

# THE BODY IS A CAGE, THE BODY IS CAGED

This program in 3 parts is best viewed as a whole — as one long essay with 10 films, broken by two pauses. I curated this program from a personal vantage point, juxtaposing works by different visual artists and filmmakers, including my own work, to explore themes relevant to our current challenges. *THE BODY IS A CAGE, THE BODY IS CAGED* accompanies bodies that move—and fail to move—through the human grid, from borders to cultural mythologies of gender and class. The body is the “I”-Object, our degraded camera-obscura. **Anna Zett** investigates how dinosaurs came to play a pivotal role in the mythical imagination of the US, whereas **Matthew Lax** ironically stages what our zeitgeist dictates to be the new kind of body, the computer-generated one, a byproduct of the global hi-tech industry. **Cary Cronenwett** laments the death of a soulmate who dreamt of pirates navigating through gender. **Jaakko Palasvu** addresses a tourist in Milan, while my characters are immigrants in Berlin with a broken sense of home. **Forough Farrokhzad** documents people in a leper colony, prevented from transitioning back to society. **Heinz Emigholz** films Robert Maillart’s beamless arched bridges as **Neha Choksi** crosses water on a boat of melting ice.

- Lior Shamriz

## Film Program - 1

### **THIS UNWIELDY OBJECT (2014)**

Anna Zett  
47 minutes

The animated dinosaurs of Hollywood cinema meet the petrified ghosts of colonial science. Dig sites become crime scenes, and fossils turn into characters, determined to play a main part in the mythical history of the US-American West.

### **BEYOND LOVE AND COMPANIONSHIP (2012)**

Lior Shamriz  
18 minutes

Eleanor, an Israeli experimental musician living in Berlin (“I think that Germany is responsible for 9/11”), discovers what ruins her life.

## **Film Program - 2**

### **BRUNT DRAMA (2018)**

**Matthew Lax**

7 minutes

Androgynous figures struggle to execute various labors within a bleak, vacuous monoculture. Addressing the inherent violence of the real and the simulated, as well as the dubious pleasure of witnessing, narratives of safety, risk and use-value are tested via 3D-rendered, plastic surrogates.

### **CIRCUIT TRAINING (2015)**

**Anna Zett**

13 minutes

Circuit Training dedicates 12 minutes of screen time to a nameless deity of secular culture, alternating between states of rest and attention. In the boxing ring - a square in fact - monologue is promised to turn into dialogue, despite the vulnerable materiality of the human nervous system.

### **BLADDER (2018)**

**Jaakko Pallasvuo**

9 minutes

An essay film exploring transitory embarrassment, travel and independence.

### **FOR FLO (2013)**

**Cary Cronenwett**

11 minutes

A requiem by transgender filmmaker Cary Cronenwett to his late friend and collaborator Flo who died at the Haiti earthquake of 2010.

### **ICEBOAT (2013)**

**Neha Choksi**

13 minutes

Iceboat is a video of a performance in February 2012. The artist dresses in white, as if a renunciate or a devotee, and sets herself to row a boat of ice until the boat melts and releases her into the waters.

## **Film Program - 3**

### **L'AMOUR SAUVAGE (2015)**

**Lior Shamriz**

25 minutes

Lost love, lost artistic collaboration, the two are meeting for one night as she briefly visits the city where he still lives.

### **THE HOUSE IS BLACK (1963)**

**Forough Farrokhzad**

22 minutes

A 1963 short documentary by poetess Forough Farrokhzad, looking at life and suffering in a leper colony.

### **MAILLART BRIDGES (2001)**

**Heinz Emigholz**

24 minutes

In this captivating and informative documentary filmmaker Heinz Emigholz continues his exploration of architecture as autobiography by examining the work of legendary bridge-builder Robert Maillart, who revolutionized concrete based construction.