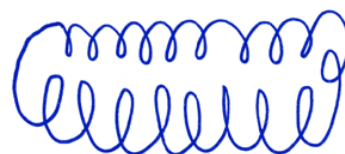


CAC Cinema  
19/11/2019  
18:30  
**Rupert presents**



## **There Was a Forest in the Ceiling**

In Alan Garner's lecture 'The Edge of the Ceiling' three childhood worlds are described. First, there was the author's home, East Cheshire, England, and his fascination with the nearby 'Edge' or the 'cliff covered with trees' and the deep time of this landscape. Second, there was his bed in this home where he convalesced from serious illness. Third, 'There Was a Forest in the Ceiling.' From a sickly state the young author would assertively slip into the mind's foliage taking form on the ceiling's blank canvas: a new inhabited world, rich with detail, and a needed escape. Held in position, body immobile, the mind moved and travelled there. Garner's lecture in part lays groundwork for his works of fantasy, but also his desire to cope, to find new places to go (anywhere but there), self-creating them if need be. We are narrative beings after all. Through narrative we can survive, find a place to visit, or to reside.

'I Had Nowhere to Go' is a detailed journal of Jonas Mekas' experiences as a Displaced Person (D.P.) in the aftermath of World War II and his eventual migration to the USA. In an entry from 1945 Mekas describes arriving at the D.P. camp in Wiesbaden with his brother. The Military Police inspect their belongings. The MPs seem perplexed with what they find: suitcases full of books. When they probe for a reason, "Where are your things?" The response is: "We have no things." Pointing to the books, "these are our things." Bemused, the MPs let them into the camp. Later in a memory from 1946 Mekas describes browsing bookshops in Tübingen with no money. He remarks: "I was amazed, how much one can get from a book just by holding it in your hands, looking at a page here, a page there. There are many ways of absorbing a book." With the glance of an eye, graze of a finger, words find their mark. The act of reading was an escape, however fleeting, but also a stabilizing continuity. Books and the occasional cinema outing became 'any-place-time' for an eager mind, flush with ideas. In 1947 Mekas makes an entry describing a disconnected feeling and the solace writing brings: "My only life connection is in these scribbles. Here I stand, this moment, now, with my arms hanging down, the shoulders fallen, eyes on the floor, beginning my life from point zero. I don't want to connect myself to this world. I am searching for another world to which it would be worth connecting myself." From floor to ceiling, other worlds are possible. Travelling without moving is possible.

During the Cold War era Soviet and American researchers alike were invested in a "psychic arms race." Potential was seen in the field of parapsychology: "the study of mental phenomena which are excluded from or inexplicable by orthodox scientific psychology (such as hypnosis, telepathy, etc.)." In 1977, at the Stanford Research Institute (SRI) Harold Puthoff, Russell Targ, and Edwin May initiated work on the Star Gate Program, an apt moniker as it "... invoked the feeling of exploration, a sense of reaching beyond our ordinary capabilities, of expanding the boundaries of our human potential." The focal point of their research was Remote Viewing, described as: "... the ability of a person to perceive, by an intellectual process, remote physical locations blocked from ordinary perception by distance or shielding." A Remote Viewing session involves a "monitor" (supervisor), a "viewer" (traveller), and a "target" (location/person/time) of interest. The procedure: a sealed envelope containing a photograph of the target (or coordinates) is given to the viewer and the monitor guides the session through questions about the concealed target. While the viewer "accesses" the target, they record data through notes and ideogram drawings, and attempt "interpretation" of what they are seeing. As a harnessing of "nonlocal consciousness" Remote Viewing can be positioned as a portal across time, history and personal experience.

The works in this programme consider immobilizations, displacements, migrations and longings. Personal identities and realities of the in-between are shaped through speculations: images in the mind's eye, or as patterns of light and sound projected, as if sun and wind through branches casting light and shadows on the wall, a floor, or perhaps a ceiling.

Featuring work by: Lana Lin, Miko Revereza, Monira Al Qadiri, and Basma Alsharif, with a Remote Viewing transcript reading by Johannes Heldén and Rasmus Myrup. Curated by Erik Martinson.

## Programme:

### **1. *Mars Exploration, May 22, 1984, 20:00, readers: Johannes Heldén and Rasmus Myrup.***

Remote Viewing transcript from May 22, 1984; approved for release August 8, 2000: CIA-RDP96-00788R001900760001-9. Method of site acquisition: Sealed envelope coupled with geographic coordinates. The sealed envelope was given to the subject immediately prior to the interview. The envelope was not opened until after the interview. In the envelope was a 3 x 5 card with the following information: The planet Mars. Time of Interest: approximately 1 million years B.C.

### **2. *Stranger Baby, Lana Lin, 1995, 13:54***

Substituting sly metaphor for political rhetoric on immigration, Lin examines our world of ethical and racial complexities. Framed as a mock science fiction, *Stranger Baby*, offers different perspectives on what it means to be human and what is labelled alien. A woman is haunted by an androgynous apparition; female characters peer out of sci fi past; curious faces flicker on a TV screen. Their often anxiety ridden communications issue from technology, memory, and fantasy. The fleeting images are spontaneously 'read' by disembodied voices on the soundtrack whose conflicting speculations reveal the human impulse to assign ready meanings based on visual cues. Excerpts from interviews and scripted narrative weave into an internal monologue that addresses both the threatening and attractive aspects of the...the alien. (Cinenova)

### **3. *Distancing, Miko Revereza, 2019, 10:00***

Shot on 16 mm and in color, *Distancing* documents the logistics and poetics of Miko Revereza's decision to leave the United States and return to the Philippines. "Maybe most things familiar will disappear or change completely.' A poem on the melancholy felt before an imminent journey by Revereza, an undocumented Filipino migrant who has set his mind on leaving the USA, his home since childhood. A playlist of films by diasporic filmmakers, from Akerman to Mekas, can be heard in the background. Scenes in and around an airport are a pause in thought before an indelible change in the filmmaker's life." (Julian Ross, Locarno Film Festival)

### **4. *The Craft, Monira Al Qadiri, 2017, 16:00***

*The Craft* is a film that revolves around childish fictions laced with serious suspicions towards the real world. Using the lens of family history, the film dissects the artist's own past to reexamine an uncanny relationship taking place in the shadows of her major life events: "Were my parents conspiring with aliens behind my back?" Reality gradually disintegrates like quicksand around this central question, as paranoia and speculation begin to take hold. Futuristic architecture, popular culture, dream readings, junk food, alien abductions, geopolitics, international diplomacy, war and peace; all of these once solid staples of modern life now become tinted with a general sense of distrust, overshadowing everything. Like a ticking time bomb at the center of the nuclear family unit, the suspicion reaches a crescendo when the protagonist suddenly discovers that the American century has finally ended. (MAQ)

### **5. *Deep Sleep, Basma Alsharif, 2014, 12:45***

Temporarily restricted from travel to the Gaza Strip because of border conflict, I undertook the study and practice of auto-hypnosis with the purpose of bi-locating into multiple places at once. Paired with field recordings rendered into a binaural beat soundtrack, *Deep Sleep* is made up of a year's worth of bi-location sessions recorded onto Super8mm film. The result is a movement through the ruins of ancient civilizations as embedded in modern civilization-in-ruins. *Deep Sleep* draws from the historical avant-garde cinema to produce an invitation to move through a body as a body, to transcend geographical borders in a collective act that discards memory in exchange for a visceral present. (BA)

\*Special thanks to: the artists, Cinenova, Rupert (Kotryna Markevičiūtė, Yates Norton, Dovile Tumpyte, Miglė Kolinytė), the Contemporary Art Centre Cinema (Audrius Antanavičius), and Nordland College of Art and Film.