

# OVNI 2020

## END OF WINTER



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CCCB Sala Teatre  
From 18 to 20 december  
onsite and online

### Sensing the twilight, crossing visions and arriving at memory.

"... so the dawn is not a safe haven; even though the shadows disappear and we enter a middle world in which the soul delights, it is also one of the times preferred by hunters.

The inner garden is not sufficient shelter, nor will the friendship of a hundred

birds save us from danger. We must be wide awake just before dawn breaks, so that the hunter will not catch our hearts unawares... Perhaps only thus will we be able to fully enter this intermediate world... al barzakh."

Abu Ali, June 2018

### December 18 from 6pm to 9.30pm A CREPUSCULAR LIGHT INTUITION

**PURA FE**, Toni Serra, 7 min, 1991.

The Sures, Brooklyn New York. A solitary Puerto Rican preacher: "Out vile demon! Demon from hell abandon this body! Bless the good mother, Father baptise with fire, fire, fire!"

**CULT OF THE CUBICLES**, George Kuchar, 46 min, 1987. On a business trip, George visits his friends in New York. Relics, memories, his mother in the Bronx.

**CADRE**, Wahid El Moutanna, MediaLab, 14 min 2005. A man plans to get married. From there, everything starts. A series of photos, which retrace his journey (death, separation, distance and birth) in a fixed frame with a male voice over telling us the invisible stories behind the photos.

**A BREAKDOWN (AND) AFTER THE MENTAL HOSPITAL**, Anne Charlotte Robertson, 26 min, 1991. A new episode of the author's personal video Diary. A thorough evaluation of the self, the world.

**SPLIT**, Ardele Lister, 21 min, 1981. Running away from home.

**EL DOLOR**, Iñaki Álvarez, 28 min, 1996. Different people talk about their experiences and ideas of sorrow.

**INTERVIEW AGENCY**, Xavi Hurtado, 21 min, 1992. An exercise that explores the interview format – as testimony or as a document – and the values associated with it: transparency/manipulation, neutrality/ideology and subjectivity/objectivity.

**IT HAPPENS TO THE BEST OF US**, Ardele Lister, 24 min, 1989. Remembering running away from home, 8 years later.

**HOW TO BE A RECLUSE**, Laurel Swenson, 4 min, 1998. Advice on how to gain independence and control in the face of the difficulties implicit in human relationships.

**WAHAB**, 3 min, Toni Serra, 1994. Dusty Egyptian songs, found and lost. Tangier.

### December 19 from 6pm to 9.30pm CROSSING VISIONS

**1991 THE NEXT HUNDRED YEARS**, Abu Ali, 15 min, 2004. 1991 is a key date in the construction of the global empire. At the start of the first Gulf war, George Bush senior, paraphrasing a soldier, declared: "I don't think we're in this war over the price of a barrel of oil, we're here to define the future of the world for the next 100 years".

**DIE ANGST, DIE MACHT, DIE BILDER DES ZAUBERLEHRLINGS**, Herbert Distel, Peter Guyer, 18 min, 1993. Fear, power, image.

**GILLES DELEUZE À VINCENNES**, Anònim, 13 min, 1975. "Language is a specific formalisation of expression that is assigned the role of transmitting orders to society."

**MARCOS ON MEDIA**, Deep Dish TV, 10 min, 1996. Statement by Subcomandante Marcos in the Lacandona jungle, the role of neo-liberalism and the mass media.

**CONTOURS OF STAYING**, Caraballo-Farman, 11 min, 2004. Every Saturday, members of a group called Falun Gong gather in front of the Chinese consulate on 42nd street in New York City to protest and meditate. On this Saturday, there was a blizzard. They stayed the whole two hours anyway, unmoved by external forces.

**WHO IS THE MASTER WHO MAKES THE GRASS GREEN?** Edgar Pêra, 7 min, 1996. The theory of reality tunnels explained by Robert Anton Wilson.

**NOVA EXPRESS**, Anònim, 14 min, 2014.

"It was first suggested that we take our own image and examine how it could be made more portable. We found that simple binary coding systems were enough to contain the entire image however they required a large amount of storage space until it was found that the binary information could be written at the molecular level, and our entire image could be contained within a grain of sand. However, it was found that these information molecules were not dead matter but exhibited a capacity for life which is found elsewhere in the form of virus."

**AVE MARIA**, Ho Tam, 7 min, 2000. Images filmed in the New York subway, with a choral soundtrack from the Basilica of Montserrat. A piece that highlights the eternal nature of the relationship between mothers and children in a world of constant change.

**THE CITY OF SABA**, D J Kadagian, Four Season Productions, 9 min, 2007. There is a glut of wealth in the city of Saba. Everyone has more than enough.

**PIER PAOLO PASOLINI, SABAUDIA E LA "CIVILTÀ DEI CONSUMI"**, Anònim, 5 min, 1974.

"Fascism was just a bunch of criminals in power, but it managed to deeply transform Italy. Nowadays the opposite is true, and the power of today's democratic regime is managing to achieve the acculturation and standardization that fascism was unable to complete. The power of the consumer society that destroys other particular realities and impoverishes the diversity of human beings."

**PARADISE LATER**, Ascan Breuer, 13 min, 2010. Inside the head of a trader, we travel on a river that meanders through an apocalyptic landscape.

**UNA CRUZ EN LA SELVA: GUINEA**, Jean Pierre Gambarrota, 20 min, 2006. An archival reading and editing of audiovisual documents from various sources dealing with the old Spanish colony of Equatorial Guinea.

**THE DEVIL**, Jean Gabriel Periot, 8 min, 2012. "You don't know who we are".

**FROM BEIRUT TO... THOSE WHO LOVE US**, Electronic Lebanon, 5 min, 2006. Video letters from Beirut to the World. July 21, 2006. Calling outside Lebanon, the bombings in 2006.

**COSÌ L'ITALIA HA LASCIATO ANNEGARE 60 BAMBINI**, Fabrizio Gatti, 10 min, 2017. Footage of the sea and audio recordings of a conversation in which a sinking refugee ship urgently asks for help from the coast guard, and is met by bureaucratic red tape in response, until the final silence.

**NOW I BECOME DEATH, THE DESTROYER OF THE WORLDS**, Anònim, 8 min, 2012. In the dead silence of the morning, at 05:29:45 am, the first atomic bomb exploded in a desert area of New Mexico known as La Jornada del Muerto.

**SATSANGA (EN COMPAÑÍA DE LA REALIDAD)**, Abu-Ali, 19 min, 2012. Satsanga is a Sanskrit word that means: (Sat = truth, reality, Sanga = company)

### December 20 session 1 from 5pm to 8pm ARRIVING AT MEMORY

**7 CONTEMPLACIONES**, Abu Ali, 10 min, 2016. "You can see the flight of a bird, observe it, or feel that you are flying with it. That is contemplation: to become the other."

**MAYA**, Sri H.W.L. Poonja Papaji, 31 min, 1992. Maya is "all that is and all that is not". "To cross this ocean of suffering called samsara you must have a raft;

Satsang is this raft. Once you are on this raft, you need do nothing and nothing can bother you." The secret of Satsang is revealed in this split-second.

**SUBTLE PASSAGE**, Maya Wolinska, Joan Leandre, 10 min, 2017. In the transition a hole opens the sky.

**BRONX BAPTISM**, Dee Dee Halleck, 27 min, 1980. A document about the ritual of a religious service; faith and ecstasy as means of survival in the Puerto Rican community of the South Bronx, in New York.

**ECHOES COURSE**, Maya Wolinska, Joan Leandre, 16 min, 2014. "For whom emptiness is possible, everything is possible, for whom emptiness is not possible, everything is not possible". Nagarjuna.

**EN TORNO AL MAHABHARATA, CONVERSACIÓN CON JEAN-CLAUDE CARRIÈRE**, Abu Ali, Stefano Casella, Toni Cots, 10 min, 2012. "The Mahabharata appears as the great poem of oblivion; the forgetting of the origin."

**MAST QALANDAR**, Till Passow, 30 min, 2005. Above all, Mast Qalandar (Ecstasy) is a look at heterodoxy and a celebration of its existence. Qalandars are a Sufi brotherhood of roaming dervishes who once ranged through an arch that crossed Asia, from Turkey to Pakistan and India. They are characterized by extreme mystical devotion and their revolutionary and anti-dogmatic attitudes within Islam.

**INTERVIEW AGENCY, ADRIAN ATZHAR**, Xavi Hurtado, 10 min, 1993. An exercise that explores the interview format – as testimony or as a document – and the values associated with it: transparency/manipulation, neutrality/ideology and subjectivity/objectivity.

**LE GRAND JIHAD (5) Soufisme en Tchétchénie**, Vincent Moon, 9 min, 2012. 'Jihad' is a fundamental Arab concept. In these times of conflict and violence, we only hear the mass media version – the extreme meaning of the term, which has strayed from its original sense – while its deeper meaning is ignored.

**THE COMING RACE**, Ben Rivers, 5 min, 2005. A hand-processed film in which thousands of people climb a rocky mountain terrain.

**THE ART OF FLYING**, Jan Van Ijken, 7 min, 2015. Birds drawing the sky.

**SOL DE MEDIANOCHE**, Abu Ali, 11 min, 2016. "In the universe, there are things that are known, and things that are unknown, and in between, there are doors". [William Blake]

### December 20 session 2 from 8pm to 9pm OPENING

**AL BARZAJ**, Abu Ali, 14 min, 2010. Al Barzaj is a poem about the halfway world, between the visible and the invisible, sleep and wakefulness. An inner journey through underground streets, secret gardens.

**PITXI (ACOMPAÑANTE)**, Xavi Hurtado, 40 min, 2010. Pi'txi is the companion (in reference to ksxa'w, which means dream and spirit), intermediary or emissary between worlds.

**FOR THE BIRDS**, Keith Sanborn, 7 min, 2000. This tape is inspired by the 11th century Sufi mystical text *The Conference of the Birds*.

**EN EL CAMINO DE LAS ABEJAS**, Abu Ali, 47 min, 2018. In a time that is becoming difficult for bees (as for us), in a year of severe drought, in a country that is already often arid, taking the path of bees has meant going on a journey through moors and mountains, but also through states of mind, obstacles and encounters... until reaching their generous garden.



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