

Between Bridges  
Keithstrasse 15  
10787 Berlin  
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www.betweenbridges.net

## **Meeting Place : Between Broadcast**

A project around activist videos  
Open Wednesday to Saturday, 12pm - 6pm

From 2nd June onwards  
curated by Marianna Liosi and Between Bridges

The selection of videos that I have proposed for Between Broadcast stems from the continuation of my research around spectatorship, the generative role of the viewer and their engagement through the mediation of technology. At this particular stage I'm interested in the re-thinking of videos found on YouTube, visual accounts that have been posted by anonymous citizens and excerpts from broadcasting channels from between 2010 – 2015, whilst considering how the value of these videos can change over time.

I've chosen videos of pacifist collective gatherings, public speeches, empowering anecdotes as well as expressions of dissent that have gained thousands of 'views' and that have shaped my imagination of certain political events, episodes in which citizens have shown active political reaction towards an oppressive status quo. Situations that I feel I've experienced through the screen. These visual fragments - lasting minutes or just seconds - are still very iconic today and empowering for me and I remember them as crucial for describing an intense historical time or emblematic moment.

Subjective reports from personal perspectives that show various forms of activism in public which, thanks to their viral circulation through 'likes' and 'shares' across online social media platforms, have contributed towards the construction of individual and collective historical legitimization of such events.

I have invited Between Bridges to contribute their own selection of videos from YouTube that have made an impression on them, of images that have stayed with them over time and that they consider examples of activism. How has our affection for these images evolved over the time? What kind of engagement do we have with them? What might this long lasting empathy produce? Is the act of remembering an additional form of circulation for these images? If so, what sort of collective outcome can it generate?

Marianna Liosi (b. 1982, Italy, is an independent curator living in Berlin. Through her research she explores the aesthetics of social, economic and political dynamics, with specific attention to media, technology and the question of spectatorship in relation to engagement. She has curated exhibitions, film programmes, and workshops. Among them: *Regarding Spectatorship: Revolt and the Distant Observer*, Kunstraum Kreuzberg/Bethanien, Berlin (2015); *Leisure Complex*, Savvy Contemporary, Berlin, Germany (2014); *When spectators work, workers observe*, Kunsthuis SYB, Beetsterzwaag, The Netherlands (2014). She has recently published on opendemocracy.net the text: *Human rights and the internet from a curatorial perspective: reflections on the show Regarding Spectatorship: Revolt and the Distant Observer*.

## **Every Thursday evening events:**

### **2nd June, 7pm**

Opening : Between Broadcast, An event curated by Marianna Liosi & Between Bridges

### **9th June, 7pm**

Between Broadcast, An event curated by Marianna Liosi & Between Bridges

Film screening : *Passagen* (2005) by Stefan Constantinescu (62 min, OV with English subtitles)

*Passagen* follows uprooted lives of three Chileans who were forced to leave Chile in the aftermath of the coup d'état led by Pinochet in 1973. All three ended up living under Nicolae Ceausescu's communist dictatorship, and in time, two of them decided to emigrate to Sweden, while one managed finally to return to his homeland. Through the protagonists' shared experiences, the film touches on the distinct social structures in Chile, Romania and Sweden. A film about refugees, expectations, estrangement, prejudices and loneliness, as well as about the ways in which the past reflects into the present.

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### **16th June, 7pm**

Between Broadcast, An event curated by Marianna Liosi & Between Bridges  
Film screening: *Prime Time in the Camps* (1993) by Chris Marker (28 min, OV with English subtitles)

In *Roska Camp* in Slovenia, Bosnian refugees, deprived of everything they owned, decide, with the technical help of a N.G.O., to put together a way to retrieve information. They create a television programme, equipped with all the elements to make it appear like actual Television: with anchorpersons, jingles, and pirating of shows that talks about them. Reflecting on spectatorship and self-representation, the film reflects on the attempt of refugees to emerge from the forced invisibility and anonymity and to enter the official chronicle

### **23rd June, 7pm**

The day of the EU referendum in the UK: Conversation between Wolfgang Tillmans (skype from London) and Kirsty Bell. And live screening of British news channels. Music and Pimm's

Please join us on this historic evening. We want to be an open house, meeting place to exchange thoughts about these last weeks and months. Joining us for this screening will be British-born writer, Kirsty Bell, in video conversation with Wolfgang Tillmans from London.

The results will only be close to certain from around 5am German time. We may not last this long but we will be serving Pimm's and music throughout the evening.

Kirsty Bell is British-born writer and critic. A contributing editor of *frieze* and *frieze d/e*, she has lived in Berlin since 2001.

### **30th June, 7pm**

Film screening proposed by Yusuf Etiman: *America America*, Elia Kazan (USA 1963), 2h 54min (OV)

At least since Virgil's *Aeneid* about the legendary wanderings and adventures of the (post wooden horse drama) Trojan refugees across the Aegean and Mediterranean Seas, the shockingly regular movements of the dislocated across this geography has produced a variety of artistic output of similarly epic emotionality juggling between despair and hope. Coming from a Greek family dislocated during the wave of ethnic cleansings in Anatolia in the 19th and 20th century, the grand (and grandly disputable) Hollywood director Elia Kazan adapted his own novel of the same title into one of those monuments to what seems to be a perpetual state of human fate, the diminishing of one's own habitat along with the (more or less legitimate) dream of a better place: *America America* follows the adventures of the young greek Stavros from his Cappadocian village to Ellis Island, where he assumes a new identity and a new life, based on the biography of the director's own uncle. Fired by the deeply personal involvement in the subject, Kazan created a powerfully pathetic monument to both this particular slice of history (the 1894-1896 Hamidian Massacres that paved the way for the later and more thorough ethnic cleansing culminating in the 1915 Armenian Genocide and eventually the near-extinction of Christian life in where used to be its consolidation) and the universal quest of human-beings for a better life for themselves and the ones they love. Supported by the Academy awarded art direction by Gene Callahan, the captivating soundtrack by Manos Hadjidakis, and the one-off performance of the then 22 years old actor Stathis Giallelis as Stavros, *America America* offers a spectacular glance of Hollywoodian dimensions shockingly paralleling the circumstances and the imagery from today's news. Humans in search of a life more human - not rarely on the cost of (other) humans.

### **Saturday, 11th June, 3pm - 6pm**

Meeting Place - Workshop  
Craftworkshop with *1+all*

*1+all* is an initiative intended to integrate Refugees into networks through individual crafting techniques. Everybody is welcome to join and no experience is required. The aim is to collectively develop a shirt collection for a fashion show. *1+all* provides it's knowhow, techniques, materials and tools. In this workshop we'll knit, stitch, crochet, cut out, braid, knot, talk and laugh. [www.one-and-all.de](http://www.one-and-all.de)