

FILM PROGRAM SCHEDULE

AND THE MORAL OF THE STORY IS...

4-7 FEB 2010

DOORS OPEN WEDNESDAY 3 FEB 22:59
AND CLOSE SUNDAY 7 FEB 22:59

Morality is Witte de With's year-long leitmotiv, defining an assemblage of projects subdivided into several acts. Act III is the film cycle, titled *And the moral of the story is...*

Due to the ease of its digital production, reproduction and distribution (legal or otherwise), film is now a ubiquitous medium, beamed onto buildings and billboards, visible in metro stations and car consoles, at home on DVD, television and the internet, as well as in cinemas and in a worldwide proliferation of festivals. Used and abused in the form of propaganda, or employed more subtly to reinforce – and undermine – dominant modes of thinking, film speaks directly to a broad audience, making it one of the most sophisticated ways to transmit a moral message or explore a moral question.

Occupying one floor of Witte de With's galleries, this curated film cycle is a kaleidoscope of over 100 hours of film, open 24 hours a day, for four days. It presents moral tales as told by artists and film-makers through the medium of the moving image. As a deliberate curatorial decision, no hierarchical distinction is made between video, DVD, 35 or 16mm film, between artists' videos or major Hollywood productions. The films presented range from mainstream to art-house movies, from technically complex works with elaborate scripts and settings to hand-held, "homemade" films. Grouped thematically into 12-hour long categories, each period ends with Rossella Biscotti's *La cinematografia è l'arma più forte* (2003-7), which translates as "Cinematography is the strongest weapon", a phrase used by Mussolini in 1937, and a reminder to maintain a critical view of film and its power to influence us.

In addition to the screenings (whose full program is outlined in the following pages), four works will be installed in the galleries. AES+F present *The Feast of Trimalchio* (2007), an hour-long film from which the image currently on Witte de With's façade is taken. This is the premiere of the single channel version of this film, which only existed until now as a multi-screen installation. Julika Rudelius' triptych *Tagged* (2003) is a work that reflects upon the apparently superficial behavior of young Dutch men, who boast of the designer labels they wear. Both this work and the film of AES+F explore the way in which contemporary culture prioritizes surface appearances over moral substance.

In another gallery, a selection of television shows are screened, looking at how moral – and immoral – messages are projected into our homes via the small screen. Amongst these TV screens, a sequence of short works by Stan Douglas is presented: *Monodramas* (1987-88). These were originally broadcast on Canadian television, interspersed among adverts during commercial breaks. Whimsical, irreverent, and without a clear message, they contradict the rhetoric of advertising and its call for us to spend, spend, spend.

As a critical counterpoint to this wealth of filmic images, that nevertheless shares some elements of its marathon nature, is Job Koelewijn's ongoing *Spinoza Mondial Reading Performance* (2009-). As part of his practice of reading and re-reading seminal books, Koelewijn began last year a project to read aloud Spinoza's *Ethica* (1667) with groups of people around the world. Now half-way through the process, which will eventually be released as an audio book, he presents this work in progress at Witte de With. An inspiration to us to leave film behind and return to the written word? Or a call to us to define for ourselves the borderline between ethics and morality?

Thursday 4 February 00:00 – 11:59

From flaneur to outlaw

Presenting a range of characters on the margins of society, these films focus on people who deliberately abdicate themselves from moral responsibility, as a liberation – escaping the repressive framework of moral norms – and as an act of rebellion or defiance.

Starting time	Artist/director	Title	Date	Duration (mins)
00:20 AM	Erik van Lieshout	<i>Rotterdam - Rostock</i>	2005	17
00:38 AM	Chim↑Pom	<i>Black of Death</i>	2007	9
00:47 AM	Fikret Atay	<i>Tinica</i>	2004	8
00:55 AM	Ivan Grubanov	<i>A Guy I Know</i>	2002	17
1:14 AM	Stefan Constantinescu	<i>Troleibuzul 92</i>	2009	8
1:22 AM	Mike Hodges	<i>Get Carter</i>	1971	112
3:15 AM	Sidney Lumet	<i>Dog Day Afternoon</i>	1975	125
5:20 AM	Sergio Leone	<i>The Good, the Bad and the Ugly</i>	1966	161
8:00 AM	Luis Bunuel	<i>Belle de Jour</i>	1967	101
9:40 AM	Robert Bresson	<i>Pickpocket</i>	1959	75
10:55 AM	Sven Augustijnen	<i>L'école des pickpockets</i>	2000	48
11:42 AM	Masaharu Sato	<i>Traum</i>	2007	10
11:52 AM	Sunah Choi	<i>Taichi City</i>	2002	5
11:57 AM	Rossella Biscotti	<i>La cinematografia è l'arma più forte</i>	2003-7	3

NB: The program is subject to change and all starting times are approximate.

Thursday 4 February 12:00 – 23:59

The all-seeing eye

Looking at questions of surveillance, visibility, safety and voyeurism, these films also explore the power and the role of the Media in shaping our attitudes to morality. They also refer to film itself as a medium, and ultimately to the moral role of the artist and film-maker.

Starting time	Artist/director	Title	Date	Duration (mins)
12:00 PM	Julika Rudelius	<i>Your blood is as red as mine</i>	2004	16
12:16 PM	Renzo Martens	<i>Episode 1</i>	2003	44
13:00 PM	Phil Collins	<i>how to make a refugee</i>	1999	12
13:12 PM	Stefanos Tsivopoulos	<i>The Interview</i>	2007	32
13:44 PM	Georg Lendorff	<i>Beheading of a Smiling Dog</i>	2008	7
13:52 PM	Johan Grimonprez	<i>Dial H-I-S-T-O-R-Y</i>	1998	68
15:00 PM	Deborah Stratman	<i>In Order not to be here</i>	2002	33
15:33 PM	Peter Watkins	<i>Punishment Park</i>	1971	88
17:01 PM	Hans Teeuwen	<i>Masterclass</i>	2005	70
18:11 PM	Stefanos Tsivopoulos	<i>Reverse</i>	2008	29
18:40 PM	Johan Grimonprez	<i>Double Take</i>	2009	80
20:00 PM	Julika Rudelius	<i>Looking at the other/desire</i>	2003	3
20:03 PM	Olaf Breuning	<i>Home 2</i>	2007	30
20:33 PM	Steven Soderbergh	<i>Sex, Lies and Videotape</i>	1989	100
22:15 PM	Rémy Belvaux. André Bouzel, Benoit Poelvoorde	<i>C'est arrive près de chez vous/Man Bites Dog</i>	1992	95
23:50 PM	Rossella Biscotti	<i>La cinematografia è l'arma più forte</i>	2003-7	10

NB: The program is subject to change and all starting times are approximate.

Friday 5 February 00:00 – 11:59

Saints, sinners & disbelievers

The major religions of our time prescribe a morality governed by an objective set of rules. These films tell the stories of moments of doubt, of battles against the inflexibility of religious moral codes, revealing instead the subjective and individual side to morality.

Starting time	Artist/director	Title	Date	Duration (mins)
00:00 AM	Artur Zmijewski	<i>Them</i>	2007	27
00:27 AM	Martha Colburn	<i>Myth Labs</i>	2008	7
00:34 AM	Mark Boulos	<i>Jerusalem</i>	2004	3
00:37 AM	Christian Jankowski	<i>The Holy Artwork</i>	2001	16
00:53 AM	Valérie Mréjen	<i>Dieu</i>	2004	12
1:05 AM	Hany Abu-Assad	<i>Paradise Now!</i>	2006	90
2:35 AM	Beeban Kidron	<i>Oranges are not the only fruit</i>	1990	165
5:20 AM	Heidi Ewing Rachel Grady	<i>Jesus Camp</i>	2006	84
6:45 AM	Peter Mullan	<i>The Magdalene Sisters</i>	2002	119
8:45 AM	Kenneth Anger	<i>Lucifer Rising</i>	1981	27
9:10 AM	Mel Gibson	<i>The Passion of the Christ</i>	2004	127
11:20 AM	Mark Boulos	<i>The Gates of Damascus</i>	2005	25
11:50 AM	Rossella Biscotti	<i>La cinematografia è l'arma più forte</i>	2003-7	10

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Friday 5 February 12:00 – 23:59

The burden of history

History is usually written by the winners, which can lead to an over-simplification of moral choices and positions. Without lapsing into apologist or revisionist sentiments, the films in this section explore the moral complexity of the past, and the way that it is represented today.

Starting time	Artist/director	Title	Date	Duration (mins)
12:00 PM	Cyprien Gaillard	<i>Cities of Gold and Mirrors</i>	2009	9
12:09 PM	Deborah Stratman	<i>O'er The Land</i>	2008	52
13:01 PM	Yael Bartana	<i>Mary Koszmary</i>	2007	10
13:11 PM	Sylvestre Amoussou	<i>Africa Paradis</i>	2006	86
14:37 PM	Gillo Pontecorvo	<i>La Bataille d'Algiers</i>	1966	121
16:38 PM	Terry George	<i>Hotel Rwanda</i>	2004	121
18:38 PM	Ari Folman	<i>Waltz with Bashir</i>	2008	90
20:08 PM	Wendelien van Oldenborgh	<i>Instruction</i>	2009	30
20:38M	Florence Lazar	<i>Les Femmes en Noir</i>	2002	12
20:50 PM	Chto Delat/What is to be done?	<i>Partisan Songspiel: A Belgrade Story</i>	2009	29
21:20 PM	Harun Farocki	<i>Videogram of a Revolution</i>	1992	106
23:06 PM	Jeremy Deller	<i>The Battle of Orgreave</i>	2001	63
23:58 PM	Rossella Biscotti	<i>La cinematografia è l'arma più forte</i>	2003-7	2

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Saturday 6 February 00:00 – 11:59

Happy families

Exploring morality within closely-knit social groups – whether an actual family, the student body of a school, or a group of dancers – the films in this category look at the conflicting moral codes between children and adults, and the moment at which they overlap: adolescence.

Starting time	Artist/director	Title	Date	Duration (mins)
00:00 AM	Adrian Paci	<i>Albanian Stories</i>	1997	7
00:07 AM	Guy Ben-Ner	<i>Wild Boy</i>	2004	17
00:24 AM	Joost Conijn	<i>Siddieqa, Firdaus, Abdallah, Soelayman, Moestafa, Hawwa and Dzoel-kifl</i>	2004	41
1:05 AM	Hirokazu Kore-Eda	<i>Nobody Knows</i>	2004	141
3:26 AM	Dom Rotheroe	<i>My Brother Tom</i>	2001	111
5:17 AM	Keren Cytter	<i>Family</i>	2002	6
5:23 AM	Thomas Vinterberg	<i>Festen</i>	1998	105
7:08 AM	Larry Clark	<i>Ken Park</i>	2002	96
8:44 AM	Gus Van Sant	<i>Elephant</i>	2003	81
10:05 AM	Harmony Korine	<i>Gummo</i>	1997	89
11:35 AM	Fikret Atay	<i>Fast & Best</i>	2002	8
11:43 AM	Fikret Atay	<i>Rebels of the Dance</i>	2003	11
11:54 AM	Rossella Biscotti	<i>La cinematografia è l'arma più forte</i>	2003-7	6

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Saturday 6 February 12:00 – 23:59

With great power comes great responsibility

Spiderman's words echo far beyond the realm of the superhero, bringing together this selection of films that depict heroes, warriors, kings and princes, but also "normal" people thrust into positions of power, or those who hold sway behind the scenes.

Starting time	Artist/director	Title	Date	Duration (mins)
12:00 PM	Luchino Visconti	<i>La Terra Trema</i>	1948	150
14:30 PM	Ciprian Muresan	<i>Dog Luv</i>	2009	31
15:00 PM	Stefanos Tsivopoulos	<i>Actors</i>	2004	36
15:37 PM	Artur Zmijewski	<i>Repetition</i>	2005	75
16:50 PM	Sidney Lumet	<i>12 Angry Men</i>	1957	96
18:28 PM	Armando Iannucci	<i>In the loop</i>	2009	106
20:14 PM	Sunah Choi	<i>Cheek to Cheek</i>	1999	4
20:18 PM	Oliver Stone	<i>Wall Street</i>	1987	126
22:22 PM	Alex Gibney	<i>Enron: the smartest guy in the room</i>	2005	110
23:50 PM	Pilvi Takala	<i>Real Snow White</i>	2009	9
23:54 PM	Rossella Biscotti	<i>La cinematografia è l'arma più forte</i>	2003-7	2

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Sunday 7 February 00:00 – 11:59

(Re)presentable?

Pushing the boundaries of the “acceptable”, artists and filmmakers have often tackled the taboos of their time. The films in this category include the politically incorrect, the sexually explicit, the graphically violent, trespassing the boundaries of taste and representation.

Starting time	Artist/director	Title	Date	Duration (mins)
00:00 AM	Heather Burnett	<i>Witness: AnAesthetic</i>	2001	4
00:04 AM	Ruggero Deodato	<i>Cannibal Holocaust</i>	1980	95
1:40 AM	Pier Paolo Pasolini	<i>Salò or 120 Days of Sodom</i>	1975	116
3:35 AM	Stanley Kubrick	<i>A Clockwork Orange</i>	1971	136
5:50 AM	Spike Lee	<i>Bamboozled</i>	2000	135
8:05 AM	k r buxey	<i>negrophilia - A Romance</i>	2001	10
8:15 AM	Nathalie Djurberg	<i>Badain</i>	2005	6
8:20 AM	Paul Verhoeven	<i>Turks Fruit</i> (N.B. THIS FILM IS IN DUTCH ONLY)	1973	112
10:15 AM	Kenneth Anger	<i>Invocation of my demon brother</i>	1969	12
10:25 AM	Artur Zmijewski	<i>An Eye for an Eye</i>	1998	10
10:35 AM	Vera Chytilová	<i>Sedmikrásky</i>	1966	74
11:50 AM	Nathalie Djurberg	<i>Tiger Licking Girl's Butt</i>	2005	2
11:54 AM	Rossella Biscotti	<i>La cinematografia è l'arma più forte</i>	2003-7	6

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Sunday 7 February 12:00 – 23:59

Moral citizen, critical individual

Taking a cue from Kant, this category brings together films whose main protagonists take a stand against the status quo: from whistleblowers to informers, political crusaders to tricksters.

Starting time	Artist/director	Title	Date	Duration
12:00 PM	Chim↑Pom	<i>Super Rat</i>	2006	5
12:05 PM	Lars von Trier	<i>The Idiots</i>	1998	117
14:05 PM	Jason Reitman	<i>Thank you for smoking</i>	2005	92
15:35 PM	Michael Moore	<i>Sicko</i>	2007	123
17:40 PM	Alfredo Jaar	<i>The Ashes of Pasolini</i>	2009	38
18:17 PM	Yael Bartana	<i>Summer Camp</i>	2007	12
18:30 PM	Joel Schumacher	<i>Veronica Guerin</i>	2003	98
20:08 PM	Neil Jordan	<i>The Brave One</i>	2007	122
22:10 PM	Gillo Pontecorvo	<i>Burn!/ Queimada</i>	1969	112
0:00 PM	Rossella Biscotti	<i>La cinematografia è l'arma più forte</i>	2003-7	2

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PRACTICAL INFORMATION

And the moral of the story is...

4 - 7 February 2010

Open from Wednesday 3 February at 23:59 to Sunday 7 February at 23:59

Curated by Zoë Gray, assisted by Hessel de Ronde

Entry and special offer

A ticket costs €5 and provides unlimited re-entry during the program.

Ticket holders are also offered free, life-long membership of Rotterdam's Cultvideotheek (Delistraat 40-42, Rotterdam www.nextpage.nu). Open daily from 5pm to 9pm.

Offer excludes discounted entry or use of museumjaarkaart at Witte de With. Valid at Cultvideotheek until 1 April 2010.

Supported by

Morality is supported by SNS Reaal Fonds and the Mondriaan Foundation. Witte de With is supported by the City of Rotterdam and the Dutch Ministry of Culture.

WORKING WITH WORM:

WORKSHOP

In collaboration with Witte de With, WORM.filmwerkplaats is organizing a workshop led by artist and film-maker Deborah Stratman, titled *The Moral Lens*, from **9 to 11 February, from 10am - 5pm daily**.

The main focus of the workshop is the (experimental) world of D.I.Y. 16mm film-making. The aim of the 3-day workshop is to produce a short 16mm film. This means you will take the camera in your own hands to shoot a film, before developing and editing the results. After the workshop, the possibility exists to continue to work on your film, using the space and the equipment of the WORM filmlab/werkplaats.

This workshop is open to artists, film-makers and art students, and there is space for six participants.

Costs: 75,- EUR (this includes VAT and materials)

Location: WORM.filmwerkplaats, Achterhaven 148, 3024 RC Rotterdam
You can sign up via email: filmwerkplaats@wormweb.nl

Further information and subscription: WORM.filmwerkplaats / Esther Urlus
T: 010 4762290, E: filmwerkplaats@wormweb.nl

SCREENING

On Wednesday **10 February, at 9 p.m.** WORM will present a public screening of Deborah Stratman's 16mm films in the presence of the artist.

Entry: 5€

Location: WORM, Achterhaven 148, Rotterdam, www.wormweb.nl



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