. Together, they offer a multifaceted view, thousands of tiny eyes that probe and explore our world and announce other possible worlds. It is a discourse that above all values heterogeneity, plurality, contradiction and subjectivity, an antidote to the cloning and repetition of corporate mass media.

Given that the call for entries organized by OVNI every 18 months is theme-based, the works selected over the years offer a reading, a kind of record of some of the dreams and nightmares of our times. We have seen the range of issues and preoccupations become more focused over time, from works with very diverse themes in OVNI 1993 to 1996 (extending and exploring the video medium, regaining the formal and the thematic freedom of its early years), to progressively narrow down to increasingly specific themes: identity versus media (1997-1998), community (2000), globalisation (2002), Post-Sept 11th (2003), Resistances (2005), The Colonial Dream - Autonomous Zones (2006) and Exodus - Empire's Margins (2008), Rhizomes, Liberated Spaces (2009).

A selection of the Archives is available on-line at: <http://desorg.org/>



disreality

“You are asleep, and your vision is a dream; all you are see is an illusion.” <sup>1</sup>

**OVNI dis\_Reality aims to reflect upon different phenomena of the critique of reality, their repercussions and the horizons that they illuminate, or recall.**

Extremely heterogeneous traditions and forms of experience radically question not only the concept of reality, but the very experience of the real.

Some of the most radical questionings of reality arise from the culture of images, “when the real world is transformed into mere images, mere images become real beings.” <sup>2</sup> Others are a result of simulation mechanisms: as soon as the copy ceases to be a pale reflection of the original image and begins to erode it in its entirety, then the original becomes nothing more than one copy among many, and not necessarily the one with the greatest verisimilitude. The extreme condensation of these phenomena springs from digital technology: video games, simulation, virtual images, expanded reality, mutating into fields as diverse as leisure, military training, communication, industrial processes, personal relationships, the administration of pleasure... becoming the psychic and emotional habitat of a large part of the population. A fictional whole.

Nevertheless, this virtual reality in turn generates a reified, totally physical reality, like that which we now see on a grand scale in cities like Dubai, and in so many other instances of our everyday life. Realities emanating directly from virtual environments, which also condense around social and work relationships, and the spaces and non-places that they generate. Virtual metaphysics thus seems to turn back to the physical, in a feedback dynamic. The evanescent and inapprehensible post-modern reality once again coagulates into cumbersome, real structures of power and exploitation, but this time they are suspended in the digital cloud, and their presence is therefore more volatile and harder to confront. In China, for example, there are hundreds of thousands of illegal workshops in which workers play online videogames for twelve hours a day, to win and accumulate virtual assets that are then exported to the rest of the world, and virtual currency that is traded against real currencies. In the fictional “all” that emerges, realities merge like layers in the dreams of an ever-deepening sleep.

“The sleep of our era is not a good sleep that provides rest. It is an anxious sleep that leaves you feeling even more worn out (...) There is a narcosis that begs for an even deeper narcosis. Those who, by luck or misfortune, awaken from the prescribed sleep, come into this world like lost children.” <sup>3</sup>

A sleep that turns everything it touches into images. A sleep based on image as a veil, as as a social instrument of blindness. Sure enough, a veil of mass produced images spreads out, covering the entire field of vision, like a master film, a screen-world with a flexible, ever-changing reality that clings to the skin of objects, people and landscapes. Not like a patchwork of handcrafted images, personal visions, dreams, imaginations or ruins of former imaginaries... sprinkled with gaps, inaccuracies that invite vision and imagination. Rather, a visible "all," fuelled by the realities it conceals.

Thus we find a kind of questioning of reality that is directly political: the observation of the expansion of a dominant reality that threatens the fabric of other realities; that threatens to erase forms of knowledge, landscapes, people, ways of life, feelings... As if a thousand libraries of Alexandria, still inscribed in people's daily lives, in their actions, in their spaces, were already burning once again. As if, perhaps within a very short space of time, all that will remain to read, with luck, will be their sad ashes catalogued by experts.

There has never been such an intense and extensive expansion of a dominant reality as that of global capitalism, or, in consequence, a comparable resistance or refusal. In fact, this dominant

reality is already "the" reality; a reality that has the consistency of a "beached jellyfish," a gelatinous mass that covers any surface, filling any crack. In the face of this, "Only the total refusal of reality reveals it to us in its reality, reveals it to us in its truth." <sup>4</sup> A reality that disrealizes us: a disreality.

On another level, this refusal of the world as reality coincides with visions that stem from the poetic and the metaphysical: the *advaita vedanta* (Hindu non-dualism) or Sufi mysticism in Islam, among others. "The One is reality. Multiplicity is illusion, the world of names and forms." <sup>5</sup> If we identify with these names and forms, if we endow them with reality, we move away from our true nature, we set out in pursuits of phantoms. From this perspective, so-called reality only seems to persist through a kind of autosuggestion, which stems from the dense network of desires and fears, false identifications, actions and reactions... in an experience not too distant from a dream.

Pondering on sleep and wakefulness reveals the following. In wakefulness, the world exists clearly in the light of the sun, things appear to be "out there" and consciousness simply has to initiate the move towards appropriation, under the impulse of desire. From wakeful life we learn that a reality exists, but this reality is the reality of the other: objects, beings, etc... and our reality is defined

in relation to this alterity. In sleep, however, the light that shines on the world and reveals it to us is the light of the mind; alone with ourselves, we cannot talk about an external reality. Our own consciousness projects the world of objects and beings, it is created by the dreamer; a world that disappears when we awaken. Sleep liberates us from time, and teaches us to doubt the external reality of waking life: perhaps we awaken from one dream and enter another. Perhaps the difference between sleep and wakefulness is simply one of duration. Finally, in deep sleep, both the inner and outer world disappear without affecting consciousness: one is there, without dreams, without desires, without world.

In this context, awakening means that the dreamer ceases to project reality onto the imagined dis\_reality of separate entities; it means remembering the essential unity of all things, recognising oneself in the consciousness that is One, but which its intimate experience is unique in each being, and which we call by different names, Being, Life, Reality,...

“Oh mankind, your injustice is only against yourselves.”<sup>6</sup>

abu ali



- 1 Mahmud Shabistari, *El jardí dels secrets*. Pèrsia, segle XIII.
- 2 Guy Debord, *La societat de l'espectacle*.
- 3 *Llamamiento y otros fogonazos* (Tiqqun)
- 4 Santiago López Petit, *La movilizaci3n global*.
- 5 Ramana Maharshi, *Sé el que ets*
- 6 Qur'an 10:23



# disreality

PROGRAM OVNI 2011





**TUESDAY 22**

Opening program:  
8.30pm **disreality intro** (90')

## WEDNESDAY 23

Hall and Auditorium: Simultaneous screening  
7pm to midnight. Spanish subtitles

7pm

**Self Fiction**, Christian Barani, 37 min,  
France/United Arab Emirates, 2010

Although it is usually considered to be a postmodern city, Dubai actually embodies a confrontation between two ways of life. The most densely populated part of the city is what could be considered a "modern" architecture and society. The other, better-known part is based on the postmodern philosophy that Jeremy Rifkin has described so well. *Self Fiction* reveals these contrasts.

7.40pm

**Girl from Abu Dhabi**, Sandra Staffl,  
23 min, Germany/United Arab Emirates, 2008

Two young women from Abu Dhabi, Raweya and Fatima, study film production in order to become independent and determine their own futures. They proudly wear traditional clothing, which they perceive as a privilege.

8pm

**Afghanistan**, Babylon Archives,  
10 min, no zone, 2011

A compilation about Afghanistan: *Afghanistan Steps up Tourism Development*, *Medal of Honor Launch Trailer*, *Khorasan Islamic Emirates*, *Extreme Tourism in Afghanistan*.

8.15pm

**Taliban Behind the Masks**, Paul Refsdal,  
26 min, Afghanistan, 2010

Though they would eventually kidnap him, the Taliban granted journalist Paul Refsdal unprecedented access. This documentary shows us a side of the Taliban we have never seen before. Today, the Taliban seem to survive mainly on conviction: "We belong to God and fear no-one". From their mountain hideout, they ambush the daily American convoys, descending into joyous shouts of "Allah Akhbar", when a truck is hit. But a hit on target is rare. And the Americans' response is swift and deadly: a US gunship kills Commander Dawran's second-in command, and Refsdal is told to flee and to return in a month. Dawran escapes unharmed, but his two children are killed.

8.45pm

**The Hashish Army**, Guardian Films,  
6 min, Afghanistan, 2010

As Barack Obama announces more US troops to train the Afghanistan army, John D McHugh reports on how US soldiers view their Afghan counterparts as an ill-disciplined, badly led bunch with a crippling taste for hashish.

8.50pm

**Empotrados**, Alberto Arce, 7 min,  
Afghanistan/Spain, 2010

It's not hard to figure out that the men who have been

detained and handcuffed on the ground are actually two young bearded policemen wearing headscarves instead of their official police caps. There was no chase, not a single shot was fired. The scene can be served up as an exclusive scoop in the media the following day.

Aside from us, nobody would be able to tell whether it is true or not. For those who actually witness the scene it seems too crude and fake to be believed, but cameras and editing can work wonders. The usual interview: "the enemy often steals or buys police uniforms in order to infiltrate..." Mere formalities. This is exactly what most situations of embedding end up becoming: a journalist waging a battle against military propaganda.

9.05pm

**Atlantropa**, Samuel Stevens, 19 min, United Kingdom/Spain/Gibraltar/Morocco, 2009

Set in an imagined present in which a bridge spans the Strait of Gibraltar, *Atlantropa* mixes fact and fiction by connecting the bridge to contemporary news reports and to a modernist architect's vision: to dam the Strait and create a new continent. Originally intended as a symbol of unity between Africa and Europe, the bridge is eventually seized by EU forces and takes on a completely different meaning. The Gibraltar Bridge, first mentioned in science fiction by Arthur C. Clarke, has more recently been investigated as an actual possibility by the United Nations.

9.25pm

**Ciudad de Vacaciones, Asbel Esteve,**

5 min, Spain, 2009

A city built out of fragments found on the net.

Mirages hinting at a world of ephemeral beauty and a forgotten people.

9.35pm

**In Purgatorio, Giovanni Cioni, 69 min, Italy, 2009**

A film based on the Neapolitan cult of dead. It is said that dead souls in purgatory call out in dreams, and sometimes appear in a crowd: the stranger who is staring at you. They want to be acknowledged. So you adopt a skull, one of the thousands of human remains that can be found below the city. This ancient cult that has been practiced until recently has left traces, traditions and beliefs.

10.45pm

**Soufis d'Afghanistan. Maître et Disciple,**

Arnaud Desjardins, 55 min,

France/Afghanistan, 1973

This documentary produced in 1973 is a remarkable document on traditional Islamic culture in Afghanistan before the country met with the disasters of ideological struggles and civil war. To a Muslim sensibility, its importance goes much further. It is an objective and respectful testimony to the profound, essential aspects of the spiritual culture of Islam, captured by a Western filmmaker.



## THURSDAY 24

Hall and Auditorio: Simultaneous screening

7pm to midnight. Spanish subtitles

7pm

**Die Angst, die Match, die Bilder des Zauberlehrlings**, Herbert Distel, Peter Guyer, 17 min, Switzerland, 1987-93

"Fear, Power and Images of the Sorcerer's Apprentice" was created after a six-year research process based on compiling archival material into a dense collage around the power of television and its endless stream of images.

7.20pm

**Videocracy**, Erik Gandini, 60 min, Italy, 2009

In Italy, for thirty odd years, the realm of images has been controlled by one man. TV-magnate and Presidente Silvio Berlusconi has influenced the content of commercial television in Italy in an unprecedented way. His TV channels, featuring young skimpily-clad girls, are considered by many to mirror the tastes and personality of Il Cavaliere.

8.20pm

**Consuming Kids, the commercialization of childhood**, Adriana Barbaro, 20 min, USA 2008

*Consuming Kids* throws desperately needed light on the practices of a relentless multi-billion dollar marketing machine that targets children.

8.35pm

**Logorama**, H5 (François Alaux, Hervé de Crecy, Ludovic Houplain), Autor de Minuit, 16 min, France, 2009

*Logorama* explores the extent to which logos are embedded in our daily existence. In the words of H5: "Logorama presents us with an over-marketed world built only from logos and real trademarks that are destroyed by a series of natural disasters (including an earthquake and a tidal wave of oil). Logotypes are used to describe an alarming universe (similar to the one that we are living in) with all the graphic signs that accompany us in our everyday lives. This over-organized universe is violently transformed when the cataclysm becomes fantastic and absurd. It shows the victory of the creative against the rational, where nature and human fantasy triumph."

8.45pm

**Concrete Coast**, Robert Harding Pittman, 26 min, Spain/USA, 2009

*Concrete Coast* is about the social, cultural and environmental effects of building up the last section of un-urbanized Spanish Mediterranean coast for residential tourism in the Region of Murcia. Agriculture is disappearing along this 230 km stretch of coastline and being replaced by 60 golf courses, marinas, freeways and new large-scale planned communities with 1,000,000 residences, mainly for sunseeking



British retirees who are set to double the population of Murcia within few years. Every hour, 2 hectares of land are being urbanized in Spain.

9.15pm

**MoneyBart**, Banksy, 10 min, no zone, 2010

Invited to create the opening sequence of an episode of *The Simpsons*, British street artist Banksy used the opportunity to denounce the fact that part of the animation process is outsourced to South Korea.

9.25pm

**END: CIV, End Civilization Resist or Die**, Franklin López, 75 min, USA, 2010

*END:CIV* examines our culture's addiction to systematic violence and environmental exploitation, and probes the resulting epidemic of poisoned

landscapes and shell-shocked nations.

Based in part on *Endgame*, the best-selling book by Derrick Jensen, *END:CIV* asks: "If your homeland was invaded by aliens who cut down the forests, poisoned the water and air, and contaminated the food supply, would you resist?"

10.40pm

**Monsanto Babylon Archives, Observatory Archives, 5 min, no zone, 2011**

A compilation of advertising spots from multinational corporation Monsanto.

10.45pm

**Paradise Later, Ascan Breuer, 13 min, Austria/Germany, 2010**

*Paradise Later* is a documentary adaptation of the Joseph Conrad novel "Heart of Darkness." Inside the head of a trader, we travel on a river that meanders through apocalyptic scenery.

11pm

**Aral, Fishing in an invisible sea, Carlos Casas, Saodat Ismailova, 52 min, Italy/Uzbekistan, 2005**

A documentary about the three last generations of fishermen still working in the Aral Sea, and their everyday struggle to survive in one of the poorest places on the planet. Life after one of the biggest man-made disasters ever.



## FRIDAY 25

**Hall and Auditorium: Simultaneous screening**  
7pm to midnight. Spanish subtitles

7pm

**Il Corpo delle Donne**, Lorella Zanardo,  
25 min, Italy, 2009

An Italian documentary that looks at how television manipulates and exploits women's bodies. It all started with the observation that women – real women – are an endangered species on television, one that is being replaced by a grotesque, vulgar and humiliating representation. This is an enormous loss: the erasure of women's identity is happening right before our eyes, but there is no outcry, even from women themselves.

7.25pm

**Noor Jahan Qalandar**, Asad Bukharo,  
5 min, Pakistan, 1971

A musical excerpt from the film *Asoo Billa*, starring a woman enslaved by a male chauvinist husband who is rescued by a group of mystic dervishes.

7.35pm

**Kak Stat Stervoi – Bitch Academy**,  
Alina Rudnitskaga, 30 min, Russia, 2008  
Young women in St. Petersburg are going back

to school. They want to learn how to seduce, marry and control men. They try to find a path to stability, happiness and prosperity. They want to learn how to be a successful bitch. *Bitch Academy* is a tragicomic documentary of early Russian capitalism, which determines the dreams and intimacies of its young generations in a climate of fear and hope.

8.05pm

**Oscuros Portales**, Falconetti Peña,  
89 min, Spain, 2010

"Located in Barcelona's historic city centre, the once unsavoury former Barrio Chino had become a succulent real estate treat waiting to be carved up. To the North, a legion of civilians holed up in museums, universities and centres of contemporary culture bided their time until the police finished clearing the destitute off the streets. To the South, the deputies of the tourism industry unloaded the hordes of the idle from the modern cruise ships anchored in the port. It was the start of an all-out siege, a war that fed on the city's streetwalkers. The battle was waged one house at a time..."

9.35pm

**Les Barbares**, Jean-Gabriel Périot,  
5 min, France, 2010

We are scum! We are barbarians!

9.40pm

**Et la guerre est à peine commencée...**,  
**Anonymous on the Net**, 20 min, no zone, 2010

"We were born into catastrophe and we have negotiated a strange and placid relationship with it, based on habit. A kind of intimacy, almost. As far as back as we can remember, there has been no reality but world civil war. We have been educated as survivors, as machines for survival. We have been trained in the idea that life consists of moving forward, advancing until we collapse in the midst of other marching bodies that stumble and collapse into indifference. At most, the novelty of this era is that all this can no longer be hidden, and, in a sense, everybody knows how things stand. This is at the root of the recent, obvious, toughening of the system: their machinations have been laid bare, and it is useless to try and keep them secret..."

10pm

**Wax California**, Spike Jonze, 3 min, USA, 1995  
A music video for the song *California* by WAX, directed by Spike Jonze on February 8, 1995 .

10.10pm

**Pi'txi - Acompañante**, Xavier Hurtado,  
38 min, Colombia/Spain, 2010

*Pit'xi* is the companion (it refers to the ksxa'w, which means dream and spirit), intermediary or emissary between worlds. In the culture of the Nasa people in



Colombia, several ancient practices involving images (particularly dreams and visions) create a sacred geography of the territory. Time, all the narratives of this culture, and tangible reality, all revolve around it.

10.50pm

**Sky Burial, Ellen Bruno, 12 min,**  
Tibet/USA, 2005

One of the funeral rites commonly practised in Tibet is the Sky Burial, an ancient tradition that reveals a profound respect for nature and understanding of life. The Sky Burial ritual is known “jha-tor”, which means the giving of alms to birds. The bodies of the dead are offered to vultures in a gesture of kindness towards living beings... a final act of generosity. We witness this funeral ritual from the Drigung Monastery in northern Tibet. To the Tibetans, merging with the sky after death is a holy event that replaces the sufferings of this world with peace.

11.05pm

**Sri Nisargadatta Maharaj The Lost Satsang,**  
unknown author archive, 25 min, India, 1973  
Since *I Am That* was released in 1973, Sri Nisargadatta Maharaj has been recognized as one of the 20th Century's most profound voices of Advaita Vedanta, along with Sri Ramana Maharshi. *The Lost Satsang* depicts Maharaj in the most authentic way and directly transmits the overwhelming power of this remarkable sage.

## SATURDAY 26

Hall and Auditorium: Simultaneous screening  
7pm to midnight. Spanish subtitles

7pm

**Life 2.0**, Jason Spingarn-Koff,  
99 min, USA, 2010

Every day, across all corners of the globe, hundreds of thousands of users log onto *Second Life*, a virtual online world not entirely unlike our own. They enter a new reality, whose inhabitants assume alternate personas in the form of avatars – digital alter egos that can be sculpted and manipulated to their heart's desire, representing reality, fantasy, or a healthy mix of both. Within this alternate landscape, escapism abounds, relationships are formed, and a real-world economy thrives, effectively blurring the lines between reality and "virtual" reality.

8.40pm

**José Saramago sobre Second Life**,  
radiocable.com, 4 min, Portugal, 2010

*Second Life* appears to be a videogame, but it is more than that: it is a virtual world. Over a million people are registered inhabitants of this place, where they can meet, chat, walk together... In *The Cave* and *The Double*, José Saramago had written about the importance of reality and human beings' eagerness to find places to which they can escape. Here, the



Portuguese intellectual reflects on *SecondLife* on  
radiocable.com.

8.45pm

**The Dubai in Me, Rendering the world**,  
Christian von Borries, 78 min,  
United Arab Emirates/Spain/Germany, 2010

This documentary portrays Dubai as the latest neo-capitalist nightmare: a virtual reality reminiscent of *Second Life*, brought into being by the sweat of an immigrant workforce. What are the real working conditions in Dubai? The epilogue, shot in the greenhouses of Almeria and Meilla in Spain, shows the similarities of a global business model. In this sense, "Dubai is in all of us."

10.05pm

**Dubai in Ruins Spec Ops: The Line**,  
4 min, no zone, 2010

A promotional trailer for the videogame *Spec Ops: The Line*. Sandstorms have turned the prosperous city of Dubai to ruins, and the soldiers of Delta Force must deal with enemies and perilous terrain.

10.10pm

**Spots Israel Army, Babylon Archives**,  
**Anonymous on the Net**, 5 min, Israel, 2010

"A true Israeli goes to the army", they've been telling us in an aggressive campaign against draft evasion, which expects us to accept the notion that those who don't go to the army are not as worthy as the rest.



This massive campaign was endorsed on billboards, buses and ads on TV.

10.15pm

**Avatar Palestina, Haitam Al Katib,**  
3 min, Palestine, 2010

Five Palestinian, Israeli and international activists dress up like the characters from *Avatar*, who, like the Palestinians, fight imperialism. The presence of “the Avatars” in Bil’in symbolizes united resistance.

10.25pm

**I Know Where I’m Going, Ben Rivers,**  
29 min, United Kingdom, 2009

A fragmented road trip through Britain on the peripheries. Down empty roads, off into the wilderness, a few lone stragglers. My first stop, geologist Jan Zalasiewicz, talking about the Earth in one-hundred million years time. “What would be left of human action, human traces, human constructions, human buildings and the wider ripple effects of humans after that length of time... assuming that humans disappear in the geologically near future.”

10.55pm

**Le Message des Tibétains. Le Tantrisme,**  
Arnaud Desjardins, 52 min, Tibet/France, 1966

In this documentary, Arnaud Desjardins traces the practices and traditional rites of the Tibetan people. He meets the Dalai Lama and other great spiritual masters of Buddhism and tantra.



## SUNDAY 27

Hall and Auditorium: Simultaneous screening  
7pm to midnight. Spanish subtitles

7pm

**Je criais contre la vie. Ou pour elle,**  
Vergine Keaton, 9 min, France/Croatia, 2009

In the forest, a herd of deer turns against the hound dogs that have been chasing them down. The tables are turned and this unusual chase gives rise to new landscapes. A collage-drama based on an idea from a 19th century engraving.

7.10pm

**des\_Realidad, Observatory Archives,**  
45 min, no zone, 2011

Conversations about different aspects of dis\_reality, with Pablo Beneito, Hakim Bey, Santiago Lopez Petit, John Zerzan.

Recorded by Lewanne Jones, Fred Barney Taylor, Joel Pomeroy and Abu Ali.

Editing and concept by Abu Ali.

7.55pm

**Virtual Nothing, Babylon Archives,**  
15 min, no zone, 2011

For those with ears let them hear, for those with eyes let them see, we speak for your business. Editing and concept by Retroyou.



8.10pm

**Digital, León Siminiani, 7 min, Spain, 2003**

Part three of León Siminiani's Kc series looks at the most recent social revolution, as though it were already in the past. A neutral female voice reminiscent of an educational video or a report recounts the social changes that have come about as a result of the introduction of digital technology into all areas of existence: another success for the «American dream».

8.20pm

**Goldfarmers, Ge Jin, 40 min, China, 2010**

Multiplayer online games have given rise to a virtual economy in which all kinds of virtual assets, from in-game currency to magic shields and characters, are traded against real world currency. In China, tens of thousands of gaming sweatshops hire people to play

games like *World of Warcraft* and *Lineage* for twelve hours a day, killing monsters and looting treasures to produce virtual assets that are exported all over the world.

9pm

**Hinterland, Marie Voignier, 49 min,**  
Germany/France, 2009

A few buildings in the middle of nowhere, and then the camera plunges into an exotic, luxuriant vegetation. We are in Tropical Islands, a leisure complex near Krausnick, a village 70 km south of Berlin on the site of a former Soviet airbase. One affectation after the next, the upheavals of last century pile up like so much sediment here. Europe's scars and contradiction, its mindspace, its dreams and illusions.

9.50pm

**Science and Nonduality: Loibon LeBaaba,**  
20 min, USA, 2009

Nondualism is the philosophical, spiritual and scientific idea of non-separation and of intrinsic and basic unity. *Science and Nonduality* is a journey, an exploration of the nature of consciousness, the essence of life that everything flows from and into which everything eventually merges.

10.10pm

**Zeit der Seelen, Time of Souls,**  
Tinatin Gurchiani, 37 min, Germany, 2008



A nursing home for dementia patients. A place where reality is perceived in a special way, and where people also transcend boundaries of time, place, perception, logic, roles, and the way feelings are conceived. Only the essential things make sense here, beyond self-control, repression and limits. A place and a time for reflection, transition and being faithful to oneself. A world of struggle and hope, inner freedom and physical confinement: the world with its rules and perceptions. A rewarding journey.

10.40pm

**Maya, Sri H.W.L. Poonja Papaji, 20 min,**  
India, 1992-93

Maya is "all that is and all that is not...the complete illusion in imagination." And with total, absolute, 100% watchfulness, it is possible to see Maya for what it truly is. With this awareness, with this attention onto the experiencer – without reliance on any practice, any method, or any past or future achievements, you will discover in this split-second, who you really are. The secret of true happiness is revealed in this knowledge. "To cross this ocean of suffering called samsara...you must have a raft... Satsang is this raft. Once you are on this raft, you need do nothing and nothing can bother you." The secret of Satsang is revealed in this split-second. All desires are fulfilled – not abandoned – but fulfilled. Nothing more is desired. You have it all.



**OTHER PROJECTS  
ADDED TO THE ARCHIVES**  
**Available for public consultation  
from February 2011.**

**9.3 mémoire d'un territoire,**

Yamina Benguigui, 90 min France 2008

Yamina Benguigui turns her camera on a multi-ethnic region on the outskirts of Paris. These 'backyards' of Paris - suburban industrial ghettos filled with poor immigrants - are a breeding ground for social problems in the midst of an eclectic mix of conflicting cultures and identities.

**A Film Unfinished, Yaël Hersonski,**

89 min, Israel 2010

This film seeks the truth behind one of the most mysterious Nazi propaganda films ever shot inside the Warsaw Ghetto: a silent film that meticulously placed staged scenes of Jews enjoying a life of luxury in the ghetto alongside other chilling images that required no staging at all. Ironically, after the war, filmmakers and museums used fragments of the film as objective, general illustrations to accompany narratives of survivors and other written documents. Few people were aware of the dubious manner in which these images were created, and the true but inconceivable reality that they bear witness to. The cinematic deception was forgotten and the black and white images remained etched in memory as historical truth.

**A Woman's Word, Silvia G. Ponzoda,**

52 min, Spain/Egypt/Lebanon/Morocco 2004

Janata Bennuna es marroquí; Hanan Al Shaykh, libanesa; y Nawal Al Saadawi, egipcia. Janata

Bennuna is from Morocco; Hanan Al Shaykh is from Lebanon; and Nawal Al Saadawi is from Egypt. All three are authors of the Arab world, committed intellectuals who shed light on the complex social reality of the Arab world through their books. In their hands, literature becomes a weapon through which to draw attention to and denounce situations that they oppose.

**Abu Dhabi Style**, Yannick Bonica, 20 min. United Arab Emirates/Germany, 2008  
*Abu Dhabi Style* shows us some glimpses of the city, and introduces us to the students' lives at the college and during their spare time. But we also learn about traditions and the importance of religion in the lives of these modern young men.

**Al Barzaj**, Abu Ali, 14 min, no zone, 2010  
*Al Barzaj* is a poem about the halfway world, between the visible and the invisible, sleep and wakefulness... An inner journey through underground streets, secret gardens.

**Ancient Futures: Learning from Ladakh**, Helena Norberg-Hodge, 60 min, India, 1993  
How can we learn ecological solutions from an ancient Culture? Ladakh, or Little Tibet, is a wildly beautiful desert land high in the western Himalayas. Although it has few natural resources and an extreme climate, it has been home to a thriving culture for



over a thousand years. A tradition of frugality and cooperation coupled with an intimate and location-specific knowledge of the environment enabled the Ladakhis not only to survive, but also to prosper. Until development arrived.

**Angel**, Lilly Wolfensberger, 30 min, Mexico, 2008  
Angel is confronted with the consequences of the domestic violence that he perpetrated against his wife, Graciela, and their children over a period of many years. His desire to get his family back gives him the strength to begin a process of soul-searching and to face up to the profound changes of attitude and habits that are essential before real change can take place.

**Ashrams**, Arnaud Desjardins, 35 min, India 1959  
Arnaud Desjardins was one of the first Westerners to discover some of the great spiritual traditions that were unfamiliar to Europeans, such as Hinduism, Tibetan and Zen Buddhism and Islamic mystical Sufism from Afghanistan, and to share his discoveries. In *Darshan*, Desjardins interviews some of the great figures of Hinduism, including Swami Sivananda, Swami Ramdas, Mataji Krishnabai and Ma Anandamayi.

**Asmara, Eritrea**, Caterina Borelli, 63 min, Eritrea, 2007  
Asmara – capital of the East African nation of Eritrea – is recognized as an architectural gem. In this film, Asmarinos from different walks of life guide us through the streets of their city: As they introduce us to places that are meaningful to them and tell us about “their” Asmara, each person positions his or her own memories in public spaces, investing the urban environment with personal meanings. Their stories – a chorus of experiences embodying the nation – bring the country’s history, from colonialism to independence, to life.

**Auroville, the outline of a world**, Maximilien Charlier, Adrien Kaempf, Quentin Noirfalisse, Antoine Sanchez, 26 min, Belgium, 2009  
In 1968 a handful of pioneers, mostly Europeans

disenchanted with Western society, set out to build Auroville, a utopian city of dawn. Forty years later, their desert plateau somewhere in Tamil Nadu (India), has become a jungle.

**Bajo la capucha, un viaje al extremo de la tortura**, Patricio Henriquez, 107 min, Canada, 2008

Since September 11, 2001 there have been fundamental changes to the age-old practice of torture. It began with the introduction of the idea that torture is necessary – and therefore justifiable – in the war against terrorism. Victims have no rights, they do not exist for legal purposes and can simply disappear in long secret flights to unknown destinations.

**Bananas!\***, Fredrik Gertten, 87 min, Nicaragua/USA, 2009

The world's largest fruit company is on trial in the United States, charged with poisoning its workers. For the first time in history, a small firm of lawyers is representing Nicaraguan banana workers claiming to have become infertile due to the toxic pesticides that the company uses in its banana plantations in this Central American country.

**BCN Thematic Park**, Marc Almodóvar Martínez, 50 min, Spain 2008

The sun does not always shine in Barcelona, the “best shop in the world.” The thousands of tourists who visit

Barcelona every month boost the city's economy, but their social and human impact is often overlooked. The precarious nature of jobs in tourism, real estate pressure from the hotels, and the hidden problems that crop up when a city turns into a kind of theme park also come along for the ride.

**Beauty Refugee**, Claudia Lisboa, 58 min, Sweden/Brazil, 2009

Twenty-eight members of filmmaker Claudia Lisboa's family have been operated at least once by her brother, who is a plastic surgeon in Belo Horizonte, Brazil. Her sister Juliana can no longer look angry thanks to her Botox injections, Sergio himself has undergone four nose reductions, and their mother has had so many facelifts she is ageless. Claudia is the only one who has been spared the knife, and that's a real eyesore for the rest of them. She calls herself a “beauty refugee.”

**Being Local**, Andreas Steffan, 27 min, United Arab Emirates/Germany, 2008

A portrait of Ahmed Al Mazourei, a student of Applied Media at Dubai Men's College. The filmmaker focuses on Ahmed's leisure time, which he spends with his friends in shopping malls, or sometimes in the desert...

**Bought & Sold**, Gillian Caldwell, 42 min, USA, 1997

Every year, hundreds of thousands of women throughout the world lose their freedom, suffer physical and emotional harm, and work in degrading and sometimes life-threatening situations as a result of trafficking of human beings for the sex trade.

**Brazza Ou L'Épopée Du Congo**, Léon Poirier, 98 min, Congo/France, 1939

*Brazza* deals with the history of the exploration of what would eventually become French Equatorial Africa. Robert Darène is perfect in the role of a lay missionary, a barefoot idealist, French by choice rather than birth, who is determined to spread the Republican gospel of civilisation, abolish slavery, and confront the world of ruffians.

**Broke Down in Motor City**, Big Noise Films, 21 min, USA, 2009

Detroit was once the epicenter of American industry. Today, it is a city in crisis. This is the story of the crisis, and of the people fighting to save their homes and their city.

**Chan di Chummi - Kiss The Moon**, Khalid Gill, 80 min, Pakistán/Germany 2009

*KissThe Moon* is a passionate attempt to create an intimate contact with the Khusura community, to understand how it feels to live in a world



where life is always either masculine or feminine. The goal of the film is to cross the boundaries of gender and talk about “being,” and the endless desire to be loved and to love.

**Chroniques de la Violence Ordinaire,**  
David Carr-Brown, Patricia Bodet, Pierre Bourgeois, 6h, France, 2005

A small middle-class housing estate in Creil turned into a ghetto in the space of forty years, time enough for two generations to lose their sense of self in a context of everyday violence.

**Concrete Tv Never-Hard Enough,**  
Ron Rocheleau, 2h, USA, 1980

Concrete TV, is a public access show broadcast on Channel 67 in Manhattan, New York, combining violence, sex, pornography, new video and old video in a video art collage set to music.

**Consciousness and Beyond, The final teachings of Sri Nisargadatta Maharaj,**  
Stephen Wolinsky, 110 min, India, 1979-1980

Neti Neti Films embarks on a quest to India to capture the essence of Nisargadatta Maharaj at the place where he first transmitted his teachings to the world. The narrator, Dr Stephen Wolinsky, compares Nisargadatta Maharaj’s teachings with those of some of the world’s most extraordinary gurus and masters.



**Consciousness, Creativity and the Brain.**  
**With David Lynch, David Lynch,**  
1h 28 min, USA, 2005

*Consciousness, Creativity and the Brain. With David Lynch* is a lecture that forms part of a series of successful presentations given to students from different faculties in the United States. Award-winning writer, director, and producer David Lynch is joined by physicist John Hagelin, and neuroscientist Dr. Fred Travis.

**Cover Girl Culture: Awakening the Media Generation,**  
Nicole Clark, 82 min, USA, 2009

*Cover Girl Culture* explores how the worlds of fashion, modelling, advertising and celebrity impact

on our teens and young women. Who sets today’s standards for beauty and how do these standards affect individuals and society? Who is responsible? Are there ways this can be changed? If so, who can/ will change it?

**Dach ohne Haus (Roof without House),**  
Judith Beuth, 17 min, Iran/Germany, 2009

What does your life look like when you’re 17 and far from home in a giant city, working and living on building sites for your family’s survival? A film about Jamil, an Afghan boy in Tehran, his desires and his day-to-day life.

**David Blair’s Wax: Or the Discovery of Television Among the bees,**

David Blair, 85 min, USA - Germany, 1991

In 1994, independent filmmaker David Blair created the first 3D online interactive film experiment: *Waxweb*. The hypermedia version of his digital film *Wax or the Discovery of Television among the Bees*. In *Waxweb*, images, sounds and text combine to form a non-linear story in which users can change the script by adding their own contributions that affect the course of the action.

**David Versus Monsanto, Bertram Verhaag,**  
65 min, USA, 2009

Imagine that a storm blows across your garden and that now, genetically-manipulated seeds are in your crops. A multi-national corporation pays you a visit,

demands that you surrender your crops - and then sues you for \$200,000 for the illegal use of patented, GM seeds. In this definitive David and Goliath battle, farmer Percy Schmeiser stands up against the massive multinational Monsanto, and its right to claim ownership to a living organism.

**Death and Eternity Compilation,**  
Sri H.W.L. Poonja Papaji, 54 min, India, 1993

In *Death and Eternity*, Papaji speaks about the blessings that derive from sitting with a realized being. He says that, among other things, close association with an awakened teacher will remove the fear of death. He advises students to nourish the desire to be free and to “come with empty hands” and minds to the teacher. He goes on to explain that any concept, including the concept of birth and death, stands as an obstacle to awakening. He encourages devotees to always aspire for that which lies beyond birth and death, what he calls “the Changeless,” which abides in the cave of the heart.

**des\_Realidad, Charla de John Zerzan,**  
Observatory Archives, filmed by Joel Pomeroy,  
9 min,,USA, 2011

The Observatory Archives invited John Zerzan to reflect on this subject as a contribution to OVNI dis\_Reality. John Zerzan is an American anarchist and primitivist philosopher and author. His works criticize agricultural civilization as inherently oppressive, and



advocate drawing upon the ways of life of prehistoric hunter-gatherers as an inspiration for what a free society should look like. Some of his criticism has extended as far as challenging domestication, language, symbolic thought (such as mathematics and art) and the concept of time. His major books are *Elements of Refusal* (1988), *Future Primitive and Other Essays* (1994), *Running on Emptiness* (2002), *Against Civilization: Readings and Reflections* (2005) and *Twilight of the Machines* (2008).

**des\_Realidad, Charla de Pablo Beneito,**  
Observatory Archives, filmed by Abu Ali,  
60 min, Spain, 2011

The Observatory Archives invited Pablo Beneito to reflect on this subject as a contribution to OVNI dis\_Reality. Pablo Beneito holds a PhD in Arabic philology from Universidad Complutense de Madrid. He was professor in the Department of Arabic and Islamic Studies at the University of Seville, and currently

holds the same post at the University of Murcia. He has been a guest lecturer at École Pratique des Hautes Études de la Sorbona, Kyoto University (Asafas), Universidade Federal de Juiz de Fora (Brazil) and the Toledo School of Translators (2002-2003). An Islamologist specialising in the study of Sufism, he has published first editions and translations of Ibn Arabí: *Las contemplaciones de los misterios*, *El secreto de los nombres de Dios*, in Spanish and French, and *The Seven Days of the Heart*, in English.

**des\_Realidad, Charla de Santiago López Petit,**  
Observatory Archives,  
filmed by Abu Ali, 18 min, Spain, 2011

The Observatory Archives invited Santiago López Petit to reflect on this subject as a contribution to OVNI dis\_Reality. Santiago López Petit (Barcelona, 1950) was a militant in the workers autonomy movement during the seventies, and worked as a chemist for many years. He has participated in many of the resistance movements in the wake of the crisis of the Labour Movement. He is currently professor of Philosophy at the University of Barcelona, and participates in the Espai en Blanc foundation ([www.espaienblanc.net](http://www.espaienblanc.net)). His books include *Entre el Ser y el Poder. Una apuesta por el querer vivir* (reissued Madrid 2009); *Horror Vacui. La Travesía de la Noche del Siglo* (Madrid, 1996), *El infinito y la nada. El querer vivir como desafío* (Barcelona, 2003), *Amar y pensar. El odio del querer vivir* (Barcelona, 2005) and *La movilización global*.



*Breve tratado para atacar la realidad* (Madrid, 2009). He has also contributed to several collective books, and to magazines such as *El Viejo Topo*, *Archipiélago*, *Riff Raff* and *Futur Antérieur*.

**des\_Realidad. Charla de Hakim Bey,**  
Observatory Archives, filmed by Lewanne Jones, Fred Barney Taylor, 5 min, USA, 2011

The Observatory Archives invited Hakim Bey to reflect on this subject as a contribution to OVNI dis\_Reality. Hakim Bey is the pseudonym of Peter Lamborn Wilson (New York, 1945), an American writer, essay writer and poet who describes himself as an "ontological anarchist" and a Sufi. His 1990 work *TAZ: The Temporary Autonomous Zone* made him famous. As well as writing a series of essays on the traditions of Chinese secret societies (Tong), Bey introduced the concept of the Temporary Autonomous Zone based on his research into pirate utopias. Bey has also written about figures like Charles Fourier and Friedrich Nietzsche, and on the links between Sufism and ancient Celtic culture. Situationism has been another important influence in Bey's texts, which could be considered as an updating of the ideas of this movement from the fifties and sixties for the present.

**Draquila - L'Italy che trema, Sabina Guzzanti,**  
90 min, Italy, 2010

Why do Italians vote Berlusconi? The violence of propaganda, the impotence of citizens, economic

issues, illicit power relationships... And a catastrophe: the city of L'Aquila devastated by an earthquake... all these elements come together to show how the young Italian democracy has been subdued.

**El amor es tu destino, Zayd Ibn Daura,**  
10 min, no zone, 2010,

"Do not be sad, my son, your destiny is love."

An intervention-reading of a concert by Egyptian musician Abdelhalim el Hafiz, performing *The Fortune Teller* by the poet Nizar Qabbani.

**El Arosa (The Bride), Julia Schulz,**  
20 min, Egypt/Germany, 2010

"How come you're not married yet?" El Arosa covers a few days in the life of a small group of teenagers in Nile-Delta. For at least two of them, these are the most important days of their lives. So far...

**Enate Hager - The Motherland, Owen Alik Shahadah,**  
120 min, South Africa, 2009-2010

*The Motherland* is a powerful documentary on Africa. Merging history, culture, politics, and contemporary issues, it sweeps across Africa to tell a new story of a dynamic continent. From the glory and majesty of Africa's past through its complex present and history. Motherland looks unflinchingly toward a positive Pan-African future.

**El gran casino europeo, Enlazando Alternativas,**  
3 min, no zone 2010

A spot produced by the *Enlazando Alternativas* network on the policies implemented by the European Union as part of the campaign against the Europe of capital, war and its crises; in favour of solidarity between peoples.

**El Tránsito, León Siminiani,**  
12 min, Spain, 2009

The final episode of León Siminiani's video series Key Concepts of the Modern World. A personal film-essay that looks at society's ideas of work and rest in the modern age, when people are usually forced to travel between the two often distant places in which they live and work, always from the perspective of the "American dream."

**Escape from suburbia, Gregory Greene,**  
95 min, USA, 2007

*Escape from Suburbia* is a documentary that explores how the scarcity of fossil fuels is set to threaten the suburban way of life and all it promises, which has become the symbol of the "American dream." It deals with subjects such as urban density, local farming, industrial agriculture, overpopulation, renewable energies and the position of the United States Government.

**Espoir, Sierra de teruel, André Maldraux,**  
70 min, France, 1938-39

In 1938, the novelist, intellectual and politician

André Malraux directed his only film, *Espoir/Sierra de Teruel*, a valuable testimony to the experiences of the Republicans during the Spanish Civil War. Shot in Barcelona and Montserrat, the film was banned during Franco's dictatorship and was not released in Spain until 1978.

**Femmes d'Islam**, Yamina Benguigui, 159 min, France, 1994

A series of stories that offer us a glimpse into the everyday life of women living in France and Islamic countries through their own eyes, and show us some of the problems facing women in the Muslim world.

**Forest of Crocodiles**, Mark Aitken, 52 min, South Africa/United Kingdom, 2010

In January 2008 the filmmaker visited his mother in SA and he found the white rural community she lives in very pessimistic about the future, particularly being ruled by an African government. Then the first national power cuts started, "the perfect metaphor for them being plunged into African darkness."

**Fuegos bajo el agua**, Nuria Vila, Lenin Brea, 75 min, Venezuela, 2009

This film aims to reinstate the political experience of organisation and struggle of the Venezuelan people by exploring the history of a *barrio* in Caracas: 23 de Enero. From the moment it was founded, the popular organisations of 23 de Enero have been major players

in the political events that shaped Venezuela's history and led the country into a new kind of revolutionary process with Hugo Chávez's coming into power.

**Furigraphier le vide, Art et poésie touareg pour le IIIe millénaire**, Hélène Claodot-Hawad, Nathalie Michaud, 55 min, Nigeria/France, 2009

Is it still possible to live a nomad's life today? Can a person continue to walk on multifarious paths that lead to ever-changing horizons? How can this void be filled?

These disturbing questions are all the more acute in the arid lands of the Sahara and the Sahel, as their economy is gradually smothered, their population criminalised, and their territories ruthlessly coveted for their rich mining potential.

**Gaza-Strophe**, Samir Abdallah, Khéridine Mabrouk, 55 min, Palestine 2010

A film that recounts the situation in Gaza in the wake of Operation Cast Lead. As the filmmakers explain, "We came to Gaza the day after the start of the war and discovered the extent of the Gaza-strophy."

**Gaza, War in Media**, Óscar Martínez, 60 min, Spain, 2009

*Gaza, War in Media* presents a series of interviews that challenge the official Spanish media account of Israel's Operation Cast Lead, in which 1,400 Palestinians

died and 5,000 people were wounded, most of them civilians.

**Good Copy Bad Copy**, Andreas Johnsen, Ralf Christensen, Henrik Moltke, 58 min, Denmark, 2007

*Good Copy Bad Copy* is a documentary about copyright and culture in the context of Internet, peer-to-peer file sharing and other technological advances, directed by Andreas Johnsen, Ralf Christensen, and Henrik Moltke. It features interviews with many people who explain their views on copyright, including copyright lawyers, producers and artists.

**Grand ayatollah Bajat Sandschami**, Jöns Jönsson, 19 min, Iran/Germany, 2009

In the holy city of Qom - the religious center of Iran, the streets are crowded with clerics. In a small back yard we find the office of Grand Ayatollah Bajat Sandschami. This is a place for education, marriages and discussions.

**Hamas: Behind the Mask**, Shelley Saywell, 50 min, Canada, 2005

This documentary by filmmaker Shelley Saywell takes the viewer beyond the headlines and into the minds and hearts of Hamas. Sayell and her two-person crew spent many months securing unprecedented access not only to the current leaders of Hamas, but also one-on-one interviews with insightful, knowledgeable Israelis and Palestinians not often heard from.



**Himalaya Terre de Sérénité, Arnaud Desjardins, 104 min, France/India 1968**

*Himalaya: Terre de Serenite* consists of two remarkable early films shot in the 1960's for French television, focusing on the Tibetan yogis at the sacred lake of Padmasambhava in India, Rewelsar. *Le Lac des Yogis*, features rare footage of the early years of Tibetan refugees in India, with a young Dalai Lama and his sister Jetsun Pema, plus Dilgo Khyentse Rinpoche, Trijang Rinpoche, and Dudjom Rinpoche performing an initiation at Rewelsar, or Tso Pema. *Les Enfants de la Sagesse*, features a young Dalai Lama and his Gelugpa monks, and the 16th Gyalwa Karmapa training the main young tulkus of the Kagyu lineage - now renowned teachers in their own right.

**Homo Toxicus, Carole Poliquin, 87 min, Canada, 2008**

Every day, tons of chemicals are released into the environment, without any certainty about their possible long-term toxic effects on living organisms. Moreover, the majority of the 100,000 molecules developed since World War II that are used in everyday products have never been tested...

**How to be a Man, A/V Geeks Film Library, 183 min, USA, 1951-1970**

For centuries, parents have struggled to usher their children through the magical, often treacherous, journey to adulthood. But in mid-century America, a new form of tutelage was engineered: the classroom film.

**How to be a Woman vol.2, A/V Geeks Film Library, 195 min, USA, 1948-1982**

As the daughters of the baby boom reached adolescence, the American school system struggled to educate them on matters of sexual and social development, lessons that were not always being taught at home. To the teacher uncomfortable with such topics, classroom films were a godsend.

**Hunters Since The Beginning Of Time (Siberia), Carlos Casas, 87 min, Russia, 2008**

This film is the final part of a three-documentary series by Carlos Casas that explores life in some of the most

inhospitable regions of the planet. In this case, a group of whale hunters in northern Siberia continue to keep a thousand-year-old tradition alive today.

**Ibogaine, Rite of Passage, Ben de Loenen, 50min, The Netherlands, 2004**

This documentary looks at the use of traditional medicines to treat the ills of our age. *Ibogaine* reveals the strong overlap between seemingly distant cultural identities.

**Interview Agency (IA), Xavi Hurtado, 31 min, Spain, 1992**

IA is an exercise that explores the format of the interview – as testimony or as a document – and the values associated with it: transparency/manipulation, neutrality/ideology and subjectivity/objectivity. When the procedure is laid bare, the resulting material is transformed. Self-interviews and meta-interviews. Alternatively, it can be seen as a series of visions from a city undergoing a reverse metamorphosis, an encapsulation, we could say: Barcelona 1992.

**Iraq's Secret War Files, Iain Overton, 48 min, Iraq/USA, 2010**

The only TV documentary to have a preview of the biggest Wikileaks release ever. This is what really happened during the Iraq war, not what the US PR machine of the time wanted us to believe. The reality behind the civilian death count; al-Qaeda's fictitious

presence; torture, torture and more torture. A wall of truth revealing unprecedented levels of unwarranted aggression.

**Israel LTD, Mor Loushy, 53 min, Israel, 2009**

The "Israel Experience" is the biggest Zionist project in over a decade. Its sole purpose is to create new allies for the State of Israel in times of crisis. To this end, "Israel Experience" offers young Jews from around the world guided tours of the Holy Land. The film accompanies a group of young Americans on their intensive bus journey across a strong and righteous Israel. The marketing of Israel as such, juxtaposed against the reality, reveals our society's need to avoid confronting our flaws.

**Jean Painlevé compilation n° 2,**

**Jean Painlevé, 119 min, France, 1926-45**

This is the first compilation of films by Jean Painlevé, spanning his career from his beginnings as an actor to his work as a filmmaker in the leadup to WW1.

**Joe Sun, Katrina Waters, 19 min, USA, 1988**

Immaluaraq ("Joe Sun") grew up moving among seasonal camps in the Kobuk River region of Alaska and now resides in Shungnak. In this film, he describes the life of the earlier Kobuk settlements. He talks about women being isolated from the village when they are menstruating or pregnant. He also talks about the predictions of the legendary Inupiaq prophet,

Maniilaq, who was his great uncle. Maniilaq foretold of things to come that would change the world and the way people lived in it, all of which happened just the way he said it would.

**Keep Quiet, Sri H.W.L. Poonja Papaji,**

**100 min, India, 1993**

The theme that runs throughout this compilation (extracts from several satsangs) is "Silence." Papaji states, and demonstrates, that Silence is one's real, and permanent, nature. He goes on to say that Silence is the ground and substance of everything in existence. He also answers the question: Can one be silent while being active in the world?

**King of India, Arvind Sinha,**

**52 min, India 2002-2009**

Nats - the traditional street entertainers of India - are Jacks of all performing trades. We follow their children down the chaotic streets of Kolkata as they act, sing and dance to pay off their parents' debts. Filmed over a six year period, this poignant documentary explores a poor family's desperate efforts to support themselves in the midst of a rapidly changing India.

**L'art délicat de la matraque,**

**Jean- Gabriel Périot, 4 min, France 2009**

*L'art délicat de la matraque* (The Delicate Art of the Bludgeon) captures the sensibility of police during demonstrations. Jean-Gabriel Periot investigates

policemen's abuse of power through cleverly choreographed archive footage of club-wielding cops.

**L'encercllement, Richard Brouillette,**

**160 min, Switzerland, 2009**

*L'encercllement* sketches a portrait of neoliberal ideology and examines the various mechanisms used to impose its dictates throughout the world. Neoliberalism's one-size-fits-all dogmas are well known: deregulation, reducing the role of the State, privatization, limiting inflation rather than unemployment, etc. In other words, depoliticizing the economy and putting it into the hands of the financial class.

**L'homme qui marche, Christian Barani,**

**5 min, Chile/France, 2010**

I drift for several hours in the streets of Santiago in Chile, camera in hand. In a district close to La Moneda Palace, a man stands rigidly in the middle of the footpath. His body has become numb from years of solitude and suffering. Only an occasional glance from frightened passers-by connects him to society.

**La Chine Est Encore Loin, Malek Bensmail,**

**120 min, France-Algeria, 2008-2009**

On November 1, 1954, two French teachers and an Algerian Muslim leader fell victim to a mortar attack near the small Chaoui village of Ghassira, an incident that marked the start of the Argelian independence



war. Fifty years later, Malek Bensmaïl takes his camera into this region considered “the cradle of the revolution” and asks its inhabitants about their relationship to its history and language, and to France. Today’s students bear witness to a different age, the contemporary Argelia that can be glimpsed between acceptance and rebellion. Between memory, the present and the future.

**La France est un Empire, Jean d’Agraives, 90 min, France, 1939**

*La France est un Empire* is a fresco on the grandeur of France. A film that proudly recounts the history of the creation of the French empire in less than a century (from 1814 to 1912). Propaganda without a troubled

conscience in regards to how France embarked on its self-imposed civilizing mission, and all the benefits that ensued from the colonisation of the “natives.” In this sense, it is an almost ethnographic testimony on how France saw itself on the eve of WWII.

**La Mise à Mort du Travail, Jean-Robert Viallet, 68 min, France 2009**

In a world where the economy is no longer at the service of mankind, but rather exactly the opposite, productivity targets and management methods are pushing workers to the very limits of their endurance. Illness, industrial accidents and physical and psychological suffering have reached unprecedented levels.

**Last Supper for Malthus, Klaus Pas, 52 min, Switzerland, 2009**

With one billion of the world’s population going to bed hungry at night, *Last Supper For Malthus* sheds light on one of the most prevalent and alarming issues of our time, the global food crisis. The film brings to life political-economists Thomas Malthus and David Ricardo, interweaving their theories with gripping images and interviews from some of the world’s leading experts on the topic, including figures such as UN Secretary General, Ban Ki-moon, Nobel Peace Prize Winner, Dr Rajendra Pachauri, Dr Jacques Diouf, Jean Ziegler, Olivier de Schutter and Donald Coxe.



**Le Malentendu Colonial, Jean-Marie Teno, 75 min, Cameroon/France/Germany, 2004**  
*Le Malentendu Colonial* is a courageous voyage into Africa’s “German past,” looking at European attempts to colonise Africa through religion and trade. Filmmaker Jean Marie Tenor revisits the role of missionaries in laying the foundations for colonialism in countries like Togo, Cameroon, Namibia and South Africa.

**Le Message des Tibétains. Le Bouddhisme, Arnaud Desjardins, 52 min, Tibet/France, 1966**

In this documentary, Arnaud Desjardins traces the practices and traditional rites of the Tibetan people. He meets the Dalai Lama and other great spiritual masters of Buddhism and tantra.



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**Le Monde Selon Monsanto,**

Marie-Monique Robin, 109 min, France, 2008  
Drawing on hitherto unpublished documents and numerous first-hand accounts from victims, farmers and prominent scientists and politicians, *The World According to Monsanto* puts together the pieces of the history of this corporate giant, the world's largest seed producer. A multinational that claims it simply wants to solve world hunger while protecting the environment.

**Live. From Bethlehem,** Matt Sienkiewicz,

Joseph C. Sousa, 37 min, Palestine, 2009  
Bethlehem-based Ma'an News Agency (MNA) emerged out of the ashes of the second Intifada to

become the only independent news network in the Palestinian Territories and an increasingly prominent and influential journalistic force in the wider Middle East.

**LSD: Problem Child and Wonder Drug,** Michael McAteer, 60 min, Switzerland, 2008

*LSD: Problem Child and Wonder Drug* captures the fascinating story of LSD as eloquently told by Dr. Albert Hofmann, the 100-year-old sage-scientist who brought LSD into the world. With interviews and presentations by Rick Doblin, Alex Grey, Ralph Metzner, Carl Ruck, Goa Gil, and others, this historic message from the father of LSD is a timeless relic and an immediate source of inspiration.

**L'Esclave Blanc,** Jean-Paul Paulin, 77 min Somalia/France, 1934

In Italian Somalia in 1934, a powerful colonist is running a vast estate with many indigenous workers, helped by a young, energetic and well-liked overseer. The colonist's beautiful, innocent daughter is eager to experience the romance of Africa, full of exotic animals and human beings with strange, delightfully primitive customs.

**Maa Tere Manalen,** Tere Recarens, 12 min, Mali/Spain, 2008

*Maa Tere Manalen* is the result of Tere Recaren's two trips to Mali. It all begins on the day the artist

discovers that, in Mali, her name means something like "destiny." So she sets off to Africa to explore all the possible meanings of her name for the Bamanan, the country's most numerous ethnic group.

**Mapas Migrantes,** David Batlle Fuster, 17 min, Spain, 2009

*Mapas Migrantes* looks at migration in Barcelona from the period following the Civil War up until the present, through the city's buildings, infrastructures and street furniture. It is a kind of atlas, a series of maps that take shape through the voices of migrants, whose tales of the past invite us to re-read the city in the present.

**Maybe Logic: The Lives and Ideas of Robert Anton Wilson,** Lance Bauscher, 60min, USA, 2003

*Maybe Logic* "is" a hilarious and mind-bending journey into the multi-dimensional life of Robert Anton Wilson, author of the Illuminatus! Trilogy. It features the best of 100 hours of footage recorded over twenty-five years, thoroughly tweaked, transmuted and regenerated.

**Memorias, Norias y Fabricas de Lejia,** Maria Zafra, 17 min, Spain, 2010

In *Memorias, norias y fábricas de lejía*, images portraying happiness – the only images that home movies allow – clash with a voiceover recounting stories of the migration of agricultural workers from

rural Andalusia to industrial centers in Catalonia. A film-essay on migration, memory and the impossibility of accessing self-representation.

**Mémoires d'Immigrés. L'héritage maghrébin., Yamina Benguigui, 158 min, France, 1997**

Over the last twenty five years, Maghrebians living in France have brought their families to join them. Many of them lived in shanty towns before moving to working class suburbs. Their children were sent to school and grew up in France. Now their grandchildren cannot move forward, because they have lost their historical memory. This community of two million people, of whom a third have French nationality, are weighted down by double silence: the silence of their parents, and the silence of the public institutions.

**Miss Gulag, Maria Yatskova, 65 min, USA/Russia, 2007**

*Miss Gulag*, by Maria Yatskova, builds a complex narrative of the lives of the first generation of women to come of age in Post-Soviet Russia, through the story of a beauty pageant organised annually by the inmates of UF 91/9 correctional centre, 20 km from Novosibirsk (Siberia).

**Miss Navajo, Billy Luther, 58 min, USA, 2007**  
Directed by Billy Luther, whose own mother was

crowned Miss Navajo 1966, the film reveals the inner beauty of the young women who compete in this "celebration of womanhood." Contestants must not only show the same poise and grace as in other pageants, they must also answer tough questions in Navajo and demonstrate proficiency in skills essential to daily tribal life: fry-bread making, rug weaving, and sheep butchering.

**My Dream House - Beit Chalomotai, Ran Tal, 57 min, Israel, 2005**

Four families in Israel/Palestine built their dream houses. This process confronts them with the wounds of their past and takes us into their dreams for a better future. Through these personal stories, Tal creates a sensitive kaleidoscope of Israeli society at the beginning of the new Millennium.

**Nirvana Means Extinction, I Am That I am Part two, Maurizio Benazzo, 200 min, USA, 2005**

A commentary on the timeless teachings of Sri Nisargadatta Maharaj, one of the greatest Hindu sages of India. Dr Stephen Wolinsky takes us on a three-hour excursion through the roots of Advaita Vedanta philosophy, neuro-science, and the nature of the "I". Continuing where *I Am That I Am (Part One)* leaves off, this second film explores the revolutionary discoveries of science which validate and support the wisdom of the Buddha's Heart Sutra, the underlying science of

yoga, the foundational discoveries of quantum physics and current research in neuroscience.

**No Place Home, Sylvia Schedelbauer, 10 min, Germany, 2010**

A short film based on an interview in a bakery in Berlin. When I first struck up a conversation with the people working there, they told me that they were from Iraq. As we continued talking to each other, they became more and more insistent on the fact that they were all Kurdish, and that they were making bread after a Kurdish tradition. A sign above the shop window that says "Oriental flat bread" in German, and I was curious to find out why the bakery "orientalized" itself.

**On Power, Dissent and Racism: a series of discussions with Noam Chomsky, Nicolas Rossier, 65 min, USA, 2003**

A documentary based on a series of conversations with Noam Chomsky filmed in 2002 in New York City and Cambridge, Massachusetts. With rigorous analysis and humour, Chomsky presents his reflections on the motivations behind 9/11 and its consequences on the international system.

**One Man, One Cow, One Planet, Tom Burstyn, Barbara Burstyn, 56 min, New Zealand, 2008**

Our existence on this planet is precarious. This film exposes globalisation and the mantra of infinite

growth in a finite world for what it really is: an environmental and human disaster.

**Open House, Diane Nerwen, 31 min, USA, 2009**

While the housing bubble was deflating across the US, an explosion of demolition and construction was steadily transforming Williamsburg, Brooklyn.

*Open House* documents the brutal nature of the development spree which occurred as a result of the neighborhood's re-zoning from light manufacturing/residential to the loosening of codes that allowed for forty-story towers on the waterfront.

**Overdose the Next Financial Crisis, Martin Borgs, 47 min, USA, 2010**

This 46 minute documentary gives an overview of the origins of the financial crisis in the United States, and how the solutions proffered in response to it have set the scene for the next crisis.

**Passing the Rainbow, Sandra Schaefer, 71 min, Afghanistan/Germany, 2008**

*Passing the Rainbow* looks at ways of subverting the strict gender norms in Afghan society, in areas like performance and film production as well as in daily and political life.

**Petropolis: Aerial Perspectives on the Alberta Tar Sands, Peter Mettler, 43 min, Canada, 2009**

Beneath the Boreal Forest in northern Canada lies an abundance of plant life that has been compressing for some 200 million years. The area known as the tar sands is now the world's second largest reserve of the crude oil known as bitumen.

**Pink Saris, Kim Longinotto, 96 min, United Kingdom/India 2010**

Sampat Pal, a woman from Uttar Pradesh, is the leader of the Gubai Gang, a group of women vigilantes who wear bright pink saris as a distinctive sign that stands out, like cry among the multitude, to denounce and fight the treatment of women slaves by a very sexist and classist society.

**Prior To The I Am, the end of self-consciousness, Maurizio Benazzo, Stephen Wolinsky, 157 min, USA, 2007**

A collection of the timeless teachings of one of the greatest Hindu sages of India. Sri Nisargadatta Maharaj was the author of *I Am That*, one of the most popular spiritual books of modern times. He is considered by many to be the strongest voices of Advaita-Vedanta to appear in the twentieth century, along with Ramana Maharshi.

**Récit d'un Itinéraire Spirituel, Emmanuel Desjardins, 60 min, France/India, 1974**

Arnaud Desjardins takes his son Emmanuel's questions as the point of departure for a look back at his life's



journey in search of spirituality. In a very simple and accessible way, he recounts his childhood and the challenges of his youth, the Gurdjef groups, his periods in Christian monasteries and his travels through Asia to discover the great Eastern traditions: Hinduism, Tibetan Buddhism, the world of Japanese Zen and Sufism in Afghanistan. He also describes how he met the man who would become his master, Swâmi Prajnânpad, who became his guide on the voyage of his existence.

**Retorn al país de les ànimes, Jordi Esteva, 68 min, Cameroon/Spain, 2010**

In the 21st century, many ancestral beliefs are struggling to survive in a hostile, fast-changing world.



In southeast Ivory Coast, some Akan communities still contact the spirits through Komians or animistic priests who go into a trance and are possessed by the spirits of the Forest and the Waters.

**Seaview**, Paul Rowley, Nicky Gogan, 82 min, Ireland, 2008

An hour north of Dublin, by the seaside, we find a bizarre-looking collection of grey cement buildings with brightly painted doors, and rusting fairground rides. This is Mosney - Ireland's Coney Island. A former Butlins holiday camp, Mosney was once a world fully equipped for entertainment, with arcades, fairground rides, holiday chalets. It was a place where Irish families would escape the daily grind of work in order to relax, to dance and enjoy themselves

**Short Cut To Nirvana**, Maurizio Benazzo, Nick Day, 85 min, USA, 2004

*Short Cut to Nirvana* is a film about the Kumbh Mela, the biggest gathering of people in the history of humanity – although few in the West have ever heard of it. More than 70 million pilgrims attend this spiritual festival which has been held every twelve years near Allahabad, India, for over two millennia.

**Solitude at the end of the World (Patagonia)**, Carlos Casas, 52 min, Argentina, 2002-2005

In one of the least populated regions of the world, a few men lead lives in total solitude, spending months

and months alone. This documentary tells the story of three of these men, isolated from the world for different reasons. Time stands still.

**Soufis d'Afghanistan. Au Coeur des Confréries**, Arnaud Desjardins, 55 min, France- Afghanistan, 1973

This documentary produced in 1973 is a remarkable document on traditional Islamic culture in Afghanistan before the country met with the disasters of ideological struggles and civil war. To a Muslim sensibility, its importance goes much further. It is an objective and respectful testimony to the profound, essential aspects of the spiritual culture of Islam, captured by a Western filmmaker.

**Standard Operating Procedure**, Errol Morris, 60min, USA, 2008

*Standard Operating Procedure* is a documentary about the abuses perpetrated by U.S. soldiers at Abu Ghraib prison in Iraq.

**Stolen**, Violeta Ayala, Dan Fallshaw, 77 min, Australia/Mauritania, 2009

Violeta Ayala and Dan Fallshaw follow Fetim Sellami, a Saharawi refugee, to North Africa for a reunion with her mother. Mother and child were separated when Sellami was a toddler. But the UN-sponsored reunion reveals a secret which spirals the film into a dark world the filmmakers could never have imagined. The black

Saharawis start talking about a forbidden subject: their enslavement

**Subvaloradas, sin ser vistas. Voces literarias de Guinea Ecuatorial**, Mischa G. Hendel, 77 min, Ecuatorial Guinea/Spain/Austria, 2009

Equatorial Guinea is the third largest oil producer of Africa south of the Sahara, and the only African country with Spanish as its official language. There are no publishing houses or libraries in the country, as the government has no interest in art and culture.

**Taking Liberties**, Simon Robson, Chris Atkins, 101 min, United Kingdom, 2007

*Taking Liberties* reveals the shocking truth about the erosion of our fundamental civil liberties by Tony Blair, Gordon Brown and New Labour.

**Taqwacore: The Birth of Punk Islam**, Omar Majeed, 80 min, Canada/Pakistan, 2009

*Taqwacore: The Birth of Punk Islam* follows Michael and his kindred spirits as they travel across the U.S. in their green school bus, challenging Muslims and non-Muslims with punchy anthems like *Sharia Law in the USA*. Their spiritual odyssey leads them to Pakistan, where they bring punk to the streets of Lahore and reconnect with Islam in a bold new way.

**Taxi to the Dark Side**, Alex Gibney, 109 min, USA, 2008

*Taxi to the Dark Side* examines America's policy on torture and interrogation, specifically the CIA's use of torture and their research into sensory deprivation. There is a description of the opposition to the use of torture from its political and military opponents, as well as the defense of such methods, against the standards of the Geneva Convention which forbids torture of any kind.

**Teheran Kitchen, Pola Schirin Beck,**  
17 min, Iran/Germany, 2009

600 kebabs a day, nagging students and an oversalted soup: three cooks and a kitchen hand work in the small university canteen in Tehran, carrying out their duties at the market, philosophizing about cooking and life in general.

**Test de la vida real, Florencia P. Marano,**  
51 min, Spain, 2009

Queer theory dynamites the foundations of the dualism that dominates our society: man-woman, gay-straight, normal-strange... There are as many shades between man and woman as between black and white. As an example of gender diversity, we follow five characters as they go about their daily life. A day-to-day that does not fit the pattern of a "normal" male or a regular woman. The normality of those who aren't "normal."

**The Auschwitz Dialogues, Marian Ehret,**  
60 min, Poland, 2007



Everyone knows about the concentration and extermination camp Auschwitz. But have you heard of a small Polish town named Oswiecim? A young team of filmmakers arrives at this site, where a bizarre conflict between Polish and Jewish memories of the Holocaust is taking place.

**The Cat, the Reverend and the Slave, Alain Della Negra, Kaori Kinoshita,**  
80min, France, 2010

Through an encounter with three emblematic communities from the virtual universe "Second Life" – the Furies, Goreans and evangelical Christians – the film questions the permeability of real and virtual life. For these inhabitants of Second Life, the boundary

between the real and the virtual blurs until it no longer has any meaning, and the two inextricably merge.

**The Devil's Miner, Richard Ladkani, Kief Davison, Bolivia, 60 min, 2006**

*The Devil's Miner* is the story of 14 year-old Basilio Vargas and his 12 year-old brother Bernardino, as they work in the Bolivian silver mines of Cerro Rico, which date back to the sixteenth century.

**The Job, Abu Ali, Jean Pierre Gambarotta, Perro Loco, 13 min, Lebannon/Venezuela/Morocco, 2010**

*The Job* has been put together from over six hours of archival material shot in the offensive against the city of Fallujah, Iraq. The footage was originally recorded by a journalist embedded with American assault troops – the only ones authorised to record images or approach the area before, during and after the fighting. Years later, the journalist posted the unedited footage on a temporary web site, adding a classical music soundtrack, as an "Iraqi souvenir" for the marines who participated in the attack: "to all the marines of kilo 3/5. Nick and Geoff send their thanks for all your acts of kindness and generosity..." This footage was captured online by Jean Pierre Gambarotta and Perro Loco from Caracas Libertaria, and edited by Abu Ali.

**The Kominas Tunnnnn, The Kominas,**  
3 min, USA, 2009



A music video for the song Kunnnn by Islam-punk rock band The Kominas.

**The Last Rites of the Honourable Mr. Rai, Jayasinhji Jhala, 47 min, India, 2007**

*The Last Rites of the Honourable Mr. Rai* is a film about the cremation of a longtime resident of the holy city of Varanasi. This film, made at the request of the Rai family, is possibly the most detailed and respectful study of the Hindu rites of cremation on the sacred banks of the river Ganges.

**The Leftovers, Michael Cavanagh, Kerstin Übelacker, 28 min, Australia/Sweden, 2008**

Five people challenge themselves to drive 2000 km down the east coast of Australia in a veggie oil-powered van, living on nothing but waste, in order

to make a statement about today's over-consuming society. With zero money but plenty of passion, they put both themselves and society to the test.

**The Lucky Ones, Tomasz Wolski, 27 min, Poland, 2009**

The field of observation is limited to the Registry Office in Krakow during opening hours, or more specifically, to its three rooms. One is used to register births, the second one deaths, and the third one weddings. The observation of the clients' and clerks' behaviour in each room offers a portrait of our everyday lives, as well as our inescapable fate.

**The Man Who Skied Down Everest, Bruce Nyznik, Lawrence Schiller, 86 min, Japan, 1975**

A Japanese skier's ultimate dream was to literally ski Mt Everest. He planned to ski some 8,000 feet down an icy glacier at a 40 to 45 degree angle, from the 26,000 foot level near the summit. This documentary chronicles this incredible feat and the tremendous task of climbing Everest itself.

**The Most Dangerous Man in America: Daniel Ellsberg and the Pentagon Papers, Judith Ehrlich, 92 min, USA, 2009**

In 1971, CIA analyst Daniel Ellsberg shook America to its foundations when he smuggled a top-secret Pentagon study to the New York Times, which showed

how president Nixon had consistently lied to the American people about the Vietnam War.

**The Obama Deception, Alex Jones, 122 min, USA, 2009**

The *Obama phenomenon* is a hoax carefully crafted by the financial elite of Wall Street and the Federal Reserve (which is not federal). Obama is being pushed as savior in an attempt to con the American people into accepting the new plans of the financial elite. We have reached a critical juncture in the New World Order's plans. It's not about Left or Right: it's about a One World Government. The international banks plan to loot the people of the United States and turn them into slaves on a Global Plantation.

**The Poojari's Daughter, Gillian Goslinga, 66 min, India, 2010**

*The Poojari's Daughter* opens with flashbacks to South Indian priestess Rajathiammal sacrificing a goat and having her head ritually shorn. The year is 2001, the place, Madurai, Tamilnadu. These two moments fulfil the two most profound wishes of the priestess: to be filmed while performing the annual goat sacrifice to the Saivite god Paandi that was once carried out by her father, and to renounce family life.

**The Street, Daniel Cross, 78 min, Canada, 1996**

Made over a six-year period, *The Street* is the result of

the filmmaker's total immersion into the world of the homeless. It is a gutsy, raw, moving and intimate study of three homeless Montrealers. The unique approach is neither voyeuristic nor judgemental.

**Then There Were None, Dr.Elizabeth Kapu'uwailani Lindsey, 27 min, Hawaii, 1995**

More than half a million native Hawaiians were living in the islands at the time of European contact in 1778. Within 50 years, that population was halved as Western diseases claimed thousands of lives. A litany of events followed: American missionaries preached unfamiliar ideas and customs; sugarcane and pineapple plantations absorbed individual farmlands; and waves of immigrant workers arrived, making Hawaiians a minority in their own land.

**This Smell of Sex, Danielle Arbid, 20 min, El Líbano/France, 2008**

This recent work by Lebanese filmmaker Danielle Arbid is based on the secret, ardent and obsessive sexual experiences that are freely recounted in minute detail by her friends. Archival super-8 footage of prim young girls alternates with darkened shots of men and women discussing their formative experiences and their fantasies. Their words and the visual representations create a highly poetic erotic tension.

**Time Like Zeros, Carol Jacobsen, 13 min, USA, 2010**

The title *Time Like Zeros* is taken from a comment by

one of eight female prisoners who narrate the film, as she contemplates the life sentence stretching ahead of her. It is echoed visually in the camera movement that encircles the prison, and in the circles of razor wire that whiz by as the scene moves from the exterior fence to the darkest cells of the prison.

**Trances. El hal, Ahmed El Maanouni, 90 min, Morocco, 1981**

This documentary by Ahmed EL Maanouni consists of footage of concerts, interviews and the final performances by the music group Nass El Ghiwane, which shot to fame when Scorsese discovered them as "the Rolling Stones of North Africa."

**Victor, Cécile Verstraeten, Alice Verstraeten, 49 min, Belgium/Argentina, 2009**

In Argentina, between 1976 and 1983, the military dictatorship was responsible for the 'disappearance' of tens of thousands of people. Victor Basterra was one of the few prisoners who survived the regime's concentration camp, the ESMA.

**Voices from Mindanao, Juan Carlos González Díaz, Katerina Civolani, 51 min, Venezuela/Spain/Philippines, 2010**

Mindanao, the easternmost island in the Philippine archipelago, is home to the majority of the country's Muslims, as well as indigenous Lumad tribes and Christian settlers. There is an ongoing Islamist armed

guerrilla war on the the island, sparked by the history of discrimination and marginalisation of its inhabitants.

**Voices of Orchid Island, Hu Tai-Li, 73 min, USA/China, 1993**

*Voices of Orchid Island* focuses on the Yami community on Orchid Island, a small island located 45 miles off the southeast coast of Taiwan in the Pacific Ocean. The film explores the complex and often troubled relationship between the Yami and the outside world by looking at three different cases of "invasion."

**We began by measuring distance, Basma Alsharif, 19 min, Palestine, 2009**

Long still frames, text, language, and sound are woven together to unfold the narrative of an anonymous group who fill their time by measuring distance.

**We Live In Public, Ondi Timoner, 89 min, USA, 2009**

An extraordinary film about social networks and privacy on the Internet. Directed by Ondi Timoner, the documentary explores Josh Harris and his company Pseudo's experiences in the New York of the end of the millennium and the dot.com companies.

**White Power USA, Big Noise Films, 22 min, USA, 2010**

From skinheads to border militias to the right wing of the Tea Party Movement, the *Big Noise Film Team*



takes a disturbing look at the resurgence of white nationalism in the United States of America

**William Kunstler: Disturbing the Universe,**  
Emily Kunstler, Sarah Kunstler,  
86 min, USA, 2009

William Kunstler was one of the most famous lawyers of the 20th Century. The New York Times called him “the most hated and most loved lawyer in America.” His clients included Martin Luther King Jr., Malcolm X, Phillip and Daniel Berrigan, Abbie Hoffman, H. Rap Brown, Stokely Carmichael, Adam Clayton Powell, Jr. and Leonard Peltier.

**Yuri Vella’s World,** Liivo Niglas,  
58 min, USA, 2001

The documentary follows Yuri Vella, a Forest Nenets writer and social activist who lives in West Siberia. He left his village ten years ago to lead the life of a reindeer herder in the taiga. The unique little world he created there was meant to protect him from the alcoholism and unemployment that sadly poses a serious threat to the indigenous peoples of Siberia. To give his grandchildren a proper education in their natural environment and teach them reindeer herding skills, he established an elementary school in his winter camp. Unfortunately, Yuri Vella’s world is but an oasis of traditional lifestyle in one of the largest oil-producing regions of Russia.

**Zona Franca, Maria Ruido, 20 min, Spain, 2009**

It is not surprising to find that Zona Franca, the former commercial area of traditional industry, and 22@, the area recently zoned for logistic and technological capitalism, are part of a huge real estate operation publicised under the umbrella of Barcelona’s post-industrial urban renewal. What economic and symbolic benefits do they generate, and for whom? What advantages do companies and institutions gain from this symbiosis? And what about the workers?

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