

remote. response. request.

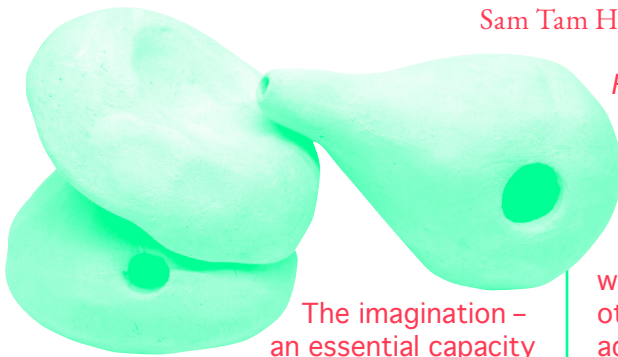
Film Programme

Rhea Storr and Phanuel Antwi,
Sam Tam Ham

Part I

II

III



The imagination – an essential capacity of the human self – can open up the world and allow us to see other realities untethered from dominant political and social structures. From the individual mind to the collective consciousness, the imagination can bind us together, establishing common affinities that can advance change and overhaul societal structures. The works presented in the first programme of *remote. response. request.* ask what place the radical imagination has in how we see and shape the reality around us; bringing action to the present by asking us to live, and not just imagine, a different way of being.

For the Record is a call-and-response exchange between London and Vancouver that resonates from opposing ends of the new transmediale studio space.

In the work, filmmaker Rhea Storr and writer Phanuel Antwi reinterpret each other's practice and sense of place, advancing a form of diasporic archive told through the bonds of Black kinship. A screening of Storr's film *Here is the Imagination of the Black Radical* accompanies the pair's conversation.

Te Moana Meridian calls for a relocation of the Prime Meridian from Greenwich, England, to Te Moana-nui-a-Kiwa/the Pacific Ocean. Based on a real proposal to the United Nations General Assembly, Sam Tam Ham's work activates the radical imagination as a method aimed at challenging prevailing Western realities of space and time.

1



Sam Tam Ham
Te Moana Meridian (Excerpt), 2021
Digital video; 8'44" looped

—
*A proposal for a new Prime Meridian
and a United Nations General
Assembly Resolution to ratify it*
A2 double-sided print

Employing longitude and latitude to map the world has become the dominant technology of relating to the terrestrial sphere. Latitudinal measurements are taken from the poles as determined by Earth's axis of rotation. Longitudinal measurements are taken from the Prime Meridian, a point not determined by physics, but by geopolitics.

Te Moana Meridian revisits a proposal first put forward in 1884 to position the Prime Meridian away from any land-mass in order to diminish motives guided by national interest. The work takes the form of a planned United Nations General Assembly Resolution calling for the Prime Meridian to be relocated from Greenwich, England to its 180-degree antipodean coordinates deep in the open waters of Te Moana-nui-ā-Kiwa / the Pacific Ocean.

Manifesting as an opera that is due to be performed at the UN General Assembly in 2022, transmediale presents the project in its opening stages through a printed manifesto and accompanying short-film.

Te Moana Meridian is directed by Sam Tam Ham in collaboration with Holland Andrews, Mere Tokorahi Boynton, Cat Ruka, Vaimaila Urale, Clara Chon, and a 40-piece youth choir. The completed work is due to be presented at a later edition of transmediale.

2

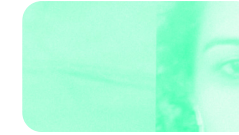


Rhea Storr
*Here is the Imagination of the
Black Radical*, 2020
16 mm and digital; 10'5"

Afrofuturism is communicated via the Bahamian people through Junkanoo, a form of carnival in the Bahamas. Originally celebrated by those who were enslaved and given just Christmas Day and Boxing Day off, Junkanoo can be viewed as a form of resistance. We follow the 'Shell Saxon Superstars', a group of 1,500 people, as they come together in spectacular fashion to enact a politically motivated theme, asserting national pride or depicting other countries. We visit the shacks where the costumes are made to observe the craftsmanship and dedication required to widow the parade and obtain 'bragging rights'.

Along with 16mm film images, a multi-layered soundtrack brings together samples and analogue sounds that include static and radio samples to obscure a seemingly obtainable message. Too often Sun Ra's *Space is the Place* is co-opted to merely refer to space travel – bypassing its assertion of the power of Black culture. Actual space agency sounds – sounds which usually describe comets or space travel equipment like the Mars Rover – are juxtaposed with interviews with the Saxons. In so doing the work roots an Afrofuturist aesthetic with the Bahamian people.

3



Phanuel Antwi and Rhea Storr
For the Record, 2021
4-channel sound, digital projection,
vinyl; 49'45"

Our archive is not the silent storage room of Truth or History or Reality or Anything Real, for that matter. The aesthetic and language of archive and refusal open realism's grip on art. Refusal speaks as if its desires have already manifested themselves in the present. We discuss the radical imaginative as a means of orientation, for moving and positioning oneself elsewhere to create new centres, foci and spaces. For us who live the frequencies and fiction of empires and self-creation, the archive requires poesis and abstraction; for us archival refusal is an act of pressing our ears to the image

peephole through to the somewhere score of the said and unsaid things of our everyday lives. Neighbouring London and Vancouver, we reinterpret each other's practice and sense of place. *For the Record* is a diasporic archive which embraces this rich tone and texture of diasporic romance. The romance, for the record, is not a move away from the difficult complexity of living in diaspora; the diasporic romance that *For the Record* captures is the unseen, unvoiced, undoing tenderness of Black kinship.

Commissioned for transmediale 2021

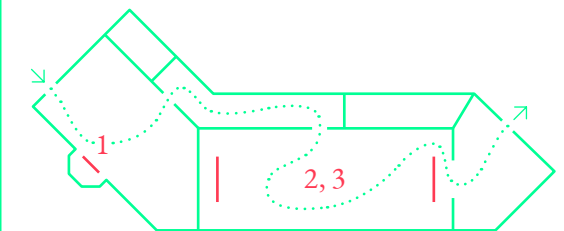
Biographies

Rhea Storr is an artist filmmaker who explores the representation of Black and mixed-race cultures. Masquerade as a site of protest is an ongoing theme of her work, along with the effects of place on cultural representation. She runs the 16 mm film lab at not/nowhere, an artist workers' cooperative in London.

Phanuel Antwi is an artist, organizer and a teacher concerned with race, poetics, movements, intimacy and struggle. He works with text, dance, film and photography to intervene in artistic, academic and public spaces. He is a curator, activist and assistant professor at the University of British Columbia.

Sam Tam Ham is an interdisciplinary artist based in Portland, US. Their practice has led them to produce work in an active volcano crater; at an astrophysics observatory; in Samoa with dance artist and chief Ioane Papali'i; at a Shinto shrine with Māori choreographer Cathy Livermore; in a German royal banquet hall with Samoan director Lemi Ponifasio; and for a sound art research project in the Amazon.

Visit



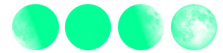
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1
Sam
Tam Ham

2
Rhea
Storr

3
Phanuel
Antwi and
Rhea Storr



Film Programme
remote. response. request.
Apr, May, Jun 2021

Responding to the festival theme *for refusal*, the works in *remote. response. request.* confront and dismantle singular truths, orientating us towards a multiplicity of futures suspended within their images.

The programme unfolds through a series of commissioned projects by artists Rhea Storr and Phaniel Antwi, whose installation advances a diasporic archive told through the bonds of Black kinship; Elsa Brès, whose performance work uses a pack of algorithmically activated wild boars to reveal the fallacy of anthropocentrism; and Chloé Galibert-Lainé, who draws us into YouTube conspiracy theories, ISIS propaganda and Hollywood movies to reveal the spectacle at the heart of the networked image. Presented concurrently are

a series of screenings and expanded film works from Maud Craigie, who examines the structures of American police interrogation and their relationship to fictional screen representations of law enforcement; Katya Suvorova, whose work addresses civic activism in Kazakhstan; and Sam Tam Ham, who through a proposed UN resolution, imagines a relocation of the Prime Meridian from Greenwich, England, to Te Moana-nui-ā-Kiwa / the Pacific Ocean.

Traversing the lines between cinema, exhibition, and performance, *remote. response. request.* offers a distinct film-festival format with a series of three, one month-long installations that extend across the transmediale studio space and the website.

Upcoming Programme

II

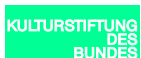
remote. response. request. II.
Elsa Brès, Maud Craigie

III

remote. response. request. III.
Chloé Galibert-Lainé, Katya Suvorova

For more information about our year-long project visit transmediale.de

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