Sensing the twilight, crossing visions and arriving at memory.

“... so the dawn is not a safe haven; even though the shadows disappear and we enter a middle world in which the soul delights, it is also one of the times preferred by hunters. The inner garden is not sufficient shelter, nor will the friendship of a hundred birds save us from danger. We must be wide awake just before dawn breaks, so that the hunter will not catch our hearts unawares—Perhaps only thus will we be able to fully enter this intermediate world... al barzakh.”

Abu Ali, June 2018

December 18 from 6pm to 9.30pm
A CREPUSCULAR LIGHT INTUITION
PUR A FE, Toni Serra, 7 min, 1999.
This video, Brooklyn New York, a solitary Puerto Rican preacher: “Out vile demon! Demon from hell abandoned this body! Bless the good mother, Father baptise with fire, fire, fire!”
On a business trip, George visits his friends in New York. Reics, memories, his mother in the Bronx.
CADRE, Wahid El Moutanna, MediaLab, 14 min 2005.
A man plans to get married. From there, everything starts. A series of photos, which retrace his journey (death, separation, distance and birth) in a fixed frame without dialogue telling us the invisible stories behind the photos.
A recreation of the author’s personal video diary. A thorough evaluation of the self, the world.
SPLIT, Ardele Lister, 21 min, 1981.
Running away from home.
EL DOLOR, Iñaki Álvarez, 28 min, 1996.
Different people talk about their experiences and ideas of sorrow.
INTERVIEW AGENCY, Xavi Hurtado, 21 min, 1992.
An exercise that explores the interview format—as testimony or as a document—and the values associated with it: transparency/manipulation, neutrality/ideology and subjectivity/objectivity.
IT HAPPENS TO THE BEST OF US, Ardele Lister, 24 min, 1989.
Remembering running away from home, 8 years later.
HOW TO BE A RECLUSE, Laurel Swenson, 4 min, 1998.
Advice on how to gain independence and control in the fascinating and implicit in human relationships.
WAHABA, 3 min, Toni Serra, 1994.
Dusty Egyptian songs, found and cut, Tangier.

December 19 from 6pm to 9.30pm
CROSSING VISIONS
1991 is a key date in the construction of the global empire. At the start of the first Gulf war, George Bush senior, parapsyching a soldier, declared: “I don’t think we’ll hit this year over the price of a barrel of oil, we’re here to define the future of the world for the next 100 years.”
DIE ANGST, DIE Macht, DIE BILDER DES ZAUBERLEHRINGS, Herbert Distel, Peter Geyer, 18 min, 1993.
Fear, power, image.
GILLES DELEUZE À VINCENNES, Anònim, 13 min, 1975.
“Language is a specific formalisation of expression that is assigned the role of transmitting orders to society.”
MARCOS ON MEDIA, Deep Dish TV, 10 min, 1996.
Statement by subcomandante Marcos in the Lacandonia jungle, the role of neo-liberalism and the mass media.
Every Saturday, members of a group called Falun Gong gather in front of the Chinese consulate on 42nd street in New York City to protest and meditate. On this Saturday, there was a blizzard. They stayed the whole two hours anyway, unmoved by external forces.
WHO IS THE MASTER WHO MAKES THE GRASS BOW?), 13 min, 1996.
The theory of reality tunnels explained by Robert Anton Wilson.
NOVA EXPRESS, Anònim, 14 min, 2014.
“It was first suggested that we take our own image and examine how it could be made more portable. We found that simple binary coding systems were enough to contain the entire image however they required a large amount of storage space until it was found that the binary information could be written at the molecular level, and our entire image could be contained within a grain of sand. However, it was found that these information molecules were not dead matter but exhibited a capacity for life which is found elsewhere in the form of virus.”
AVE MARIA, Ho Tam, 7 min, 2000.
Images filmed in the New York subway, with a choral soundtrack, a poetic atmosphere. A piece that highlights the eternal nature of the relationship between mothers and children in a world of constant change.
There is a glut of wealth in the city of Saba. Everyone has more than enough en enough.
“Fascism was just a bunch of criminals in power, but it managed to deeply transform Italy. Nowadays the opposite is true, and the power of today’s democratic regime is managing to achieve the acculturation and standardization that fascism was unable to consider.”
The power of the consumer society that destroys other particular realities and impoverishes the diversity of human beings.
Inside the head of a trader, we travel on a river that meanders through an apocalyptic landscape.
An archival reading and editing of audiovisual documents from various sources dealing with the old Spanish colony of Equatorial Guinea.
THE DEVIL, Jean Gabriel Period, 8 min, 2012.
“You don’t know who we are.”
FROM BEIRUT TO... THOSE WHO LOVE US, Electronic Lebanon, 5 min, 2006.
Calling outside Lebanon, the bombings in 2006.
FROM BEIRUT TO... THOSE WHO LOVE US, Electronic Lebanon, 5 min, 2006.
Calling outside Lebanon, the bombings in 2006.
COSÍ LTALIA HA LASCIAITO ANNAGREGARE 60 BAMBININI, Fabrizio Gatti, 10 min, 2017.
Footage of the sea and audio recordings of a conversation in which a sinking refugee ship urgently asks for help from the coast guard, and is met by bureaucratic red tape in response, until the final silence.
In the dead silence of the morning, at 05:29:45 am, the first atomic bomb exploded in a desert area of New Mexico known as La Jornada del Muerto.
SATSSANG (EN COMPÀNIA DE LA REALIDAD), Abu Ali, 19 min, 2012.
Satsang is a Sanskrit word that means: “Sitting together, being one with”.
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Satsang is a Sanskrit word that means: “Sitting together, being one with”.
Maya is “all that is and all that is not.” 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.
SUBTLE PASSAGE, Maya Wolinska, Joan Leandre, 10 min, 2017.
In the transition a hole opens the sky.
BRONX BAPTISM, Dee Dee Halleck, 27 min, 1980.
A documentary about the ritual of a religious service; faith and ecstasy, as means of survival in the Puerto Rican community of the South Bronx, in New York.
ECHOS COURSE, Maya Wolinska, Joan Leandre, 16 min, 2014.
“For whom emptiness is possible, everything is possible; for those who are not possible, nothing is not possible.” Nagarjuna.
“The Mahabharata appears as the great poem of oblivion; the forgetting of the origin.”
MATT QALANDAR, Till Passow, 30 min, 2005.
Above all, Matt Qalandar (Ecstasy) is a look at heterodoxy and a celebration of its existence. Qalendars are a Sufi brotherhood of roaming devines who once ranged through an area that crossed Asia, from Turkey to Pakistan and India. They are characterized by extreme mystical devotion and their revolutionary and progressive attitudes within Islam.
INTERVIEW AGENCY, ADRIAN ATZHAR, Xavi Hurtado, 10 min, 1993.
An exercise that explores the interview format—as testimony or as a document—and the values associated with it: transparency/manipulation, neutrality/ideology and subjectivity/objectivity.
Jihad is a sunni-archival concept. In these times of conflict and violence, we only hear the mass media version—the extreme meaning of the term, which has strayed from its original sense—while its deeper meaning is ignored.
THE COMING RACE, Ben Rivers, 5 min, 2005.
A hand-processed film in which thousands of people climb a rocky mountain.
THE ART OF FLYING, Jan Van Ijken, 7 min, 2015.
Birds drawing the sky.
“In the universe, there are things that are known, and things that are unknown, and in between, there are doors.” [William Blake]

December 20 session 2 from 8pm to 7pm OPENING
AL BARZAJ, Abu Ali, 14 min, 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, in a year of severe drought, in a country that is already often and, and taking the path bees has meant going on a journey through maps and mountains, but also through states of mind, obstacles and encounters... until reaching their generous garden.