

# GROUP EFFORTS

Collectif Faire-Part

Krystyna Dobrzańska

Kevin Jerome Everson & Claudrena N. Harold

Edka Jarzab

Sashko Protyah

Erika Roux

Andrés García Vidal

WET

Hillevliet 90, 3074KD Rotterdam

Fri–Sat 14.00–18.00

<https://wetfilm.org/>

Satellite event: 21.06, WET presents Collectif Faire-Part, WORM Rotterdam

# GROUP EFFORTS

Marta Hryniuk

In her book 'Civil Contract of Photography', Ariella Azoulay wrote about photography's potential "for turning any concrete encounter into a violent clash". In other words, any encounter mediated by a camera holds a risk of causing more or less apparent injustice, be it direct violence, misrepresentation or instrumentalisation of the photographed subject.

The risk "of violent clash" is also always there when attempting to portray individuals and communities, or picture the world in non-fiction film- and video-making. As soon as the camera is present, there is potential for exploitation and misuse (a lot has been said about the documentary form's compliance or role in colonial projects and its later structural manifestations). Apart from the simple fact that power is where the lens is, it gets more complicated when there is a gender, racial or class difference between the filmmaker and filmed subjects, when the filmed subjects are more susceptible to systemic inequality or injustice.

Azouley writes about photography and its ethics in the context of Palestinian noncitizens in the state of Israel and life under constant threat, or in her words "in a threshold catastrophe" - a chronic one, life continuing in spite of it. For Azoulay, photography is a set of relations between people and the forces that govern them - such as the sovereign, but also between people who are governed, both unimpaired and flawed citizens. It is in photography that she sees a potential for plotting out a political space for plurality of speech and action, for a renewed version of citizenry - not bound to nation state or economic contract.

As someone who produces (moving) images in my own work, I'm naturally drawn to ask how this potential might be put into action. Are these visual practices possible to carry out ethically if there is an inadequacy between the life experiences of the filmed subject and

filmmaker? Though the question is fraught, I feel a greater risk in not witnessing struggles and injustices, in not recording the histories that have been ignored or suppressed, in not attempting to resist and stand in solidarity with others by means of a camera.

This question is at the heart of my own filmmaking, and the driving force behind this exhibition organised through my role in a Rotterdam-based collective; it accompanies me as an eastern European woman born into a middle-class family in Poland, currently living and working as a freelance artist in the Netherlands - geographically and culturally far away from many of the filmmakers and subjects of the films we are presenting. My work straddles film, cultural organising and volunteering and for the past few years has been situated in Ukraine (something I see as a long term commitment). The doubts about my legitimacy to mediate voices, and speak/live/act in solidarity with people under direct, chronic threat are vital daily questions.

Group Efforts grew slowly in time, following my unorganised path of research, in conversation with other members of WET, tucked into a precarious freelance life, and a rather chaotic methodology based on political and emotional affinity. The works come from artists and filmmakers who we have been following for a long time; some became friends whose lives and practices are of inspiration to me. This is to say that it evolved quite organically: it is a subjective ensemble, by no means a comprehensive survey.

While many of the artists participating in the exhibition make work about communities they are part of, others make an attempt to speak 'nearby', or in solidarity with. A recurring thread is the theme of resistance to oppressive forces and more or less direct engagement in various struggles. Claiming political involvement is commonplace for contemporary non-fiction film and video, often practised from a position of privilege. In order to confront these concerns we might ask some questions regarding production methods and the position of the filmmaker.

What are the modes of film production in the entirety of its process, from pre-production to distribution? What is the relationship between the filmmaker and its subject; what do they share and what separates them? How is the filmmaker connected to political movements outside of filmmaking? How do they mediate the voices of represented subjects and how do they place themselves in the film?

While questions of a filmmaker's subject position and their production modalities might require looking beyond what's presented to us as viewers, I believe they are crucial in truly unpacking any non-fiction film or video. In this sense we can employ an expansive notion of a 'film' to include process and relations, not simply images and sounds; these often leave traces in the work itself, and intuition can be a powerful tool, but some details require looking into the wider context of a work's production. This is part of the labour of curators and programmers, as well as engaged viewers. It's also worth stressing that artists and filmmakers are not perfect and will not adequately answer these questions all of the time; an ideal form is not the aim. Rather we can take a holistic view of filmmaking as a political act, with all the responsibilities, complexities and contradictions that entails.

The following text is a montage of short entries on the works presented in the exhibition, highlighting some relevant aspects that might not be self-evident for audience members.

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### **Body Map**

Filmmaker Krystyna Dobrzańska invited a group of young women living in a social rehabilitation facility in Szczecin, Poland to make a film about their lives, dreams and the reality of the institution. During a three-week-long workshop they filmed each other in their free time: cooking, cleaning and goofing around. The cameras swap hands quickly - everyone is filming and being filmed. The young women ask each other daring questions about their life choices, past and future; their honesty and wisdom is striking.

The cameras also accompany them to meetings with the pedagogical staff of the facility, where they discuss conditions under which they live and study together. How often are you allowed to make phone calls with family? Can you make up negative points - for beating someone up - with extra curricular work? When do you get transferred to another facility, and when do you get a second chance? Under the premise of filming together, the artist lays the ground to raise these questions, almost as if the camera created a forum - a political space where the young women exercise their right to speak and act up. It is only temporary: after all they are subjects of the hierarchical authority of the school system and the rules they propose are not implemented. The penitentiary facility becomes, even if temporarily, a place of political practice.



Krystyna Dobrzańska, 'Body Map', 2021

'Body Map' is presented online as a way to make a section of our program accessible to wider audiences. While many of us artists and filmmakers navigate the film industry to a greater or lesser extent - a world driven by festival approval and premiere status - we are aware of how vital it is to screen works in a more accessible way, in order to connect to viewers far away from Rotterdam or who are not able to

visit in person. At WET there are postcards (please take one!) depicting different forms of work made jointly by Krystyna Dobrzańska, Natalia Budnik, Natalia Fijałek and Oliwia Dahlman - a project which emerged from the film.

A small post-script: Krystyna is currently developing a new film with Natalia, one of the characters from 'Body Map'. The film tells a coming-of-age story where Natalia returns to her family home after staying at the rehabilitation facility, only to depart again. The work is a collaboration, with storytelling and camerawork shared between the two women. When I spoke to Krystyna in spring 2023 she told me about a pitch - an industry event for filmmakers trying to raise funds for the production of the film - where she and Natalia both spoke. It came as a great surprise to the organisers, who were shocked that she allowed her subject to speak publicly about the film. "What if she says something wrong?" they asked Krystyna afterwards.

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### **Aujourd'hui, on est là**

Negotiation and debate are at the core of 'Aujourd'hui, on est là' ('Today we are here'), a film by Erika Roux portraying La Révolution est en marche, a grassroots organisation formed in the Parisian banlieue of Aulnay sous Bois. Erika approached the group in order to meet and spend time with the members, forming relationships and in the process reconnecting with the place she grew up in and left at the age of eighteen. La Révolution est en marche is a social movement based on community organising, which stages direct actions, documents the living conditions of French working class people and broadcasts their political objectives by means of smartphone cameras and social networks. In 'Aujourd'hui, on est là' the moments of self-narration from the margin of French national identity sit alongside 'behind-the-scenes' glimpses, giving us an insight into the internal workings of the organisation. Erika Roux paints an intimate portrait of a movement, for whom protesting rightwing and racist media outlets and caring for the community are of equal political value.

I remember taking a walk with Erika in the autumn of 2020 in the woods around Maastricht and talking about the ethics of documentary filmmaking. We spoke about the ingrained inequality resulting from the likely class, gender or racial difference between the filmmaker and their subject, and the fact that cultural capital and the means of filmmaking lie predominantly with middle class artists, directors, producers and institutions. We spoke in the context of her then nascent project and my then in-development film in Ukraine. She was launching into a film project representing the practices of resistance of people with whom she doesn't share class or ethnicity, and so was I.

Erika Roux, 'Aujourd'hui, on est là', 2021



We talked about ways of compensating for people's time, labour and exposure, and how to reciprocate these efforts. In traditional documentary, the filmmaker was not supposed to offer financial compensation to their protagonists as it was believed to compromise their motivation, and therefore authenticity of the film. Regardless of these worn-out beliefs, monetary compensation is not always a sufficient or feasible solution; films are often made over lengthy periods and with limited budgets, amongst other constraints; relying on state funding, for example, significantly limits who is able to make a film. What other forms of reciprocation are there, and how can we build more equal relationships, extending beyond the period of a film's production?

In the case of 'Aujourd'hui, on est là', Erika agreed on a sort of exchange with La Révolution est en marche; she filmed the movement for the sake of her artistic endeavours, and in exchange helped produce short videos showcasing La Révolution est en marche's actions and promoting their political agenda. She used the skills acquired in the course of her artistic education in order to support - in very practical terms defined by La Révolution est en marche - a popular movement from her hometown.

The artist's relationships with the movement, and especially with some of its members, for example Hadama Traoré, has extended beyond the production of the film, and resulted in multiple outcomes (they are now working on a book together). This demonstrates what can already be felt in the film - Erika's solidarity with the work of the movement, which comes across in her passionate and non-judgemental approach towards the people she films. 'Aujourd'hui, on est là' is motivated by emotions, especially a shared anger about the injustice in French society, and hopes for a better future, which Erika locates through her focus on seemingly unremarkable moments, and the various kinds of labour which maintain the movement.

The outcome is not a monument to La Révolution est en marche, or a fetishised portrait of the French working class, rather 'Aujourd'hui, on est là' captures a fragile net of relations emerging from a shared refusal to accept social structures inherited from a patriarchal and post-colonial nation state.

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### **Collectif Faire-Part**

Decolonisation is also a driving force for the group of four filmmakers united under the name Collectif Faire-Part. With Paul Shemisi and Nizar Saleh based in Kinshasa, and Rob Jacobs and Anne Reijniers in Belgium, the group is constantly confronted with the challenges of working across continents, and with the tangible inheritance of Belgian colonialism. Throughout the years they have developed a collaborative

practice proposing new formats of producing films together, prioritising friendship, and striving for more equal relations within the film and art world, and in general.

Collectif Faire-part, 'Faire-part', 2019



The collective grew organically, starting in 2016 from what was intended as a one-off project, leading to a friendship and long-term collaboration. In the frame of the Group Efforts project, the work of Collectif Faire-Part is presented as a cinema screening hosted at Worm Rotterdam. We present three films: the feature length 'Faire-part' (2019) and two shorts: 'L'Escale' (2022) and 'Speech for a Melting Statue' (2023). While the core focus of the works is well defined and consistent, the methods, aesthetics and production modes are subject to negotiation and differ from one work to another.

Filmed and edited collectively, 'Faire-part' portrays Kinshasa and its community of street artists on the day of postponed elections. While we experience the city and its resistance to the legacies of colonialism, we also observe the inner dynamics of the group discussing the essentials of filmmaking. Together they are trying to figure out their voice, who they address, and the nuts and bolts of working together. An obvious question arises: how can white Belgian artists point cameras at the city and its people in an ethical manner? One possible answer is through

a close and attentive collaborative approach and friendship. The most crucial decisions often play themselves out in practical choices; how do I hold the camera walking backwards, and who will hold my shoulder in order to guide me?

Coming from different backgrounds they carry with them varied approaches to, for instance, filming in public, or consent. There is a moment in the film when Anne voices her objection to being filmed with a hidden camera by another member. The collective chooses to include these moments of difficulty and miscommunication, complicating the divide between European and African filmmakers and the power dynamics that come with it. In this first film, Paul, Nizar, Rob and Anne open up a vulnerable space for negotiation and allows the viewer to witness the film - and the collective - taking shape.



Collectif Faire-part, 'Faire-part', 2019

Short film 'L'Escale' is filmed entirely from a plane window en route from Kinshasa to Germany. The work is a manifestation of the real physical distance - and dramatically different visa regimes - between members of Faire-Part; a distance also reflected in the mode of production, with roles being more defined and the post production carried out in Belgium. Visually rigorous, the film provides space for a fiery voiceover to unravel a story of discrimination, racism and freedom of movement - or lack thereof.

The most recent work, 'Speech for a Melting Statue', brings together two 'sister' neighbourhoods in Brussels and Kinshasa both called Matongé, in an act of speculation which reverses the established logic of the West being a site of progress. Archival footage of the dismantling of colonial monuments in Kinshasa serves as an invitation to imagine a Brussels of the future.

The three films propose diverse approaches to documentary and invite us to reflect on the potentials and limitations of horizontal collaboration. While their makers come from different edges of the historical process of colonialism, they propose a courageous model of collaboration with the shared goal of decolonisation in all its forms.



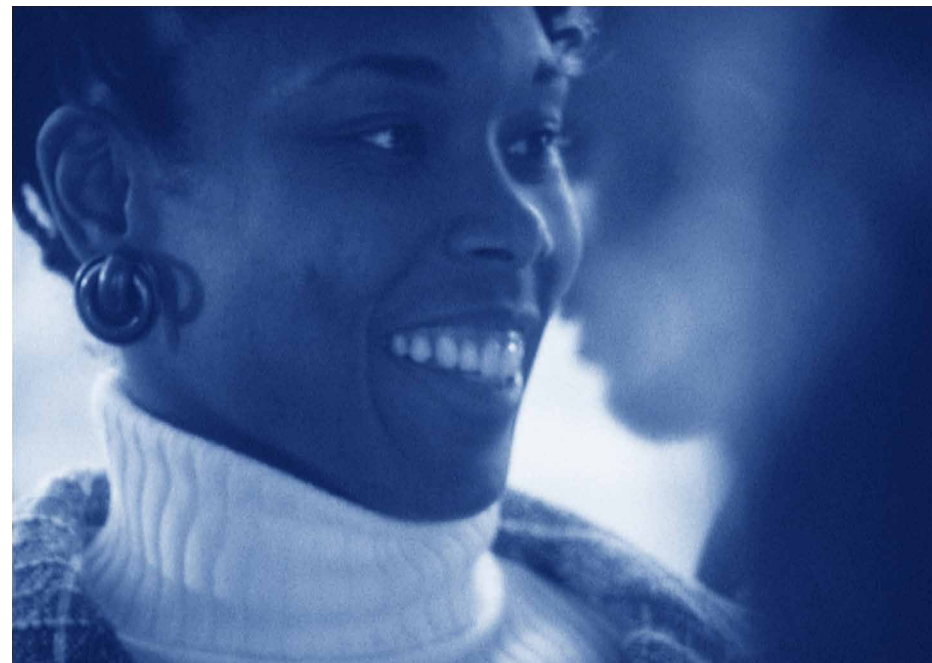
Collectif Faire-part, 'Speech for a Melting Statue', 2023

### **Sugarcoated Arsenic**

The series informally called Black Fire UVA is a body of work (2014-present) produced by filmmaker Kevin Jerome Everson and historian Claudrena N. Harold, together with their students at the University of Virginia, USA, in a shared desire to document knowledge

systems and institutions created by black students and staff in the 1970s and '80s. Through the films, they practise speculative history writing with a focus on resistance and survival strategies, collaboration and play: all elements which are at the core of black life and culture.

'Sugarcoated Arsenic' takes an archival speech by Vivian Gordon - the first woman chair of the Black Studies program between 1974 and 1979 - as its departure point, combining explicitly political content with everyday scenes depicting life on campus as lived by black students.



Kevin Jerome Everson & Claudrena N. Harold; courtesy the artists; trilobite-arts DAC; Picture Palace Pictures

The film is divided into three distinct parts; in the first section the filmmaker duo reimagines and recreates the delivery of the speech by the actor playing Gordon. A charismatic performer speaks of white supremacy as it was in the 1970s, referring to life and education in the USA from her position. The second part of the film is based on archival photographs Everson and Harold found at the University. The snapshots capture moments of recreation, down time and hanging out which exist in the gaps between the official requirements of lectures and seminars; seemingly banal, they open a rare opportunity to witness the ordinary

life of black students enrolled at the UVA. Treated with the same attention to detail as Gordon's speech, these scenes were reenacted by the current generations of students. With rich visuals and a playful atmosphere, they recreate the setting meticulously, down to period details such as a metallic 1970s bin or a hallway lined with ceramic tiles.

These scenes offer us the space to quietly coexist with the students, the speech still echoing in our heads. As the film unfolds we recognise the same words spoken again, but this time it's the original archival recording of Vivian Gordon. The word order and the voice are different, a subtle suggestion that 'Sugarcoated Arsenic' is one of many possible versions of this history.

In the materials accompanying the piece Claudrena N. Harold and Kevin Jerome Everson emphasise the importance of collaboration, both in their work together and as a core of black culture at large. 'Black Fire' - the title of the series of films they produce together - is also a nod to the seminal 'Anthology of Afro-American Writing' published under that name in 1968, situating their work in the lineage of the Black Arts Movement of the 1960s and '70s, a movement referred to by Larry Neal as the "aesthetic and spiritual sister of Black Power."

Gordon's speech contains many things that rhyme with the contemporary moment: the fight against racism continues, inequality persists, education is a hierarchical place dominated by white leadership. Equally pressing is Gordon's call for coalitions and her insistence on white students and leadership joining black students in their efforts. This resonates strongly with my desire for Group Efforts to be a coalition of sorts, somewhere to think about solidarity, and which makes links between disparate struggles and places.

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### **somewhere before me**

In her sound piece 'somewhere before me' Edka Jarzab combines archival speeches by womxn politicians with recordings of animals and landscapes. Edka is an artist and activist working intimately with her surroundings; she currently lives in a small town in the Polish highlands, in the vicinity of both areas of ecological importance and destructive industry. As such she pays close attention to human and non-human relationships and uses sound and listening techniques to build bridges between bodies and environment, public and private spaces.

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### **Túnel de Estrellas**

The work of Andrés García Vidal is situated in Hornachos, a small village in the mountainous southwest of Spain. The village was a muslim bastion up until the 17th century when the process of violent christianisation and expulsion of the muslim inhabitants of the Iberian Peninsula was concluded.

The topography of Hornachos, with qanat (underground irrigation channels), terraces and orchards, is reminiscent of the period predating christian dominance. With field recordings and a speculative historical narrative, Andrés makes an attempt to capture the traces of the muslim presence and their resistance to the imposed chrism. The underground network previously served as a 'desbautizadero', a place for the ritual of 'un-baptism' practised secretly as an act of resistance against forced conversion.

'Túnel de Estrellas' is situated mostly underground, and composes sonic environments from recordings of wells and tunnels, fused with oral stories which recall local myths, hiding from the authorities, transgression and near death experiences. The words of contemporary inhabitants animate these recollections. The work gives prominence to sound, and is installed at WET as a four channel surround sound installation. Privileging the sonic creates a space of unknowing - we do not fully comprehend this situation, but we perhaps experience it more





deeply, embracing the less visible, subterranean layers of the landscape, and encountering the place without categorisation.

The landscape also holds more recent histories of struggle and resistance. During the fascist dictatorship in Spain, leftist partisans hid in these mountains and continued their clandestine fight against Franco. Today it is a place that suffers immensely from drought as a result of the climate crisis, making it extremely difficult for people, animals and plants to live and grow there. Weaving together fragmentary narratives with the sounds of water, insects and amphibious creatures moving through the gaps and crooks of the underbelly of the mountain, the piece invites us to spend time immersed in Hornachos.

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### **My Favorite Job**

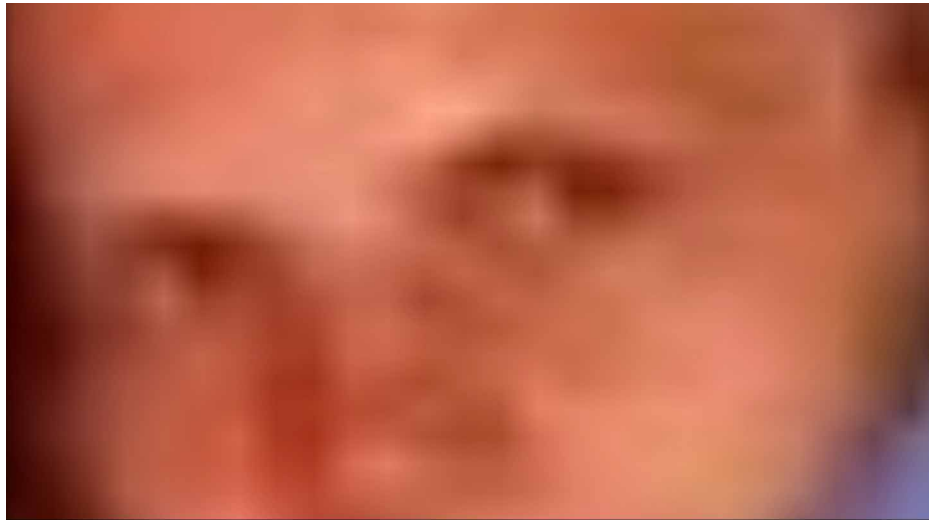
The full scale Russian invasion of Ukraine in 2022 touched everyone in the country, but its effects have been, and still are, unevenly distributed according to geography, class, and luck. Sashko Protyah's film 'My Favourite Job' occupies a particular place in this schema of relative privilege, agency and resistance. Sashko fled his home in Mariupol in the early days of the invasion, moving to Zaporizhzhia, where he has been working as a volunteer assisting other internally displaced people and the Ukrainian army. The film concerns his fellow volunteers Ania and Yura, who undertake the dangerous job of driving back to Mariupol, through Ukrainian and Russian checkpoints, to provide humanitarian supplies and evacuation for the people still there. To many people outside of Ukraine, Sashko's situation is quite extreme - Zaporizhzhia is not what many would call 'safe' - but Ania and Yura's decision to take their humanitarian convoys into occupied territory is an even more radical step.

The filming seems to provide a moment of reflection, for both filmmaker and protagonists; the overwhelming impression is of people doing what they can under extraordinary circumstances - which is a lot.



The film is shot through with a seam of dark humour; as Yura explains, this is the only way to stay sane. There is obvious solidarity between Sashko and his subjects, but it is very pragmatic and sometimes playful; they all seem exhausted, Ania deals with sexism casually and with irony, Yura talks about the absurdity of being charged with espionage by the Russia-backed authorities in his hometown of Donetsk.

Interspersed among the camera and phone footage, a soundtrack by NFNR and 3D animations by Vova Morrow help to conjure the true darkness of the situation. Even in this highly mediated war there are gaps, moments where filming is too dangerous; the animations give us space to imagine what those moments might be like, the music evokes their tension, and perhaps provides some release. Those of us who are safe in Rotterdam, or elsewhere, have an abstracted idea of what these people may have gone through.



Sashko Protyah, 'My Favorite Job', 2022

The web of solidarity extends along various vectors, beyond Ania and Yura to those left in Mariupol, and also back in the other direction to us. Freefilmmers, the film collective of which Sashko and Vova are members, came to WET in 2021, the first visit of what we hoped would be a long term collaboration. The 2022 invasion served to intensify and accelerate the relationship between the two collectives; WET and

many other initiatives around the world hosted solidarity screenings as a way to raise funds for Freefilmmers; myself and Nick from WET ran a fundraising campaign in the winter of 2022/2023, coordinated by Sashko and working with Ania and Yura, among others. In the state of emergency that accompanied the invasion, we felt a responsibility towards our friends, one that goes beyond artistic affinities. I imagine Sashko has an even more intense sense of this in his volunteer work, and the way that he managed to channel this into filmmaking makes for a piece that is raw and, in some moments, even uplifting. There is no separation here between lived politics, filmmaking, and putting oneself on the line. We can worry about our privilege, or - like countless people in Ukraine and elsewhere - instead ask what we might do in solidarity.

Text by Marta Hryniuk

Edited by Nick Thomas

2023

# ACKNOWLEDGEMENTS

**Body Map** - 35min, participatory documentary, 2021

A film by Natalia Budnik, Julia Ciesielska, Oliwia Dahlman, Krystyna Dobrzańska, Natalia Fijałek, Dominika Krakowska  
Directed by Krystyna Dobrzańska

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**Aujourd'hui, on est là** - 35min, 2021

With Hadama Traoré, Foucene Traoré, Cosimo Lisi, Nissa Abagli, David Fernandez, Omar N'Daye, Blaise Balmy, Sabrina Boussekine, Catherine Khyar, Brice Pengue, Belaïd Adour, Alexandra Antonio, Alia Abou, Liam Abou, Noah Abou, Eden Antonio, Mathieu Espagnet, Cheick Nguette, Sabah Duval, Adja Traoré

English subtitles: Sophie Bates

Dutch subtitles - Lisa Meijer

Sound mixing: Luisa Puterman

Supported by Stichting Niemeijer Fonds and Jan van Eyck Academy

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**Faire-part** - 60min, 2019

Camera & sound - Paul Shemisi, Anne Reijniers, Nizar Saleh, Rob Jacobs

Editing - Anne Reijniers & Rob Jacobs, Nizar Saleh & Paul Shemisi

Production - De Imagerie & Kimpavita

Films sound - Aïda Merghoub & Valentin Mazingarbe

With Yannos Majestikos, Eddy Ekete, Aicha Mena Kanieba,

Nada Tshiana, Paty Masiapa, Tickson Mbuy-MpoyiIliba, Toya

Daniel, Widjo Boseleka Wiyombo, Philip Buyck titles by Mario

Debaene supported by Kinact, VAF, Argos, Animal Tank, Het Bos,

Beursschouwburg, Fonds Pascal Decroos & Taxshelter Belgium

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**L'Escale** - 14min, 2021

A film by Collectif Faire-part

Narrated - Paul Shemisi & Nizar Saleh

Edited - Rob Jacobs

Camera & sound recording - Anne Reijniers

Additional images - Hammad Shahid Gaming, Qabas Marwan, Cathaya

Aviation sound mix - Aiko Devriendt

Colours - Thijs Paijmans

Titles - Benny Arts

Supported by Dagvorm, DeSingel, Argos

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**Speech for a Melting Statue** - 10min, 2023

A film by Collectif Faire-part

Narrated by Marie Paul Mugeni

With words by Marie Paul Mugeni, Rob Jacobs, Benjamine Laini

Lusalusa

Camera & sound recording - Anne Reijniers, Paul Shemisi, Mijean

Rochus

With archival images retrieved by José Batakele

Edited by Rob Jacobs & Anne Reijniers

Initial idea - Nizar Saleh

Redirected - Rob Jacobs

Sound preparation - Aïda Merghoub

Sound mix - Aiko Devriendt

Colours - Thijs Paijmans

Titles - Rob Jacobs

Supported by The city of Brussels, Contrat de Quartier Durable de la commune d'Ixelles, VGC, Musée Nationale de la RDC

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**Sugarcoated Arsenic** - 20min, b&w, US, 2013

A film by Claudrena N. Harold and Kevin Jerome Everson

Directed by Claudrena N. Harold and Kevin Jerome Everson

Written by Claudrena N. Harold and Vivian Gordon

Produced by Claudrena N. Harold and Madeleine Molyneaux

Cinematography - Kevin Jerome Everson

Editor - Kevin Jerome Everson

Gaffer - Kahlil I. Pedizisai

Sound - Nicole Chakeris, Rachel Lane, Meredith Nelson, Elizabeth Webb

With Erin Stewart as Vivian Gordon

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**somewhere before me** - 12min, sound, 2023

Soundpiece by Edka Jarzab

Fragments of speeches by: Angela Davis, Phoolan Devi, Soni Sori, Natalia Broniarczyk, Simone Veil, Oriana Fallaci, Margaret Thatcher, Severn Suzuki, Greta Thunberg, Tessa ganserer, Melina Mercouri, Regine Hildebrandt, Claudia Lopez Hernandez, Jóhanna Sigurðardóttir, Rejane Senac, Malala Yousafzai, Valeriya Novodvorskaya, Sarojini Naidu.

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**Túnel de estrellas** - 27 min, color, 4.0 surround sound, 2023

A film by Andrés García Vidal

Photography - Julia Martos, Johanna Ehde (initial shot)

Silent voice - ¿Cómo puedo enamorarme de este jardín?, Jose Iglesias García-Arenal

Color correction - Juan Arturo García González, Ignas van Rijckevorsel  
Voices (in order of appearance) - Miguel Acedo, Pedro el Chéncho, Lorenzo Corcobado, Antonia González Delgado, Ana Pavo Giménez,

Rafael Núñez

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Special thanks: Ana Acedo González, Nicola Baratto, Carlos Benítez López, María Corcobado, Antonio Pérez González, Juan Pikotín, M<sup>a</sup> Isabel Pérez Pesado, Remedios Ponce González, Benito Terrazas Delgado, Philip Ullman, Koos van der Vaart, Freja Vangsgaard Diemer

~

**My Favorite Job** - 31min, 2022

A film by Sashko Protyah

With Anna Yehurtova, Yurii Luzhkoviy, Anna Deykun

Editing - Sashko Protya

3D graphics - Vova Morrow

Music - NFNR

Translation - Zhenia Perutska

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# BIOS

## **Collectif Faire-Part**

Collectif Faire-Part is an ensemble of Belgian and Congolese filmmakers founded by Anne Reijniers, Paul Shemisi, Nizar Saleh and Rob Jacobs. Having worked together since 2016, they aim to tell new stories about Kinshasa, about Brussels, and the many complex relations in between. Next to their shared practice, they try to support each other in the various stages of their personal artistic projects.

Their complex collaboration is a lens through which they try to understand the world in which they move. Over recent years the collective of four has shape-shifted into a larger group of regular collaborators in between Belgium and DR Congo, in which team composition and distribution of roles changes with each project.

## **Krystyna Dobrzańska**

Krystyna Dobrzańska is a film and video maker based in Warsaw, interested in documentary filmmaking that draws on the tools and ethics of community arts. Her works often depict power relations and social inequalities, and she approaches the production of documentary forms as an opportunity to give voice to groups at risk of social exclusion. She uses simple methods of film production, treating them as an everyday form of communication. Alongside this she is also a VJ, using this more performative mode as an opportunity to explore analog video technologies.

## **Kevin Jerome Everson & Claudrena N. Harold**

Launched in December 2011, as a collaboration between University of Virginia colleagues Kevin Jerome Everson and Claudrena N. Harold, 'Black Fire' refers to a series of eleven short films, made with their students, of which Sugarcoated Arsenic (2014) is the first.

Kevin Jerome Everson is an artist-filmmaker from Mansfield, Ohio, and Professor of Art at the University of Virginia, Charlottesville. In his many short and feature films, he articulates the profound within the ordinariness of everyday life, with a focus on African-American life and histories, working alongside working class communities similar to the one in which he grew up. Everson approaches race, sexuality, and economic circumstances with a poetic yet unflinching eye.

Claudrena N. Harold is Chair of the History Department and Professor of African American and African Studies and History at the University of Virginia, Charlottesville. She specialises in African American history, black cultural politics, and labour history, and is the author of several books, on the subjects of the Marcus Garvey movement, New Negro politics, and gospel music as an outlet for African Americans to express their spiritual and cultural selves.

### **Edka Jarzab**

Edka Jarzab is a sound artist, practising deep listening as a starting point for sound activism. Using voice, radio waves, field recordings and electronics, she creates sound pieces, performances and theatre plays. She co-created Warsaw-based community station Radio Kapitał and is the author of poetic radio plays and interventions. From 2020 to 2021 she was a resident of the experimental studio WORM in Rotterdam; she is a permanent collaborator of the interdisciplinary platform Q-O2 based in Brussels. She lives and works in Sokołowsko.

### **Sashko Protyah**

Sashko Protyah is a film director and activist from Mariupol, Ukraine. He is also a co-founder of Freefilmmers, a collective of artists and filmmakers with whom WET have a long-term dialogue. In his films, he works with topics of memory, otherness, and alienation, depicting working class life and creativity, and since the full-scale Russian invasion of 2022, the lives of Ukrainians in wartime. His works often work against official or dominant narratives, with subject matter that is

complex, uncomfortable or darkly humorous. Sashko is now based in Zaporizhzhia and volunteers to help internally displaced people and the Ukrainian army.

### **Erika Roux**

Erika Roux is a visual artist and filmmaker based in Amsterdam, and a member of WET. Her work looks at situations and social spaces, which – by their own existence and action – challenge us in the way we perform, produce, and live together. Filmmaking and (script) writing become a process of encounter where she develops experimental forms of observing, narrating and collaborating. Her work often navigates between the critical potential of fiction and re-enactment and the complications present in documentary material. It is often in the everyday, the trivial, small and invisible gestures that she finds the expression of systemic and political questions.

### **Andrés García Vidal**

Andrés García Vidal is an artist and sound recordist based between Andalusia and Amsterdam. Working within the frame of sound studies, he has a focus on aural and oral culture. From an interest in audio's intrusive scope and its capacity to “break into” he explores specific territories through the notion of noise, speech and participative processes. Among these territories is his home region of southern Spain, where layers of history, religious oppression, resistance and contemporary crisis have distinctive aural manifestations.

## **Group Efforts, WET**

**With: Collectif Faire-Part, Krystyna Dobrzańska, Kevin Jerome Everson & Claudrena N. Harold, Edka Jarzab, Sashko Protyah, Erika Roux, Andrés García Vidal**

**16.06-08.07**

**The artists and filmmakers gathered together for ‘Group Efforts’ sketch out terrains of struggle. With a subjective selection of works, the exhibition forms an idiosyncratic survey of contemporary audio-visual practices engaging with acts of solidarity and resistance.**

**This resistance manifests in various ways. In some cases - in the context of war, for example - filming is an immediate tool in a struggle for survival and liberation; in other cases it is used to challenge embedded colonialism, or re-centre the body as a political agent. The works employ horizontal approaches to documentary, testing its capacities and limitations, witnessing the formation of communities and their upheavals, recording histories from below. Shifting between reenactment, slow cinema, and direct documentary approaches, the exhibition shows the interiority of life inside these various struggles, where political involvement and formal experimentation, play and humour, go hand in hand.**

**Formally, culturally and geographically distinct, the works share the need to negotiate the spaces in which we live and act, the ways we live and work together, and the ways the past is written and can be speculated upon. These artists and filmmakers challenge conventional modes of production - both the individualistic tendencies of the art world and the strict hierarchy of the film industry - in an attempt not only to depict, but to remake the world. Collaboration is at the very core of the works, and through their proximity in the exhibition they form a coalition, with points of commonality across disparate contexts.**