

20

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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

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# 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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**anorak**



# PROGRAMME OVERVIEW

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Day 1  
20

– On the Screen  
/11/2025

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(Internal)  
16:30  
Registration

17:00  
Welcome Dinner  
•

(Public)  
19:00  
Off the Record

Programmed by re:assemblage collective

Screening featuring works by belit saĝ, marlow magdalene, Jayce Salloum, Elisabeth Subrin, Bex Oluwatoyin Thompson, and Colectivo los Ingrávidos

Followed by a conversation with Faraz Anoushahpour, Nour Ouayda, Mira Adoumier, Philip Rizk, Johanna Markert, and Kristofer Woods.

21:00  
anora[k]araoke

(Internal)

**Why, and how, do we keep doing what we're doing?**

*Transnational solidarity and support networks – organising across local and transnational contexts, and the relationships, networks, and resources that sustain our collective practices.*

9:30

Coffee

10:00

Introductions

11:00

**Impulse Panel** – freefilmmers (Mariupol), HIVE International Short Film Days (Berlin), Xiaopei He (Beijing / Berlin)

13:00

Lunch

14:00

**Working Groups facilitated by initiatives, Context & Conditions – Resources & Sustainability – Practice & Life – Transnational Context – Collective Experience – The Social Life of Film: Community**

14:15

Working groups Part 1 (45 min)

15:15

Working Groups Part 2 (45 min)

16:30

Recap (30 mins)

17:30

Dinner

•

(Public)

18:30

**Solidarity is a Verb**Programmed by **WET & Freefilmmers**

Screening and conversation featuring work by Marta Hryniuk & Nick Thomas, and Yulia Appen

21:00

**'This One is Almost Free'**Programmed by **Collectif Faire-Part**

Screening featuring works in progress by Collectif Faire-Part, Rob Jacobs & Cem Weiss, Anne Reijniers & Paul Shemisi

(Internal)

***Who do you speak to, and who do you speak for?***

*Community building and audience engagement across different platforms, spaces, and media – exploring the social life of our practices.*

10:30

Coffee / Tea

11:00

**Impulse Panel** – Collectif Faire-Part (Brussels / Kinshasa), errante cinema (Barcelona / London / Paris), Cinelogue (online)

13:00

Lunch

14:00

**Working Groups facilitated by initiatives, Practice & Programming** – Knowledge Production & Discourse – Audience, Community & Dialogue – Spatial & Organisational Dimensions – More than a Screening – The Social Life of Film: Community & Continuity

14:15

Working groups Part 1 (45 min)

15:15

Working Groups Part 2 (45 min)

4:30

Recap (30 min)

17:30

Dinner

•

(Public)

18:30

Berlin: Normative and Counter Narratives

Programmed by **Shapeshifting Collective**

Screening followed by a conversation with Haytham el-Wardany and Jumana Manna

21:00

Anti-Geographies of Collective Desires

Programmed by **D'EST**

Zine launch with screenings, conversations, readings, and songs, featuring contributions by Angelika Nguyen, Fehras Publishing Practices with Lotus: Afro-Asian Writings and Fairuz, Gulzat Matisakova, Jyl Franzbecker, Krëlex zentre, Nhà Sàn Collective, Nino Bulling, Omar Gabriel Delnevo, Azza El-Hassan, Khadijeh Habashneh Abu Ali & Mustafa Abu Ali, Suza Husse, Ulrike Gerhardt, and Vũ T. Thu Hà.

(Internal)

*How can we build lasting structures of solidarity and mutual support across different local contexts?*

11:00

Communal Breakfast

12:30

SLOF working group feedback

Reflecting on the congress and envisioning the future of The Social Life Of Film network. This day will center on collective feedback, developing shared resources (such as collective bargaining for fair working conditions, screening fees, building a transnational network of venues to host events, and setting up a shared online database for curatorial research materials, and strategies for sustaining an international support network—including the sharing of costs for visiting filmmakers and touring programmes).

15:00

Goodbye

# INITIATIVES

\*attending members of initiatives in bold

## 20 Seconds Magazine

20 Seconds is a print-only magazine for experimental music and art. It's built by and for designers, writers and photographers who feel they're not being challenged enough by what they're reading and seeing.

But more importantly, 20 Seconds is about engaging with what's relevant to us. As a community, we're intrinsically wired to discuss, debate and share. Inspired by other publications proving that print is not dead and neither are honesty or independence, 20 Seconds Magazine is about documenting those expressions.

It's also a dialogue, founded on fluidity. And the conversation is something we feel can last as long as the ink on the pages.

**Location:** Berlin

**Members:** Timothy Isherwood, Daniel Melfi

**Website:** [20secondsmag.com](http://20secondsmag.com)

## anorak

anorak is a Berlin-based curatorial collective, and independent art space with a focus on artists' moving image, performance, and sound, run by Lukas Ludwig and Johanna Markert. anorak offers a space for sincere and mutual exchange, enabling artists to produce, present, and critically discuss their work. Shaped by long-term collaborations with artists and cultural initiatives, anorak develops site-specific presentations, curates screenings, and hosts the anorak studio programme, which provides artists based in or passing through Berlin with room to experiment, and share their ideas with peers and the broader public.

Founded in 2015 and registered as a non-profit organisation (Kunstverein) with over 150 members, anorak deliberately worked without a fixed location for several years, realising its artistic programme in cooperation with a variety of organisations in Germany and internationally. In 2020, anorak opened its first space and studio in Berlin and is currently based on the 8th floor of the Greenhouse in Berlin-Tempelhof. The anorak studio serves as a communal space, hosting experimental live events, DIY karaoke, and workshops, challenging creative and formal limitations such as genre, canon, authorship, expertise, coherence, and censorship.

**Location:** Berlin

**Members:** Lukas Ludwig, Johanna Markert

**Website:** [anorakanorak.com](http://anorakanorak.com)

## Before Forgetting

Before Forgetting is an interdisciplinary group of filmmakers, visual artists, writers, and academics who have been organising politically-focused film screenings and workshops in Copenhagen since 2021. While still centered in Copenhagen, its members are today also spread out across Berlin, Athens, Cairo, and New York.

**Location:** Copenhagen

**Members:** Sofia Stærmosé Hardt, Mika Popovic, Vinit Ravishankar

**Website:** <https://www.instagram.com/beforeforgetting/>

## **BELLEVILLE**

BELLEVILLE is a recurring screening series that brings together all kinds of moving images, from artist film and advertisement to home movie and music video. It is a montage of fragments braided from our sprawling visual culture that aims to transcend constraints of semantic framework or genre. By placing disparate visual languages—lifted from the continuous stream of our ocularcentric society—in dialogue, interpretation shifts and extends through juxtaposition. BELLEVILLE reflects on the rhythms and ruptures of contemporary seeing and its non-linear logic, enacting a mediation on spectatorship itself.

More movie night than formal screening, BELLEVILLE takes place in an intimate studio setting in Berlin. Conceived by writer/curator Dara Jochum and artist Lukas Panek, the series was born from an affection for collective viewing and the informal exchange that such proximity allows.

**Location:** Berlin

**Members:** Dara Jochum, Lukas Panek

## **Blue Screen**

Blue Screen is a Brussels based bimonthly screening program focusing on film and video works by visual artists. The program is curated by Emma van der Put, Alasdair Asmussen Doyle and Chloé Malcotti and takes place at the collaborative artist studio's Level Five.

With each Blue Screen program, we delve into the practice of a specific visual artist working with film or video. In conversation with the invited artist, Chloé Malcotti, Alasdair Asmussen Doyle, and Emma van der Put respond to their work through a selection of short films by other filmmakers. The invited artist then proposes the next 'artist in

focus'. In this way, the selection of featured artists unfolds as a continuous chain of artistic dialogue—opening up discursive and speculative pathways across film, video, and visual art.

Blue Screen is produced by Level Five and Hyperunit, with the support of FW-B (Fédération Wallonie-Bruxelles) and VAF (Vlaams Audiovisueel Fonds).

**Location:** Brussels

**Members:** Alasdair Asmussen Doylem, Emma van der Put, Chloé Malcotti

**Website:** [levelfive.brussels/projects/blue-screen](http://levelfive.brussels/projects/blue-screen)

## **CINELOGUE**

Cinologue is an independent, non-profit streaming platform and curatorial space with a strong focus on the cinema of the Global Majority. Through programs created in collaboration with curators, collectives, and researchers, Cinologue brings together critical independent cinema and dialogue that challenge dominant narratives and connect audiences across continents. Each subscription directly supports filmmakers through a 50 percent revenue share, building an equitable ecosystem for global storytelling. Guided by anti-colonial thought and collective memory, Cinologue continues the legacy of filmmakers and thinkers who saw cinema as a space of resistance, solidarity, and renewal, inviting viewers to see, not simply watch, the world's complex realities and intertwined histories.

**Location:** Online

**Members:** Nora Bess, Priyanka Hutschenreiter, Rehana Esmail

**Website:** [cinologue.com](http://cinologue.com)

## Cinema Parenthèse

Cinema Parenthèse is a collective of writers, programmers and filmmakers that organizes experimental film screenings and dialogues in Brussels. It was established in 2018.

### Location: Brussels

**Members:** Wendy Evan, Els van Riel, Nicky Hamlyn, Daniel A. Swarthnas, **Arindam Sen**, Erwin van't Hart

**Website:** [facebook.com/cinemaparenthese](https://facebook.com/cinemaparenthese)

## Collectif Faire-Part

COLLECTIF FAIRE-PART is an ensemble of Belgian & Congolese filmmakers that aims to tell new stories about Kinshasa, about Brussels, and the many relations in between. The group was founded by filmmakers Anne Reijniers, Paul Shemisi, Nizar Saleh and Rob Jacobs when they first started working together in 2016. Over recent years the collective of four has shape-shifted into a slightly larger group of regular collaborators, in which group composition changes with each project. At SLOF they will present 4 short films in tribute to Julius Eastman, by members of Collectif Faire-part as well as befriended artists: Fallon Mayanja creates sonic environments that trouble the boundaries of perception. Through sound, touch, and the spatialities of listening, Fallon invites audiences into porous, self-reflexive encounters with themselves, others, and their surroundings.

### Location: Brussels / Kinshasa

**Members:** Anne Reijniers, Paul Shemisi, Nizar Saleh, Rob Jacobs

**Website:** <https://www.collectif-fairepart.com/>; [www.instagram.com/collectif\\_fairepart](https://www.instagram.com/collectif_fairepart)

## Cruising Curators

Cruising Curators is a collective of cultural workers exploring cruising as a curatorial and research practice—an act of wandering, encountering, and learning together. Originating from the idea of collective reading, their practice has expanded into film screenings, listening sessions, walks, and workshops, creating contact and intimacy in public spaces through forms of gathering. Embracing slowness and open-endedness, they create spaces where theory, fiction, and daily life intersect. Their current project, Dissident Paths: Walking Together as a Method (nGbK, Berlin), explores walking as refusal, reclamation, and reimagining.

### Location: Berlin / Athens

**Members:** Bengisu Çağlayan, Raphael Daibert, Luise Leon Elbern, **Eirini Foutedaki**, Viviane Tabach, Sarnt Utamachote

**Website:** [cruisingcurators.com](https://cruisingcurators.com); <https://www.instagram.com/cruisingcurators/>

## D'EST

D'EST is a nomadic platform and online archive for video art, experimental, and documentary film that maps artistic forms of historiography at the intersection of postsocialist, queer-feminist, and decolonial narratives and imaginaries. It has been run by the art space and community center District\*School Without Center in collaboration with international curators, artists, cultural workers, researchers, and activists since 2016. The D'EST cycle #2 Postsocialism as a Method. Anti-Geographies of Collective Desires links anti-colonial and anti-totalitarian socialist histories and life worlds from different and sometimes contradictory times and geographies. Since 2023, a constellation of curated video art chapters, a nomadic cinema format, and a zine publication channel has been

created. Curated by Krëlex zentre, Nhà Sàn Collective, and Fehras Publishing Practices with Ulrike Gerhardt and Suza Husse, the D'EST chapters and zines Postsocialist Time Slips, Tròi quê hương trong xanh như lời hát [The Hometown Sky is as Blue as a Song], and Hader Halal trace rarely told stories from Central Asia, Vietnam, the Eastern Mediterranean, and North Africa, and their creolizations in postsocialist and postmigrant Germany, Europe, and the US.

**Location:** Berlin

**Members:** Suza Husse, Ulrike Gerhardt

**Website:** [d-est.com](http://d-est.com)

### **errante**

errante is an itinerant film programme where migration and diaspora films dialogue with other disciplines, such as food, performative arts, live music, installations, experimental arts and somatics.

Since it started a year ago, errante has been opening spaces of care and belonging for migrants in London, Barcelona and Paris with an explorative and political approach to expanded cinema, where community building and collective care is at the center.

Collaborating with migrants – cooks, artists, organisers, cultural workers, somatic practitioners – based in the cities where its roots expand, errante aims to decentralise film consumption at non-profit events, charging accessible fees and holding screenings at community centres, cultural spaces and community cinemas. at errante we wonder and wander about ways of expanding the experience of film-viewing while making room for the audience to interact with the artworks and with each other— reclaiming our right to build pleasurable experiences for those who are marginalised the most.

**Location:** Barcelona / London / Paris

**Members:** Fabiola Calvani, Luisa Mancilla Barrera

**Website:** [instagram.com/errante.cinema](https://www.instagram.com/errante.cinema)

### **feminist elsewhere**

The collective feminist elsewhere consists of artists, film scholars, and curators and is situated at the intersection of archival research, film programming, and contemporary art. The project contextualizes and presents historical material from feminist film history together with contemporary film and video formats, as well as performance, literature, and visual arts. As a group and non-profit organization, feminist elsewhere collaborates with cultural institutions to create queer and feminist spaces where international and local actors can come together. feminist elsewhere invites academics, activists, artists, curators, and archivists to share their knowledge and experience to form sustainable and interdisciplinary collaborations.

**Location:** Berlin

**Members:** Arisa Purkpong, Sophie Holzberger, Charlotte Eitelbach, Fiona Berg, Elena Baumeister

**Website:** [instagram.com/](https://www.instagram.com/feministelsewheres)

**feministelsewheres**

### **Final Girls Film Festival**

Final Girls Berlin Film Festival showcases horror cinema that's directed, written, or produced by women and non-binary filmmakers. We are committed to creating space for female and queer voices and visions, whether monstrous, heroic or some messy combination of the two, in the horror genre. The 11th edition will be held from March 4th-8th, 2026 in City Kino Wedding.

**Location:** Berlin

**Members:** Sara Neidorf, Elinor Lewy

**Website:** [finalgirlsberlin.com](http://finalgirlsberlin.com)

### **Freefilmers**

Freefilmers is a non-governmental organisation, a cinemovement and a union of like-minded filmmakers and artists. The main focus of their films are human life, and struggle for equality and freedom. The organisation promotes independent filmmaking in Ukraine, especially in its eastern part, and works towards the decentralisation of cultural processes. From the beginning of the full scale Russian invasion of Ukraine in 2022, Freefilmers have combined filmmaking with humanitarian aid work. Some members joined the army, others support the most vulnerable communities, including neurodivergent people, rural and Roma communities.

**Location:** Mariupol

**Members:** Sashko Protyah, Yulia Appen, Iryna Berezneva, Yulia Serdyukova, Oksana Kazmina, Vasyly Lyah, Vova Morrow, Natasha Tzeliuba

**Website:** [freefilmers.org/en/](http://freefilmers.org/en/)

### **Hærk**

The curatorial collective HÆRK (2018-) programs public events between film and art that emphasize dialogue and experimental forms, looking at what a different film culture might be. Understanding of locality and site-specific challenges has been explored in our programming: The ongoing series "Images in Transit" is a traveling screening series that has taken place in different parts of Norway. We screen in specific contexts outside of city centers and aim to create events that seeks dialogue with the place the screenings happen; an ongoing discussion and reflection on where moving images

are presented. The program develops and reshapes itself according to the places it visits.

**Location:** Norway

**Members:** Hamid Waheed, Johanne Edvarda Slaatta

**Website:** [verbalkunstoffilm.com/HARK](http://verbalkunstoffilm.com/HARK)

### **HIVE International Film Days**

HIVE International Short Film Days was founded in 2020 in Berlin, emerging from a moment of global crisis when collective artistic practice was fractured by isolation and the inequalities structuring cultural production became more visible than ever. It arose in response not only to the pandemic but also to the ongoing precaritization of cultural labour, gentrification of artistic spaces, and exclusionary mechanisms of the film industry.

Now organised under glassceiling e.V., HIVE continues to resist the commodification of art and the tokenization of diversity by creating an infrastructure rooted in collective care, horizontal collaboration, and accessibility. The festival is directed by Fatmanur Zengin, Gökçe Berndt, and Emre Birişmen, whose collective practice integrates film, performance, sound, and visual art to cultivate interdisciplinary forms of storytelling and exchange.

**Location:** Berlin

**Members:** Fatmanur Zengin, Gökçe Berndt, Emre Birişmen

**Website:** [hivefilmdays.com](http://hivefilmdays.com)

## **Invisible Women**

Invisible Women (founded 2017) is an archive activist film collective which champions the work of women and filmmakers with marginalised identities from the history of cinema through screenings, events and editorial. They have presented screenings and events at festivals and cinemas including Flatpack Birmingham, Cinema Rediscovered Bristol, London Short Film Festival, Glasgow Film Theatre, Eye Filmmuseum Amsterdam, Balkan Can Kino Athens, Cine Tonalá Mexico City, Sevilfest Baku, QYZQARAS Almaty, SINEMA TRANSTOPIA Berlin and BFI Southbank London. They have also (co-) curated several UK-wide tours, including shorts programmes Touched (2022) and After Hours (2022), and feature tours She Packs a Punch (2024) and Stronger Than Love: ¡Too Much Mexican Melodrama! (2025). Alongside screenings, Invisible Women research and publish writing, and deliver workshops, panels and lectures.

**Location:** Berlin / Edinburgh / Glasgow

**Members:** Camilla Baier, Lauren Clarke, Rachel Pronger

**Website:** <https://www.invisible-women.co.uk/>; [https://www.instagram.com/invisiblewomen\\_archives/](https://www.instagram.com/invisiblewomen_archives/)

## **KINO CAIRO**

KINO CAIRO is a filmmaking collective committed to watching, discussing and creating inspired cinema. Through its activities, it seeks to build a framework for an alternative filmmaking culture, with a special focus on analog formats (Super 8 and 16mm).

Beginning as a cinema club organizing curated screenings across Cairo, KINO CAIRO's recent production ventures include TWO.FIVE, a Super 8 Short Film competition that culminated in a filmmaking festival and

screening at Zawya Cinema in September 2024.

**Location:** Cairo

**Members:** Lena Naassana

**Website:** [instagram.com/kinocairo](https://www.instagram.com/kinocairo)

## **laborberlin**

LaborBerlin is a collectively organised film laboratory in Berlin, open to everyone interested in working with photochemical film with an experimental and DIY approach. The lab is a large, continuous, collective effort from all its members. It is based on volunteer work and self-initiative.

Our lab provides all necessary technical devices and production tools to make films on a celluloid base—including a darkroom, an animation stand, contact-printers, and more. Our members conduct regular workshops, film screenings and exhibitions, and act as a platform for exchange of ideas and experiences around the practice and spirit of analogue filmmaking.

**Location:** Berlin

**Members:** Sophie Watzlawick, Renata Daguerre, Christin Turner

**Website:** [laborberlin-film.org](https://laborberlin-film.org)

## **Mis-Shapes**

Mis-Shapes is a nomadic screening and conversation series focusing on work by filmmakers with working class backgrounds. The events form part of the larger research project Mis-Shapes: Class and Moving Image Production taking place at KASK (The Royal Academy of Fine Arts, Ghent), which also consists of archival research into the history of image making practices emerging from the working classes.

**Location:** Ghent / Berlin

**Members:** Kristofer Woods

**Website:** [https://www.instagram.com/\\_mis\\_shapes\\_/](https://www.instagram.com/_mis_shapes_/)

### **Monokino**

Monokino is a nomadic film platform that explores the sea — its poetics, politics, and ever-shifting horizons. Founded in Ostend, it brings cinema of diverse genres to unexpected locations, creating encounters between moving images, sound, and the seascape. Each year, Monokino hosts SHHH, a silent film festival by the sea.

**Location:** Ostend

**Members:** Anouk De Clercq, Godart Bakkers, Ditte Claus

**Website:** [monokino.org/en](http://monokino.org/en)

### **Multiplex**

Founded in 2024 by Bryony Dawson and Zach Hart, Multiplex is a series for artist's film, performance and sound. Starting from a shared desire to create more opportunities for seeing artist's films alongside other forms of time-based media, our programming brings together works from both international and Berlin-based artists working across a range of disciplines. Rather than impose or emphasize overarching themes, each event's curation seeks to encourage gentle connections, whether through content, form, or mood.

**Location:** Berlin / Vienna

**Members:** Bryony Dawson, Zach Hart

### **Polar Film Lab**

Polar Film Lab is a collective providing space and community around analogue and experimental film in Tromsø, Northern Norway. We supply working facilities, and

hold film screenings, master classes and workshops to improve the opportunities for artists working with film in the North, and to expand the knowledge around analogue and experimental film both within and outwith the arts community. It runs with a 'do-it-yourself' focus, aiming to bring more people into direct contact with analogue film. PFL was co-founded in 2016 by the artist Emilija Škarnulytė and curator Sarah Schipschack.

**Location:** Tromsø

**Members:** Sarah Schipschack, Emilija Škarnulytė, Camille Fagerli, Ruth Alexander Aitken, Ellen Vikström, Anne Lindgaard Möller, Anette Gellein, Libbie Katsev, Jacqueline Karcher

**Website:** [polarfilmlab.com](http://polarfilmlab.com)

### **PRISMS**

PRISMS is a new non-profit association (forening) dedicated to exploring alternative film cultures in Norway and beyond. PRISMS is led by Mike Sperlinger, a writer and curator based in Oslo.

**Location:** Norway

**Members:** Mike Sperlinger

**Website:** [instagram.com/prismsnorway](https://www.instagram.com/prismsnorway)

## **re:assemblage collective**

Since 2016, the re:assemblage collective has been committed to championing underrepresented voices and perspectives through public film and video screenings. It operates with an itinerant and intentional approach, “reassembling” assumptions about artist film/video practices—who is shown and the forms of work celebrated.

In 2020, re:assemblage launched Diffusion, a four-day summer festival dedicated to experimental nonfiction and artist moving-image practices. The 2025 edition of Diffusion was programmed collaboratively with Ryan Ferko and Almudena Escobar López. Faraz Anoushahpour is an artist and film programmer. He worked at Images Festival (2014-2018), and is a member of the reassemblage collective in Toronto. Since 2021, he has been involved with Diffusion, an annual film festival in Toronto dedicated to presenting non-fiction works. His collaborative projects have been presented at e-flux Screening Room, Flaherty Seminar, Anthology Film Archives, Berlinale, ICA, MoMA, New York Film Festival, Toronto International Film Festival, and others internationally.

**Location:** Tkaronto / Toronto

**Members:** Faraz Anoushahpour, Scott Miller Berry

**Website:** [reassemblage.ca](http://reassemblage.ca)

## **Shapeshifting Collective**

The Shapeshifting Film Festival began to take shape in 2023 within the Raumerweiterungshalle community in Berlin, out of a collective reflection on how to sustain a space for cinema and dialogue in a time marked by political repression and censorship, especially toward those standing in solidarity with Palestinian liberation. Building on the idea of transformation, we

explore how the moving image can carve out new spaces for political expression when established tools and methods are obstructed or suppressed.

The first edition of the festival took place in September 2024 at Raumerweiterungshalle, Berlin, bringing together 8 curated programs with films from invited filmmakers and open-call participants.

**Location:** Berlin

**Members:** Erfan Aboutalebi, Bilge Emir, André Santos Martins, Deniz Şimşek, Mónica Martins Nunes

**Website:** [jackie-inhalt.net/reh/shapeshifting.html](http://jackie-inhalt.net/reh/shapeshifting.html)

## **Sinema Transtopia**

SİNEMA TRANSTOPIA, launched in 2020 at Haus der Statistik on Alexanderplatz, bi'bak initiated a cinema experiment underpinned by an understanding of cinema as a space of social discourse, exchange and solidarity. At its new location in Berlin-Wedding, SİNEMA TRANSTOPIA establishes itself as a transnational space for film culture, art, knowledge and community, creating a bridge between urban space and film as cultural practice. Here a place is created where urbanity and transnationalism coexist, a place that enables access, stimulates discussion, educates, moves, provokes and encourages.

**Location:** Berlin

**Members:** Galo E. Rivera, Malve Lippmann, Can Sungu, Bethan Hughes, Dalia Soliman, Anna Krauss, Duygu Atçeken, Anand Angarag, Aghyad Abou Koura, Florian Höhensteiger, Clelia Flores, Imel Mandala, Anna Simbeck, Victor Corrales, Anna Simbeck, Rodrigo Aguilera, Ari Cottingham, Lamar

**Website:** [sinematranstopia.com/en](http://sinematranstopia.com/en)

## **Terrassen**

Terrassen is a roving cinema in Copenhagen that engages with the social life of film.

**Location:** Copenhagen

**Members:** Anne Gry, Mikkeline Natorp,

Mads K. Mikkelsen, Tinne Zenner

**Website:** [terrassen.bio/english.html](http://terrassen.bio/english.html)

## **The Camelia Committee**

Mira Adoumier is a researcher, filmmaker and visual artist. Carine Doumit is a film editor, writer and researcher. Nour Ouayda is a filmmaker and film programmer. Together we form The Camelia Committee, exploring the relationships between image, text, voice and sound through writing, research, filmmaking and film programming.

**Location:** Beirut / Oslo

**Members:** Mira Adoumier, Carine Doumit,

Nour Ouayda

**Website:** [cameliacommittee.com](http://cameliacommittee.com); <https://www.instagram.com/cameliacommittee/>

## **ULTRA DOGME**

Established in 2019, ULTRA DOGME is a film journal and virtual cinemathèque focused on bringing wider attention to under-seen gems of experimental, personal, and world cinema. We offer a monthly micro-streaming platform, the Movie Club, as a way of spotlighting contemporary & historical a-g filmmakers.

**Location:** New York City / Belfast / Berlin

**Members:** Malkah Manouel, Ruairí McCann,

Maximilien Luc Proctor

**Website:** [ultradogme.com](http://ultradogme.com)

## **WET**

WET is a Rotterdam-based collective and project space for artists' moving image, founded in 2019, which provides a platform for public events, and supports the production of moving image works. WET first operated as a nomadic collective, with members assisting each other in the creation of new works, and later became a physical venue. The collective has a strong collaborative approach to artistic research and programming, which is translated into public moments; the aim is to stimulate the conversation around moving image work in the Netherlands and internationally. WET supports artists in various ways, ranging from feedback sessions to running an informal film school.

**Location:** Rotterdam

**Members:** Sophie Bates, Marta Hryniuk,

Nick Thomas, Anna Luczak, Erika Roux

**Website:** [wetfilm.org](http://wetfilm.org)

## **Xanadu**

Founded in 2022 in Berlin-Neukölln, Xanadu is a screening space promoting artists' moving image works and related time-based events. We serve as a platform for experimental and considered approaches to the possibilities and constraints of the single-screen projection format. Xanadu draws on the history and approaches of microcinemas, which foreground idiosyncratic, varied curatorial approaches and flexible, responsive programming. In particular, we're interested in artist-programmed screenings that give artists and their audiences the chance to explore moving image programming as an aspect of artistic practice.

**Location:** Berlin

**Members:** carrick bell

**Website:** [xanadu.berlin](http://xanadu.berlin)

# INDIVIDUALS

**Nafis Fathollahzadeh** is a visual artist, researcher and curator working at the intersection of artistic research, video art and photography. They were a postdoc fellow researcher in the Rosa Luxemburg scholarly program International Research Group on Authoritarianism and Counter strategies [IRGAC] and EUME: Forum Transregionale Studien in Berlin. They are art director and co-editor of Momentography of a failure, a multidisciplinary urban research platform for artistic collaborations, curation, digital mapping, and publishing. Their films premiered at BFI, Doclisboa, Vienna Shorts, Dokumentarist, Duisburger Filmwoche, Prismatic Ground, Golden Apricot among others.

**Feven Haile** works as an archivist and independent cultural worker. In addition to her work on film programmes, such as those on filmmaker Sarah Maldoror with the group “Sarah Maldoror.Kontext,” she is active in various roles for film festivals. Her archival and curatorial work deals with questions of accessibility, responsibility, and the intersection of ethics and aesthetics within the practice.

**HE Xiaopei’s** films have been shown internationally at film festivals and institutions including Queer East Film Festival London, International Film Awards Berlin, Shanghai Queer Film Festival, China Independent Film Festival, and the Beijing Queer Film Festival. Xiaopei’s residency at anorak is realised in co-operation with Z/KU – Center for Art and Urbanistics, Berlin.

**Esra Kartal** is an independent cultural worker engaged in community-based (film) projects. Her work includes contributions to the neighbourhood initiative PS: fragile haYmat

as well as to the research and programme work of Sarah Maldoror. Kontext. She has held roles within film festivals, among them Remake. Frankfurt Women’s Film Days, and previously served as managing director of Cinemalovers e.V. She is interested in how cultural practices can create spaces that question the political dimensions of collective memory and the ethics of representation.

**Rita Macedo** is a filmmaker and artist based in Berlin. Her work, shown internationally in exhibitions and film festivals, moves between non-fiction, speculative invention, and narrative disruption to probe the unstable terrains of meaning and memory. Through a practice that resists fixed interpretation, she investigates shifting relations between image, perception, and time. She is an Artistic Associate at the Braunschweig University of Art.

**Philip Rizk** is a filmmaker and writer from Cairo living in Berlin. His films experiment with Ostranenie—“making the habitual strange”—through performance and montage, as seen in Out on the Street (2015, with Jasmina Metwaly), Mapping Lessons (2020), Terrible Sounds (2022), Land Listening (2024), and Terror Tales (2024). A member of the Mosireen video collective behind the archive 858.ma, Rizk’s work asks how we prepare for a collapsing world. His writings include “2011 is not 1968: a letter to an onlooker” and the forthcoming book Neocolonialism and its Dismantling, which puts Frantz Fanon’s The Wretched of the Earth in conversation with the revolutions of the Arabic-speaking region in the past 15 years.

“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.







# SOLIDARITY IS A VERB

21 /11/2025  
18:30

Programmed by  
WET + Freefilmers

Solidarity is a Verb is a screening and discussion programme providing insights into experiences of solidarity between WET and Freefilmers, and their wider networks. The evening will feature two films — Centre for Creativity (Marta Hryniuk & Nick Thomas, WET) and A Home for Rita [premiere] (Yulia Appen, Freefilmers) — as a starting point for a conversation about filmmaking as an expression of, and tool for, solidarity: an interconnected web of relationships and actions. Taking the two films as departure points, we will speak about WET and Freefilmers' collaborations on film and volunteer projects, and the networks of solidarity that have been woven since the beginning of the full-scale invasion of Ukraine.

- Marta Hryniuk & Nick Thomas, *Centre for Creativity*, 2024, 22 min, Ukraine/Netherlands, 16mm transferred to digital, HD Video, black and white, colour



Two parallel stories in post-full-scale invasion Ukraine. Oksana is a psychologist and dance teacher at the Centre for Creativity, a community space in Kosiv, west Ukraine, now repurposed as a hub for volunteers to make soup, salo and camouflage nets for the front lines. Margarita is an artist and volunteer medic, working to evacuate wounded soldiers, civilians, and animals, while still maintaining her practice as a painter. A meditation on resistance, the role of art in extreme times, and the ways in which people relate to or make sense of war.

- Yulia Appen, *A Home for Rita*, 2025, 65 min, Ukraine, HD Video, 16:9 aspect ratio, colour

*A Home for Rita* follows a Roma family that were forced to flee the Russian occupation in spring 2022. The film centres Roma women's direct experiences of the war, drawing on their playful, imaginative commentary. The narrative revolves around the housing problem for displaced Romas, and their search for a home and a sense of belonging. In Zaporizhzhia, located 40 kilometres from the frontline, the protagonists face discrimination and neglect. The film documents Roma people's reflections on Ukraine and their own complex identity during the full-scale invasion and in the context of the resistance to Russian aggression.





# 'THIS ONE IS ALMOST FREE'

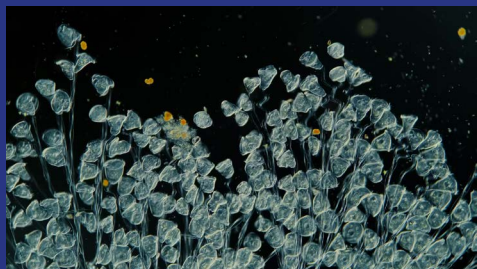
21 /11/2025  
21:00

Programmed by  
Collectif Faire-Part

Collectif Faire-Part is about to turn ten. Over the years, their practice has opened up from telling stories about the complex relations between Kinshasa and Brussels to addressing a broad range of questions on resistance and togetherness. Faire-Part's films address struggles and imagine futures. Some confront the realities of visa discrimination, the afterlives of colonial monuments, and the dehumanising systems of air travel; others celebrate resilience and artistry, like the political poetry of street performers in Congo and Belgium, or the transcendent sound and queer activism of composer Julius Eastman.

'This One Is Almost Free' is a film programme about striving for collective liberation, told through music, speech, and dance, bringing together earlier works and new works-in-progress by the collective and their friends.

- Rob Jacobs & Cem Weiss, *Many, Many Women*, 9 min, Belgium, colour, sound [work in progress]



Our times – cellular beings gather worldwide to sing songs about the interconnectedness of all living things, in the hope of reminding the world it's One.

- Collectif Faire-Part, *L'Escale / The Stopover*, 2022, 14 min, Belgium, colour, sound

Filmmakers Paul Shemisi and Nizar Saleh travel from the Democratic Republic of Congo to Germany for the screening of their new film. During a layover in Angola, they're stopped at the airport because the

airline doesn't trust their documents to be real. While Paul and Nizar think they are being led to a hotel, where they would stay until their flight back home, they are actually being taken to an illegal detention center. The filmmakers' testimony – which offers an eye-opening insight into the impossibility of safe and carefree travel for many Congolese artists – stands in stark contrast with the seemingly peaceful images of cloud formations passing by an airplane window.



- Anne Reijnders & Paul Shemisi, *Gay Guerrilla*, 19 min, Belgium, colour, sound [work in progress]



A group of queer Kinshasa dancers form a “Gay Guerrilla,” freedom fighters moving through the streets of Kinshasa, falling and rising together. With Thony Yondo, Sanders Coccinelle, Naomie Kulemfuka & Dan Monga.

- Collectif Faire-Part, *Speech for a Melting Statue*, 2023, 10 minutes, Belgium/Democratic Republic of Congo, colour, sound

In June 2020, thousands of people took to the streets in Brussels to make a fist against police brutality and institutional racism in solidarity with Black Lives Matter. For a moment, it seemed that some demonstrators would take down the statue of colonial king Leopold II in a nearby square. For now the sculpture is still standing, but an optimistic poet already prepares her speech for the day it will be removed.



Archival images of colonial monuments that arrive in a museum in Kinshasa, RDC are paired with a ceremonial text by poet Marie Paule Mugeni. The voice-over presents the official removal of a Brussel’s colonial statue as if scheduled for the very next day. However, in opposition to Kinshasa, there are no concrete plans for the statues’ takedown up to now.



# BERLIN: NORMATIVE AND COUNTER NARRATIVES

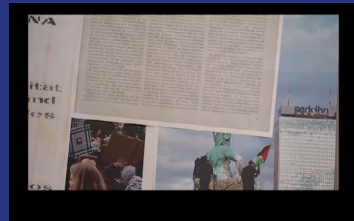
22 /11/2025  
18:30

Programmed by  
Shapeshifting Collective

This programme brings together excerpts from several films, presented as archival fragments that trace recurring patterns of colonial violence within Europe's own borders — through criminalisation, silencing, and the complicity of collective inaction. These fragments illuminate the parallels between historical and contemporary repression of political dissent, preparing the ground for a conversation after the screening between Jumana Manna and Haytham el-Wardany, which will address ongoing developments that continue to mirror these repeating patterns of colonial violence, especially regarding the violent repression of solidarity with Palestine, particularly in Germany.

This programme was first shown during the Shapeshifting Film Festival and is now presented in a revised version with new guest speakers.

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# ANTI- GEOGRAPHIES OF COLLECTIVE DESIRES

22 /11/2025  
21:00

Programmed by  
D'EST

Zine Launch with Screenings, Conversations, Readings and Songs with contributions by Angelika Nguyen, Fehras Publishing Practices with Lotus: Afro-Asian Writings and Fairuz, Gulzat Matisakova, Jyl Franzbecker, Krëlex zentre, Nhà Sàn Collective, Nino Bulling, Omar Gabriel Delnevo, Azza El-Hassan, Khadijeh Habashneh Abu Ali & Mustafa Abu Ali, Suza Husse, Ulrike Gerhardt, and Vũ T. Thu Hà

On the occasion of The Social Life of Film, D'EST launches a new series of zines accompanying the cycle Postsocialism as Method: Anti-Geographies of Collective Desires. The zine series is part of D'EST's ongoing investigation into post-socialist, decolonial, and queer feminist perspectives in moving-image cultures.

Krëlex zentre's Postsocialist Time Slips explores translocal queer imaginaries from Central Asia and asks how experiences of loss, silence, terror, resistance, compassion, and love can lead to temporal and political slippages. The zine will be introduced through the film *My Mother's Wound* (2021) by Gulzat Matisakova, readings from the zine edited by Krëlex zentre, and a conversation between the filmmaker and curator Ulrike Gerhardt.

Trời quê hương trong xanh như lời hát [The Hometown Sky is as Blue as a Song] by Nhà Sàn Collective approaches Vietnamese pop and underground music as an archive of political desires and as a condensation of social and ecological traumas and utopias that relate to the 1990s Đổi Mới era in Vietnam and the Vietnamese diaspora. The zines accompanying this chapter will be celebrated through a screening of the queer cult film *Shut Up White Boy* (2002) by Vũ T. Thu Hà, readings from the zine, and a response by filmmaker and writer Angelika Nguyen.

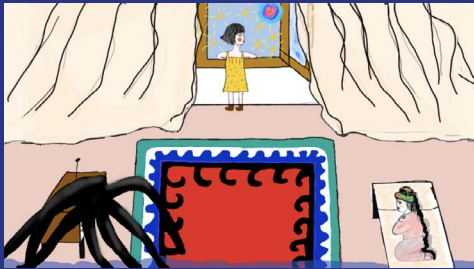
Through *Hader Halal* [Present is Halal], Fehras Publishing Practices initiated a collective fabulation in response to their collection of the literary journal *Lotus: Afro-Asian Writings*. *Lotus* was a trilingual journal published from 1968 to the late 1990s, aiming to promote Afro-Asian solidarity and anti-colonial politics through literature and culture. With a focus on texts from and about Palestine, the contributors mirror the interconnectedness of hopes, liberation struggles, and resistance across different geographies. The launch will be a constellation of readings, a collage film of various works from Palestinian filmmakers by Omar Gabriel, poetry from *Lotus*, and songs by Fairuz.

- Vũ T. Thu Hà, *Shut Up White Boy*, 2002, 13 min, USA, 16mm, black and white, sound



When a white young man brings his newest Filipino girlfriend to an Asian restaurant, weird happenings ensue. The film by Vu T. Thu Ha and her team of Asian American queer women artists — among them punk rock musicians — shows a racialised dream-comes-true nightmare of revenge, desire, lust and fun. Made in 16mm B&W celluloid, which flattens skin colours to shades of grey, the film fuses Vietnamese/Asian love songs and punk rock into a single sphere of fantasy and retribution.

- Gulzat Matisakova, *My Mother's Wound*, 2021, 9 min 40 sec, colour, sound



*My Mother's Wound* is an autobiographical short documentary dealing with a certain kind of generational trauma common among women in post-Soviet Central Asia. Using animation and drawings made during therapeutic sessions, the author tells the story of her mother, who had grown up in the Soviet Union, struggled against both the

new capitalist regime and patriarchal family customs, and passed her depression and anxieties on to her daughter. Despite the story's bleakness, the film attempts symbolic recovery, offering a therapeutic promise and an optimistic outlook.

- Omar Gabriel Delnevo, Azza El-Hassan, Khadijeh Habashneh Abu Ali & Mustafa Abu Ali, *Untitled*, 2024/2004/1979/1974, 20 min, Palestine/Lebanon/Germany, collage film, colour, sound 2.0



His film is a collage of frames from three Palestinian works — *Kings and Extras* by Azza El-Hassan, *Children Nevertheless* by Khadijeh Habashneh Abu Ali, and *They Do Not Exist* by Mustafa Abu Ali. Together, they reflect on the struggle of the Palestinian people across decades: a conjuring of memories, moments, and images that celebrate and remember the strength and resilience of Palestine.



# 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:

•  
**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 Dufлот, 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!