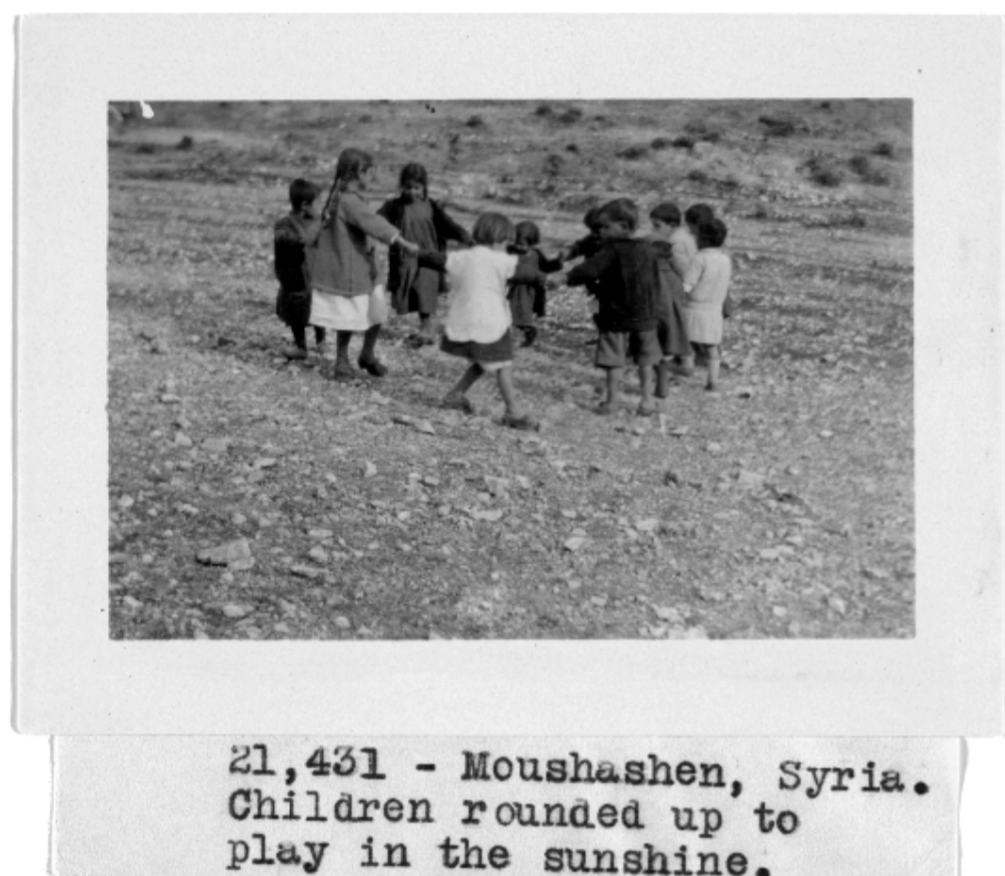


USEFUL ARCHIVES

KEYNOTE LECTURE: 10:30–12:00

**Invisible labour and patience:
A process of unleashing the aif's collections' agency**

The Arab Image Foundation (AIF) was established in 1997 in Beirut. Over the past 27 years the archive has developed and enriched its archiving, preservation and research practices to endure the harsh economic and political conditions in Lebanon. Since 2019 the country faces an unprecedented devaluation of its currency, as well as inflation. As a result, the educated youth is leaving the country to find better living conditions abroad. Since October 2023 Lebanon is at war with its southern neighbor and has experienced the most violent bombings of its history. It is in this context that the AIF, which receives no state funding, cares for the collections in its custody, as well as for its team. The awareness of the necessity of care and its limits is what allows the AIF to generate knowledge from its collections that challenge not only imperialist narratives, but also western methodologies, and the very language that upholds their dominance.



Yasmine Eid-Sabbagh explores in her practice potentials of human agency by engaging in experimental collective work processes. These include (counter-)archiving practices such as the negotiation around a potential digital archive (re)assembled in collaboration with inhabitants of Burj al-Shamali, a Palestinian refugee camp near Tyr, Lebanon, and radical pedagogical projects such as Ses Milanes - créixer a la natura, a self-organized forest kindergarten in Bunyola, Spain, using nature as its main infrastructure. Photography often serves as a medium for her to communally investigate notions of collectivity, power, and endurance; for example, in her engagement as a member of the Arab Image Foundation, a practitioner-led archival institution, and as a focus in her dissertation work in Art Theory and Cultural Studies written at the Academy of Fine Arts in Vienna (2018).

LUNCH BREAK: 12:00–13:00

WORKSHOP: 13:00–15:00

To care about, to care for, to care with people and objects

The workshop stems from questions about methodologies of caregiving and caretaking. It invites participants to actively think through forms of gathering information about an object or a person through an interpersonal and collaborative approach. Which forms of human and non-human care would participants enact? How can we question and broaden our perspective and methods of caretakers and caregivers?

Flaminia Fortunato is a contemporary art conservator, specialized in media art. She is currently a time-based media conservator at the Stedelijk Museum Amsterdam. Prior to this role, she worked at cultural institutions and in private practice in the USA and Europe. She is interested in practices of care, unlearning, and relearning novel systems of knowledge. In her free time, she enjoys weaving on a loom which often reminds her of ancient forms of technology and how the past and present are constantly interwoven.

SCREENING 15: 00–17:00

Academic Film Center Belgrade
Alternative Film Archive

The Academic Film Center (AFC) in Belgrade, Serbia, was founded in 1958, in what was then socialist Yugoslavia, under the name of Academic Cineclub (Akademski kino klub). In 1982, the AFC founded the Alternative Film Archive to preserve its film and video heritage, which now includes over 800 films and videos produced by the AFC and over 2,000 films produced outside of the AFC. That same year, the AFC started the Alternative Film/Video Festival, today one of the oldest festivals in the Balkans dedicated exclusively to experimental and alternative filmmaking. In three segments, the program presents an overview of more than 60 years of the AFC's production and archival initiative.



PROGRAM:

Ruke ljubičastih daljina / Hands of Purple Distances (16mm, b&w, sound, no dialogue, 10', 1962), Sava Trifković

Pravac / Straight Line (16mm, b&w, sound, no dialogue, few Serbo-Croatian intertitles, 7' 16", 1964), Tomislav Gotovac

Putovanje / Journey (16mm, color + b&w, sound, no dialogue, 2', 1972), Bojana Vujanović

Gavran / Raven (16mm, b&w, sound, no dialogue, 6', 1973), Nikola Đurić

Izdah / Exhale (16mm, b&w, sound, no dialogue, 14' 29", 1976), Ivan Obrenov

Krik / Scream (16mm, color, sound, no dialogue, one Serbo-Croatian intertitle, 10', 1978), Ivko Šešić

Organon ili tražili su od mene / Organon or They Have Asked of Me (super 8mm, color, sound, no dialogue, 9', 1980), Zoran Saveski

Poslednji tango u Parizu / Last Tango in Paris (8mm to 16mm, b&w, sound, no dialogue, 5', 1983/2012), Miodrag Milošević

Pogledaj šta činim zbog tebe / Look What You've Made Me Do (16mm, color, sound, no dialogue, few Serbo-Croatian intertitles, 4' 24", 1986), Miloje Radaković

Smrt metalosaurus / Death of Metalosaurus (Super 8mm, color, sound, no dialogue, 3', 1989), Igor M. Toholj

All screenings from digital sources. Total running time: 71'

Milan Milosavljevic is a curator, filmmaker and Head of Department at Academic Film Center, Students' City Cultural Center in Belgrade. He is the main organizer of the Alternative Film Video Festival and of Balkanima, the European festival of animated film. He is also the co-founder of the independent film center Vorky Team, named in memory of the pioneering film artist Slavko Vorkapich.

PANEL DISCUSSION: 17:30–19:30

Useful archives



ARchipelago

ARchipelago is a site-specific archival platform for public space in the post-Yugoslav context that brings together war and post-war document collections in an AR app along with an online archive. Thirty years after the wars that led to and followed the breakup of Yugoslavia, many dedi-

cated archival initiatives offer a critical, multi-perspective view of the region's recent history. ARchipelago explores the technology of AR as a hands-on participatory archival practice within public space that offers intersections of contested and conflicting narratives in four site-specific urban case studies across the post-Yugoslav space.

Armina Pilav is an architect, artist, independent researcher and educator based on Brač Island in Croatia. Her practice focuses on the politics of re-presentation and re-production of physical, mediated space and bodily experiences in extreme conditions of war destruction or other disaster conditions. Armina is a member of the Association for Culture and Art Crvena in Sarajevo and artistic co-director of ARchipelago.

Neighbors

The work starts from the remains of the purged archive of the Bulgarian secret police, and moves towards a vast archive of oral history accounts collected by Krasimira Butseva and Lilia Topouzova. It stages a space for listening and bearing witness, and in its iterations in Sofia (2022) and at the Venice Biennial (2024) it took the shape of a temporary memorial museum (as of the absence of one in Bulgaria) in which thousands of individuals shared inherited stories of political violence.

Krasimira Butseva is a visual artist and researcher based in London, UK and Sofia, Bulgaria. In her practice, Krasimira engages with ideas around trauma, exploring the dynamics of remembering & forgetting, carrying & caring for memory.



SONIC PERFORMANCE: 19:30–20:30

**Notes on a distributed person:
on xirsi, and other incantations for
Mohamed Nur**

Notes on a Distributed Person is a lecture-performance exploring the life of Mohamed Nur, a Somali Völkerschau member and language assistant whose traces span German colonial archives. Beginning with his internment at Ruhleben in 1917, the performance layers Nur's oral poems, paintings, and linguistic contributions with Somali fractals and Sufi incantations, reframing his social and political biography. Presented within Transmigrating Cassettes by Naima Hassan and Leyla Degan (SITAAD), it enacts a counter-archival strategy, creating space for collective reflection on Nur and African civilian internees in early 20th-century Germany.



Naima Hassan's work bridges research, archival practice and curatorial experimentation to interrogate the politics of knowledge production, restitution, and the reimagining of archives as spaces of possibility. Hassan is the co-founder of SITAAD, a platform and artistic collaboration that facilitates social interventions within colonial sites, museums, and archives.

Programmed by ORC Archival Curators: Mustafa Emin Büyükcoşkun & Zulfikar Filandra