

GIVE BIRTH TO ME TOMORROW

Artists'
Moving
Image
Festival

Transcript: Introductions by programmers Tako Taal and Adam Benmakhlouf

Adam: Hi there, I'm Adam Benmakhlouf, and I'm one of two programmers of this year's Artists' Moving Image Festival.

Tako: Hi, I'm Tako Taal. And I am the second of those programmes. And it's really nice to be welcoming you to the first of our screening programmes for 'GIVE BIRTH TO ME TOMORROW', which is going to be running across the whole of 2021. And following a lunar calendar. So, look out for the moon.

Adam: Yeah, exactly. Yes. So this programme, that we're presenting, under the name of 'GIVE BIRTH TO ME TOMORROW', this is the first part of it. And it's five films that we've chosen to open up the months ahead of lots of different events and screenings. And it'll be taking place online, and possibly in real life, if life allows.

So, yeah, I guess we should speak a little bit about these films. An, but also, in doing so we'll talk a little bit about everything that's coming, I suppose. Yes, filters, lots of common threads, obviously, throughout this whole programme of the whole year.

Tako: So these films that you're about to watch, I think are joined by their questioning of what it is to announce or articulate individual and collective presence. So we're kind of moving from like, the demands of the voice, and what it means to be, like, heard clearly in public, and then how, like the performance of the voice forms and shapes our body or bodies. Yeah.

Adam: And then yeah, I guess its worth maybe saying a little bit more about 'GIVE BIRTH TO ME TOMORROW'. And the title, which relates really directly to not just the films, but one of the films, as it's quoted from one of them. I think, yeah, I yeah, this title came out really organically from watching films together and kind of thinking yeah, together, when we're on a residency, a brief residency last year, which was really appreciated. And, yeah, kind of, I think it speaks, there's so many things and it for me, this phrase, it's lifted from Kyuri Jeon's film. And, yeah, and when one in particular is is this, kind of, like, projecting forwards, which I think, yeah, you know, I think not to go too deep into it, but feels quite relevant at the moment, this idea of trying to look ahead, I think is really kind of an important state of mind and to be looking forward. And it brought me to thinking about this, this

idea of, yeah, longer span timelines, and particularly, am a phrase from an article called 'everything worthwhile is done with other people', about a 500 year clock, and it's the organiser and thinker and Mariame Kaba that speaks about this. And I am very specifically is this, I guess, about meeting the problems that are faced with, or, like, the challenges of your epoch and like, and not really thinking of as, like yours alone, to solve and less time, but this idea of like, kind of looking out, forward and beyond, like, even your own lifespan. In some ways, which I think, yeah. Yeah, we definitely made the title before I read about this, but then I think that really was a really nice read on some ideas around collective labour. And like sharing, yeah, some of the weight of trying to kind of like create some kind of social cultural change.

Tako: Definitely. I think that the title like holds within it that like that, like collective demand. And I think it asks, I think it asks a lot of, we are asking a lot of the audience and we've been thinking about in terms of like, what artists' moving image or moving image can do and what it like, or how it works. And that is... Yeah. I lost myself.

Adam: I think, I think, yeah, if you can just start the whole new train of thought for me to like, which is, yeah, that we'd spoken so much about how to present artists' moving image but actually, and how that relates so much to the kind of films themselves, which is such an obvious thing to say. But that we selected films that do.... And yeah, try and situate the audience in quite an active way, that you have to kind of watch closely and not necessarily just like, Netflix, binge them, you know, and be entertained by them or be like, filled up by them, but actually, that that, like, kind of, I guess, that kind of address audience in a way that sees spectators as capable, you know, and kind of like, forming understandings and like, seeing ideas within work. Yeah, like new readings of it, I think. Yeah, but shall we like, resume...? We will we cut this part?

[Tako laughs]

Tako: Yeah.

Adam: Because I feel like I was, almost, like talking about, like, the 'tomorrow' part. I feel like then you were addressing the part that's like, 'give', like, what is being given? You know, like, what is it that... What are you meant to make? Or like, give birth to? You know, like, why is that what we're asking? You know?

Tako: Yeah, this was it.

[indecipherable chatter]

Tako: OK. I'm just gonna, I'm just gonna read that little bit at the end. And then we can...

Adam: Yeah. We're already done it!

[Adam and Tako laugh]

[indecipherable chatter]

[Tako makes 'tutting' / breathing sound]

Tako: So I think also importantly, is that we wanted to move slowly. And we wanted the programme that allowed breathing room for the works, and sort of more majorly, we wanted to avoid, like the fatigue that often comes in that sort of overwhelming sensation that a festival can like, leave you with. And so that 'gave birth', as it were, to the form, like so to expanding the festival over the course of the year.

And I think what we're also asking is... for you to like, take responsibility, essentially as an audience and to watch these works energetically, to expend your energy and to think of new ways to be with the screen.

And we recognise that this can be tiring as these things often are, but I think it is like I think it will definitely be rewarding as it has been for me and Adam, in the programming and in thinking of bringing this to you.

...and, I think that's all from us for now.