

# Screening Memory

**Film Series  
+ Debate**



**Free Admission  
Every Friday  
March 2017  
7-10 pm**

**IMA 307 School  
of Image Arts - Ryerson  
122 Bond Street, Toronto**

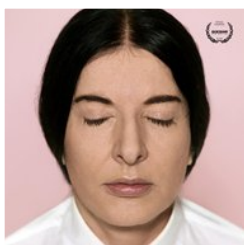
# Screening Memory

What is memory, if not walking in the past? Walking in a metaphorical way, a memorial one. Memory can thrive in time and help fashion a becoming based on the experience of the past (Del Fiol's *The Space In-Between*).

Cinema becomes a fertile terrain for an atemporal meeting (Torossian's *Girl from Moush*). It gathers together several spaces and temporalities and opens a contemporary dialogue with history while taking part of it. Thus, a film becomes an essential component in the construction of collective memory, especially in attaining or creating an individual experience (Paradjanov's *The Color of Pomegranates*).

We live in a time when experience through the moving image is essential, although we know the precariousness of film representation and its limitations. Cinema orders our memories and establishes a physical referent in time. Memory without time does not exist (Tarkovsky's *Nostalghia*). The act of tracing and revealing their memories compels subjects to get in touch with the already forgotten (frustrations) or with what they seek to forget (Malick's *The Tree of Life*). The filmmaker's rethinking history influences memory and its path (Akerman's *No Home Movie*). This constant rethinking process produces a new discourse about the past and opens a critical and judicious window on what happened and what has been written in the annals of official history.

The Centre for Memory and Testimony Studies proposes through this film series to see, to discuss, and to explore these various cinematic memory-scapes, which screen as much as reveal our modes of recollection.



Hudson Moura, programmer  
Assistant Professor  
Politics and Public Administration  
Ryerson University

**March 3rd**

## Memory & Testimony – Homage to Chantal Akerman

*No Home Movie* (BEL/FRA, 2015, 115 min.) Chantal Akerman

Discussant: Marta Marín-Dòmine, Director CMTS, Wilfrid Laurier University



*Chantal Akerman's final film is a portrait of her relationship with her mother Natalia, a Holocaust survivor and familiar presence in many of her daughter's films. For two hours, we will see them eating, chatting and sharing memories. Also, and to show how small the world has become, Chantal remains in contact with her mother at other*

*times of the year via Skype from lands as far away from Belgium as Oklahoma or New York.*

*Akerman, who has died aged 65, apparently after taking her own life, worked extensively, making fiction, documentary, experimental and essay films. She also made video and installation art. The marginal position she sometimes occupied in the film world had much to do with her eclectic practice, which made it hard to assign her a neat "auteur" identity. Nevertheless, from early in her career, Akerman attained a somewhat legendary status among cinephiles as a cinematic radical, a formal innovator and a pioneer of modern feminist cinema. (Romney)*

Marta Marín-Dòmine is a Catalan writer and scholar, specialized in Memory Studies. She is an Associated Professor at the Department of Languages and Literatures, and she teaches on Memory Studies within the Master Program of Cultural Analysis and Social Theory at Wilfrid Laurier University. She has directed two documentary films on memory recovery *The Vengeance of the Apple. Argentinean in Toronto* (2010) and *Mémoire Juive du Quartier Marolles-Midi, 1930-1942* (2012).



**March 10th**

## Memory & Space

*The Tree of Life* (USA, 2011, 139 min.) Terrence Malick

Discussant: Colman Hogan, Co-Director CMTS, English, Ryerson University



*The Tree of Life is the impressionistic story of a Midwestern family in the 1950's. The film follows the life journey of the eldest son, Jack, through the innocence of childhood to his disillusioned adult years as he tries to reconcile a complicated*

*relationship with his father (Brad Pitt). Jack (played as an adult by Sean Penn) finds himself a lost soul in the modern world, seeking answers to the origins and meaning of life while questioning the existence of faith. Through Malick's signature imagery, we see how both brute nature and spiritual grace shape not only our lives as individuals and families, but all life.*

*The Tree of Life "does not come at us in isolated shots but in bursts of attentively covered emotion and energy, and one recalls instants that feel like they've been seized from one's own memory. The movie aims to tell of a spiritual journey using a sense of place, a long span of time and a set of striking elemental images." Kent Jones*

Colman Hogan is a Lecturer in the Department of English, Ryerson University. He was nominated for TVO's Best Lecturer in 2009, the co-editor of *The Camp: Narratives of Internment and Exclusion* (2008), and is co-editing a volume on perpetrator discourse.



**March 17th**

## Memory & Time

*Nostalghia* (RUS/ITA, 1983, 125 min.) Andrei Tarkovsky

Discussant: James Macgillivray, Architecture, University of Toronto



*Tarkovsky's 1983 film Nostalghia the involuntary 'shock' of memory is more fully encompassing of the protagonists full life, while at the same time the literal portrayal of this 'shock' is more dramatic. For him, an everyday reality can bring back the memory of his childhood encompassed by his life in Russia. It is not necessarily the touch/*

*smell/taste that bring back the memory, but that he is constantly living a duality and is always connected to the involuntary memory in one way or another.*

*"Tarkovsky can be said to "work through" his own nostalgia by interrogating and manipulating the character of Gorchakov, which is an example of a narrative device known as mise en abyme, a condition in a work of art where a fragment of the work replicates, in miniature, the entire composition of the work. The mise en abyme of Nostalghia is unique because the symmetry across scales (a story within a story) ultimately points back to Tarkovsky. The making of Nostalghia, the nostalgia of Tarkovsky himself, is contained within Nostalghia." (Macgillivray)*

James Macgillivray is a lecturer at the John H. Daniels Faculty of Architecture, Landscape, and Design. Prior to his position at Daniels, Macgillivray was Assistant Professor of Practice in Architecture at the University of Michigan where he was awarded the William Muschenheim Design Fellowship in 2011. Macgillivray is a founding partner of LAMAS Inc, a design practice with projects in Italy, Canada and the United States. Macgillivray has published widely on film, architecture and projection in several journals and books.



**March 24th**

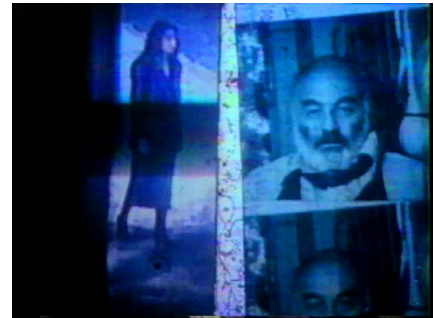
## Memory & Displacement – Homage to Sergei Paradjanov

*Girl from Moush* (CAN, 1993, 5 min.) Gariné Torossian

*The Color of Pomegranates* (RUS/ARM, 1969, 79 min.) Sergei Paradjanov

Discussant: Shahram Tabe, Director, International Diaspora Film Festival

*Girl from Moush* is about the identity, the memory, the director tries to fit herself within the images, images re-framed... she tries to figure out what is to be Armenian outside the country... She touches the images, redraws them, fragments them, frames differently the old and same Armenian postcards — images-clichés-icons — as well as photos of filmmaker Armenian descent Sergei Paradjanov.



*The Color of Pomegranates*, Paradjanov's greatest masterpiece, is a biography of the Armenian troubadour Sayat Nova (King of Song) through his poetry. Poems that its director transforms in amazing and colourful live tableaux encompassing Armenian history, memory and imagery. The originality of his films lies in its esthetics of the montage. Each filmic framework is composed like a painting. In his visual collages, Paradjanov raises the force of the materiality of the objects in the image by giving to the latter a function of language: "heavy matter raised by the spirit", according to Gilles Deleuze.



Dr. Shahram Tabe has worked as a filmmaker and a TV producer in his native Iran. He is also an established film critic both in Iran and within the Iranian communities in North America and Europe. He has published more than 200 articles on cinema in arts and culture magazines and newspapers. Dr. Tabe is also a sought after speaker in academic circles, in both environmental science and

cinema and is frequently consulted by film institutions around the world on topics of Diaspora cinema, third world cinema, and Iranian cinema.

## March 31st

### Memory & Spirituality

*The Space in Between: Marina Abramovic in Brazil* (BRA, 2016, 86 min.) Marco Del Fiol

Skype Interview with director Marco Del Fiol  
Discussant: Dot Tuer, Visual Arts, OCAD University

*Marina Abramovic travels through Brazil, in search of personal healing and artistic inspiration, experiencing sacred rituals and revealing, for the first time, her creative process. The route is comprised of poignant encounters with healers and sages from the Brazilian countryside, exploring the limits between art, immateriality and consciousness. This external trip triggers in Marina a profound introspective journey through memories, pains and past experiences.*



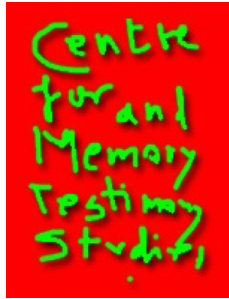
Marco Del Fiol works with documentaries on art since 1999. He directed four seasons of the series Videobrasil on TV, recording artists such as Olafur Eliasson and Isaac Julien. His most recent work is the documentary "The Space in Between - Marina Abramovic and Brazil." The film was in theatres in Brazil for over five months and was selected for more than 20 international festivals, including SxSW, Moscow International Film Festival and BFI London Film Festival.



Dot Tuer is a writer, curator and Professor of Visual and Critical Studies at OCAD University. She has published extensively on Canadian and Latin American art, with a specific focus on new media, photography, and performance. She also has a scholarly interest in the early colonial history of the Americas and Indigenous-European relations. Author of *Mining the Media Archive* (2005) and of numerous museum catalogue, book anthology, and journal essays, Tuer is currently writing on the visual practices of storytelling, testimony, and cultural memory.



# Centre for Memory and Testimony Studies



The Centre was created on January 14, 2013. Based at Wilfrid Laurier University, CMTS aims to be a catalyst for interdisciplinary research and a space of confluence for scholars, artists and community agencies working in the field of memory representation and testimonial studies in the 21st century. CMTS seeks to undertake comparative explorations of how memory and its counterpart, forgetting, are represented in Canada and how these approaches compare with other researches, artistic representations and investigations undertaken in other cultural and geographic spaces.

The scope of the activities of CMTS is not only international but also multi-disciplinary, opening the possibility for debate and on-going collaboration among professionals and practitioners who have traditionally been separated from one another.

CMTS is open to faculty, students, artists, writers and filmmakers and any one whose work and activities are linked to the field of memory and testimony representations. CMTS seeks to become a forum for joint initiatives—conferences, workshops, exhibits, teaching programs, and publications—either originating or hosted in Canada.

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