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23

/11/2025

re:assemblage  
collective  
Tkaronto  
(Toronto)

WET + Freefilers  
Rotterdam/Mariupol

# THE SOCIAL

Collectif Faire-Part  
Brussels/Kinshasa

# LIFE

Shapeshifting  
Collective  
Berlin

D'EST  
Berlin

# OF FILM

(Internal use only)

A CONGRESS

“Thank you for your solidarity.” An Indonesian garment worker directly addresses the cinema audience, at once performing the homogenizing syntax of English while casting it into meaninglessness. This program presents a series of works that trouble the notion of bearing witness. Moving across forms of testimony—archival, performance, interview—the cinema is reconfigured here as a space for anger, protest, and close listening. As the agency of using one’s own words to address structures of power is repeatedly thrown into question, the program ends beyond language and voice – in an optical trance, with a single eye staring back at us. “Diffusion 1: Off the Record” was originally presented in Toronto on August 7 as part of Diffusion 2025.

Following the screening, a public conversation will bring together Faraz Anoushahpour (re:assemblage collective), Mira Adoumir and Nour Ouayda (The Camelia Committee), Philip Rizk (On Strike), co-moderated by Johanna Markert (anorak / The Social Life of Film), and Kristofer Woods (Mis-Shapes / The Social Life of Film) to reflect on questions of address, spectatorship, and curatorial strategies that challenge dominant cinematic languages and structures.

- Belit Sağ, *Thank You*, 2013, 2 min, Türkiye, Video to HD Video, colour, sound

We witness parts of a filming session of a video-message to Western society, where Indonesian garment worker Yanti is constantly repeating the same sentence in different pronunciations and tones to do it in the ‘correct’ way.



- Marlow Magdalene, *The World Doesn't End When You Do*, 2024, 10 min, USA, HD Video, colour, sound

California continues to destroy and rebuild itself. This collage film takes a surgical approach to carving through 60 years of



California’s historical violence. It comprises footage of the L.A. riots, slaughterhouses, wildfires, mid-century Malibu and 90s’ newsreels to unveil a cataclysmic future predicated on cycles of rebirth in the West.

- Jayce Salloum, *Once you’ve shot the gun you can’t stop the bullet.*, 1988, 8 min, Lebanon/Palestine/USA/Canada, Video to HD Video, colour, sound

This work was shot on location in many places including: Beirut, Jerusalem, Jouni, Kelowna, Las Vegas, Mesa, New York City, Portland, San Diego, Tijuana and Vancouver. From accumulated live footage recorded over a period of three years, the piece



weaves itself in and out of experiences of differentiation and distance, closeness, and questions of discourse and construction in the viewing and constitution of the subjects.

- Elisabeth Subrin, *Manal Issa*, 2024, 2025, 10 min, Lebanon/USA, HD Video, colour, sound



Filed in Beirut on September 22, 2024, just hours before bombing escalated throughout the country, *Manal Issa*, 2024 presents a haunting interview with the acclaimed Lebanese-French actress Manal Issa. Distilled from hours of long-distance conversations between Subrin and Manal over the past year, the film intimately considers the role of the actor during the unfolding global conflict.

- Bex Oluwatoyin Thompson, *Another Other*, 2025, 9 min, USA, 35mm to HD Video, colour, sound

*Another Other* juxtaposes the interrogations of two Black American figures by white state officials. On screen, we watch Lieutenant Smith, a police officer portrayed by Wesley Snipes in *Rising Sun* (1993), while we hear the voice of Claudine Gay, the 30th president

of Harvard University — the first Black woman president in its 387-year history.



The audio originates from the December 6, 2023 congressional hearing where Gay was accused by the U.S. government of fostering antisemitism on campus during the autumn 2023 protests against Israel's genocide in occupied Palestine. By tailoring their speech and conforming to bureaucratic, legal codes — even when those codes engender violence and corruption — both subjects reveal themselves as collaborators with racist and antiblack systems; even as those systems attempt to chew them up and spit them out.

- Colectivo Los Ingrávidos, *Nahual*, 2024, 15 min, Mexico, 16mm to HD Video, colour, sound



The *Nahual*, as an audiovisual entity and ancestral knowledge, is a rhythmic centralizer that provides dance, trance, and ritual. The initiatory and initial entity that, like ancestral knowledge, is neither analyzable nor deconstructable and, therefore, is initial and initiatory, threading part of the images and sounds, which precipitates the ritual, the alliances, the liturgy, and the dance.







# WHAT DOES IT MEAN TO CONSIDER THE SOCIAL LIFE OF FILM NOT AS A FEATURE BUT AS ITS SOLE ENABLER?

The third edition of The Social Life of Film takes place from 20–23 November 2025 in Berlin. Hosted by anorak (Lukas Ludwig, Johanna Markert), carrick bell (Xanadu), and Kristofer Woods in collaboration with Aktionshaus, the congress will centre on alternative structures of support.

The Social Life of Film is an annual congress which brings together independent screening initiatives to further the communal potential of the moving image. While different in their approaches, the initiatives generally share two values: A desire to facilitate moving image practices typically excluded from commercial platforms and state funded institutions; and a belief that the community and conversation surrounding a screening can be as important as the film itself.

This year's congress brings together over thirty initiatives, working transnationally, with bases in Belgium, Canada, Denmark, Germany, Lebanon, The Netherlands, Norway, the Democratic Republic of the Congo, Ukraine, and the United Kingdom, among other places.

With the German cultural capital as a backdrop, this edition of The Social Life of Film turns its attention to interdependency and self-organised forms of solidarity. Over the course of the past two years, during which the German government has demonstrated its willingness to engage in the violent suppression of speech and cultural activity in solidarity with Palestine, the notion of the state as a neutral supporter of culture (anyway already a myth) has to be rejected. But similarly, the model of dependence on

philanthropy, or commercial success as alternatives prove their dangers.

We start from the premise that all we have is us, and invite participants to come together to practically explore what that means—with the aim to develop The Social Life of Film itself into a more sustainable source of mutual support.

The Social Life of Film unfolds over four days through workshops and discussions for invited participants, alongside public screenings and conversations.

— carrick bell, Lukas Ludwig, Johanna Markert, Kristofer Woods

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The Social Life of Film was initiated in 2023 by PRISMS and Terrassen and took place in Copenhagen. Its second iteration was hosted by Monokino in Ostend in 2024.

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# THE SOCIAL LIFE OF FILM 3 TEAM

This year's edition has been realised without external funding, made possible solely through the commitment and labour of its engaged volunteers:

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**Programme & Coordination:**

Johanna Markert, Lukas Ludwig  
(anorak), carrick bell (Xanadu),  
Kristofer Woods

•  
**Communication & Design:**

Ani Barbakadze, Imanniar Susanto,  
Frances Chassler

•  
**Space & Service:**

Lillian Canright, Ulana Drashchenko

•  
**Hospitality:**

Léonie Duflot, Pauline Bruninx

•  
**Accessibility & Awareness:**

Bethany Morgan, Daria Bertram

•  
**Photography:**

Florian Model, Andreas Webb

•  
**Transport:**

Alexander Gries

•  
**anorak bakery:**

Maren Frey, Lukas Ludwig

•  
**Co-Hosts & Neighbours:**

Juri Bader, Charlotte Kehl  
(Aktionshaus)

•  
**Karaoke:**

Jules Reidy

•  
**Infrastructure support:**

Flutgraben e. V., soft power

•  
**Accommodation:**

Lillian Canright and Florian Model

And many more...

A heartfelt thank you to everyone  
involved!