

*Welcome to*

# ***THE ANNALS SESSIONS 2019***

*A blind peer-review publication for film in the Environmental Humanities*



**Annals of Crosscuts**  
**Editorial Group**

*Editor-in-Chief*

Jacob von Heland, KTH, Sweden

- William “Bill” Adams, University of Cambridge, UK
- Marco Armiero, KTH, Sweden
- Klara Björk, Valand Academy, Gothenburg University, Sweden
- Kalle Boman, Forum för Visuell Praktik, Sweden
- Sompot Chidgasornpongse, At A Time Pictures, Thailand
- Miyase Christensen, Stockholm University, Sweden
- Thomas Dark, University of Manchester Press, UK
- Issraa El-Kogali, Independent artist, Sweden
- Henrik Ernstson, University of Manchester, UK
- Alison Griffiths, City University of New York, USA
- Andrés Henao-Castro, University of Massachusetts, USA
- Mike Jarmon, Linköping University, Sweden
- Wangui Kimari, University of Cape Town, South Africa
- Tara McPherson, University of Southern California, USA
- Jakob Nilsson, Örebro University, Sweden
- Jan Olsson, Stockholm University, Sweden
- Daniel Oxenhandler, Enact Lab and CPH:DOX Academy, Denmark
- Madina Tlostanova, Linköping University, Sweden
- Jannike Åhlund, Fårö Bergman Center, Sweden





## Crosscuts Environmental Humanities Festival for Film & Text

*Festival Director*

Sofia Jonsson, KTH, Sweden

- Marco Armiero, Program planner and co-founder, KTH
- Roberta Biasillo, Festival coordinator
- Miyase Christensen, Program planner and co-founder, Stockholm University
- Greta Gober, Travel and guest relations
- Alicia Gutting, Student and PR relations
- Jacob von Heland, Head of programming and co-founder
- Erik Isberg, Program planner, poetry sessions

The festival is organized by the KTH Environmental Humanities Laboratory (EHL) in collaboration with Stockholm University and Bio Rio. The festival is funded with support from KTH, the “Global Media Studies and the Politics of Mediated Communication”, Stockholm University, and “Towards a Visual Environmental Humanities” (FORMAS) and the Situated Ecologies Platform. Graphic work by Carlos Carmonamedina, website by Wrangle Design.



# FILMS ACCEPTED FOR PUBLICATION IN THE ANNALS SESSIONS 2019

---

- *Atmospheres* (Jaworski, 19 min) - Session 2, Bio Rio
- *The Burning* (Martin, 22 min) - Session 5, Bio Rio
- *In the natural apiary* (Krawczyk, 42 min) - Session 8, Bio Släggan
- *Liquid Crystal Effects* (Menke, 42 min) - Session 5, Bio Rio
- *Maraká'nà* (GRUPO POPULAR PESQUISA EM AÇÃO, 21 min) - Session 6, Bio Släggan
- *Prophesy of Present Value* (Billig and Marcus, 10 min) - Session 2, Bio Rio
- *Rhino People* (Mitchell et al., 30 min) - Session 8, Bio Släggan
- *Sculptures of London* (Brown, 23 min) - Session 3, Bio Rio
- *Too Late for History to End* (Palmås and Sanner, 16 min) - Session 3, Bio Rio
- *Uppland: Enframing an architecture of "Development"* (Doherty and Lawrenson, 30 min) - Session 7, Bio Rio
- *Water at the Margins* (Rusca, 40 min) - Session 6, Bio Släggan

# ANNALS SESSIONS SCHEDULE DAY 1

## FRIDAY 22 NOVEMBER @ BIO RIO

.....

Venue: Bio Rio, Hornstulls Strand 3, Stockholm

- 09.00-10.00 **Session 1 @ Bio Rio:** *Welcome to the ANNALS SESSIONS* (Jacob von Heland, Editor-in-Chief) + *Conversation between Editors, Reviewers and Filmmakers.*
- 10.00-10.30 Coffee and tea
- 10.30-11.50 **Session 2 @ Bio Rio:** *Atmospheres* (Jaworski, 19 min) introduced by the Subject Editors Marco Armiero and Mike Jarmon, *Prophecy of Present Value* (Billig and Marcus, 10 min) introduced by the Subject Editors Madina Tlostanova and Andrés Henao-Castro. Filmmakers Sophia Jaworski and Evan Marcus are present on link.
- 11.50-12.50 Lunch
- 13.00-14.30 **Session 3 @ Bio Rio:** *Too Late for History to End* (Palmås and Sanner, 16 min) introduced by Subject Editor Jakob Nilsson, and *Sculptures of London* (Brown, 23 min) introduced by Subject Editors Jan Olsson and Jacob von Heland. Filmmakers William Brown, Kalle Sanner and Karl Palmås are present in the session.
- 14.30-15.00 Coffee and tea

End of Annals Sessions Day 1,

- 15.00 **Official opening of Crosscuts Film Festival** (see main program at [biorio.se](http://biorio.se) or [crosscuts.se](http://crosscuts.se)).

*All Annals Sessions are free of charge, unless stated otherwise, at a first come, first served basis. No reservations are possible.*

# ANNALS SESSIONS SCHEDULE DAY 2

## SATURDAY 23 NOVEMBER @ BIO RIO

.....

Venue: Bio Rio, Hornstulls strand 3, Stockholm

- 9.30-10.00 Coffee and tea in the Bio Rio Lobby.
- 10.00-11.00 **Session 4 @ Bio Rio: *Filmmaking as a research practice?*** Panel talk with Jan Olsson, Professor Emeritus in Film Studies, Stockholm University; Hanna Ljungh, Swedish artist and filmmaker; William Brown, Senior Lecturer in Film and founder of *Beg Steal Borrow Films*; Klara Björk, Senior Lecturer at Valand Academy, Gothenburg University and Forum för Visuell Praktik and Daniel Oxenhandler, Filmmaker at ENACTLAB and CPH:DOX SCIENCE ACADEMY.
- 11.00-13.00 **Session 5 @ Bio Rio: *The Burning*** (Martin, 22 min) introduced by the Subject Editors Mike Jarmon, *Liquid Crystal Effects* (Menke, 42 min) introduced by Jan Olsson. Session moderated by Subject Editor Miyase Christensen. Filmmakers Isabella Martin and Timo Menke are present, as well as reviewer Karl Dahlquist.
- 13.00-14.00 Lunch
- 14.00-15.30 **Session 7 @ Bio Rio: *Uppland: Enframing an architecture of "Development"*** (Doherty and Lawrenson, 30 min) introduced by the Subject Editors Issraa El-Kogali (not present) and Henrik Ernstson. Filmmakers Killian Doherty and Edward Lawrenson are present.

### End of Annals Sessions Day 2

- 16.00 **Crosscuts Film Festival** Main program continues at Bio Rio with the film **Badiou** (see [biorio.se](http://biorio.se) or [crosscuts.se](http://crosscuts.se)).

*All Annals Sessions are free of charge, unless stated otherwise, at a first come, first served basis. No reservations are possible.*

# ANNALS SESSIONS SCHEDULE DAY 2

## SATURDAY 23 NOVEMBER @ BIO SLÄGGAN

.....  
Venue: Bio Släggan, United Intl Pictures, Hornsbruksgatan 19, Hornstull.

- 11.10-13.00 **Session 6 @ Släggan:** *Maraká 'nà* (GRUPO POPULAR PESQUISA EM AÇÃO, 21 min) introduced by the Subject Editors Marco Armiero, Issraa El-Kogali (not present) and Henrik Ernstson; and *Water at the Margins* (Rusca, 40 min) introduced by the Subject Editor Henrik Ernstson and Wangui Kimari (not present). The screenings are followed by a panel discussion between the editors and the filmmakers (40 min). Filmmaker Maria Rusca is present in the room, Federico Venturini is present on link.
- 13.00-14.00 Lunch
- 14.00-15.50 **Session 8 @ Släggan:** *In the natural apiary* (Krawczyk, 42 min) introduced by the Subject Editor Marco Armiero, and *Rhino People* (Hurn et al., 30 min) introduced by the Subject Editor Wangui Kimari (present on link). The session is moderated by Jesse Peterson, KTH.

Damir Arsenijevic, guest researcher at KTH, will be the day's Chair of Släggan Sessions the 23 November.

**End of Annals Sessions Day 2, Crosscuts continues at Bio...**

- 16.00 **Badiou the film** (full program see biorio.se or crosscuts.se).

*All Annals Sessions are free of charge, at a first come, first served basis. No reservations are possible.*





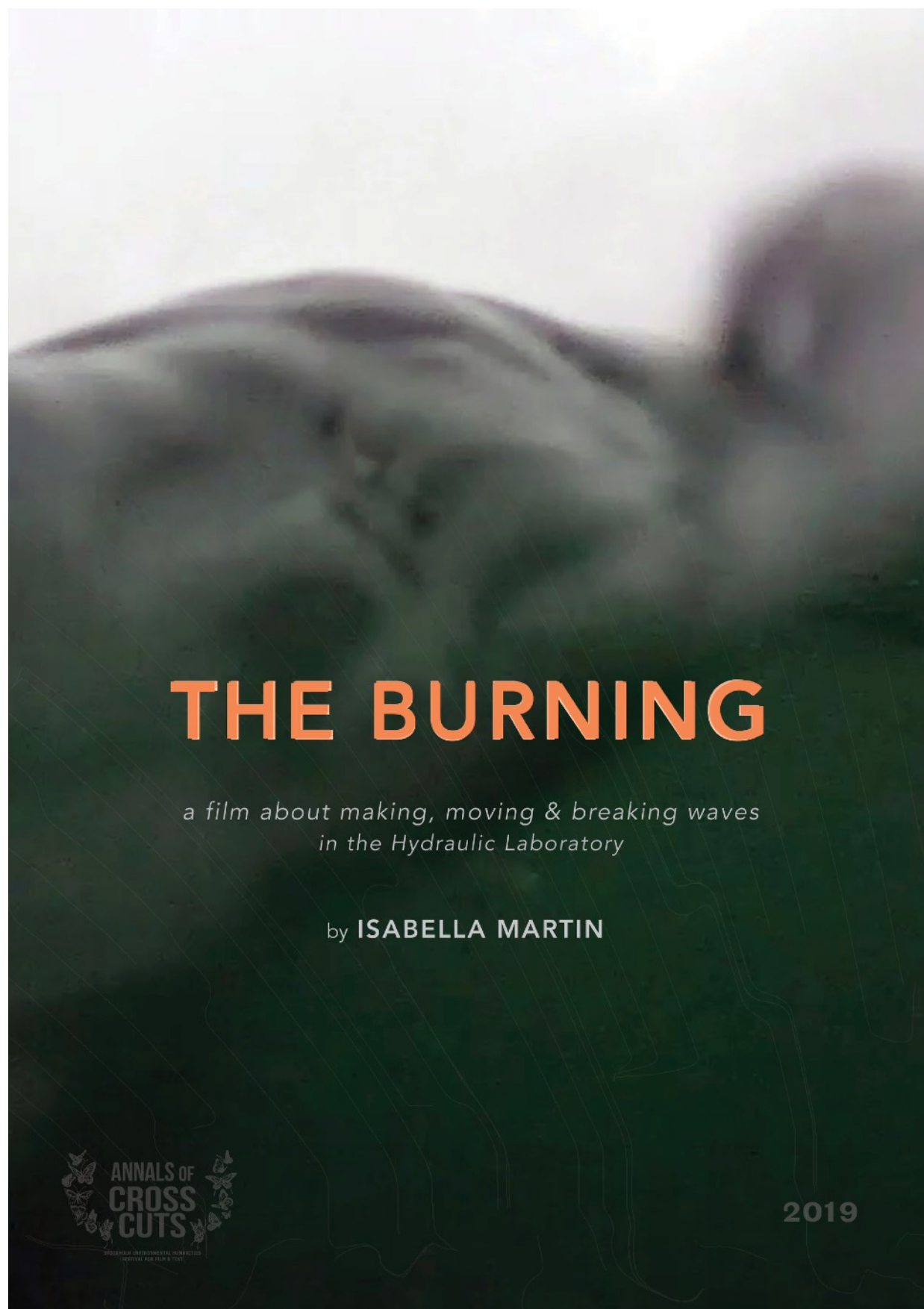
*Atmospheres* (18:20) is a short sensory ethnographic essay film that uses handy-cam footage and soundscapes to follow the movements of petrochemicals in Toronto, Canada. A speculative experiment in sensing “Chemical X,” it dwells imagistically with archival sites of contaminated marshland infill where fossil fuel refineries once operated. Capturing the duration of oily sheens and residues of a settler city’s heavy industry, the locations of soil-sample toxicants in a field undergoing remediation are presented alongside incantations of consumer products containing them. Images of landfill materials, a household hazardous waste drop-off, and places of industrial disaster, gesture towards the atmospheric recombinations of low-level emissions. Failing to determine Chemical X’s fate reveals the need to reimagine becoming-with toxic petrochemical exposures. This film is directed and produced by Sophia Jaworski, with narration by Fan Wu, and sound mastering by Farshad Bokaie. It has funding from the Ontario Graduate Scholarship.

Film contact: Sophia Jaworski, [sophia.jaworski@mail.utoronto.ca](mailto:sophia.jaworski@mail.utoronto.ca)

# ***ATMOSPHERES***

A FILM BY SOPHIA JAWORSKI  
WITH FAN WU AND FARSHAD BOKAIE





Annals of Crosscuts

Abstract/Synopsis

Title: The Burning

Filmmaker: Isabella Martin

Duration: 22.00

Genre: Documentary

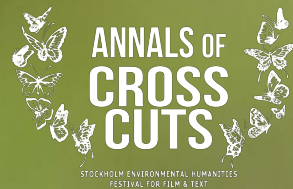
Contact: [im@isabellarosemartin.co.uk](mailto:im@isabellarosemartin.co.uk)

The Burning tracks the making, moving and breaking of waves in the Hydraulic Laboratory at the Technical University of Denmark. It follows two researchers as they generate and measure ocean conditions in order to comprehend the motion of a wave. The friction between the laboratory and the outside world drives an enquiry into how the approximations necessary for a measurable simulation distort reality. The researchers navigate their desire for their subject while searching for understanding. Something in constant motion is held still for a moment. The Burning explores how this staticity opens up a space to relate to remote phenomena, while also further distancing it from our grasp.

The film is set within the laboratory, with an original soundtrack composed by the filmmaker. It is part of WAVE MACHINES, a project developed in collaboration with DTU researcher Malene Hovgaard Vested.

# IN THE NATURAL APIARY

A FILM BY MICHAŁ KRAWCZYK WITH  
NATURAL BEEKEEPER DANILO COLOMELA



ENVIRONMENTAL FUTURES RESEARCH INSTITUTE / GRIFFITH UNIVERSITY

**Title of the film:** In the natural apiary

**Name of the filmmaker:** Michał Krawczyk with natural beekeeper Danilo Colomela

**Length of film:** 38.20

**Genre of film:** sensory ethnography, experimental documentary

**Institution:** the film is being developed as part of my PhD candidature at Environmental Futures Research Institute at Griffith University (Brisbane, Australia)

**Resolution:** HD 1080p

**Production year:** 2019 (Italy)

**Contact:** [michal.krawczyk@griffithuni.edu.au](mailto:michal.krawczyk@griffithuni.edu.au)

**Synopsis:** “In the natural apiary”, filmed together with natural beekeeper Danilo Colomela in the island of Sicily (Italy), is an immersive cinematic experience into the practice of natural beekeeping. Through experimental aesthetics, the film aims to sensorially explore the landscape of the natural apiary and the human engagement with the more-than-human world of *Apis Mellifera*.



## Liquid Crystal Effects

### Synopsis:

Liquid Crystals serve as both material, medium and method in this site-specific moving image project – the critical lens through which I investigated the former Långban mining and cultural village in Eastern Värmland in Sweden. Liquid crystals (used in LCD TV, computer and mobile screens) are forming the symbolic and material base in our common digital Technosphere. The mine's water-filled ores, emptied of minerals, are inaugurated as a museum. The originality of the film resides in the playful and thought-provoking idea of filming the making of an underwater exhibition of Långban (both present and past, thanks to the enactment of enlarged archival photos of mining history at the site), of literally enacting the unstable relations between form and formless, and back again to form.

### Credits:

Production, Script, Image, Editing, Sound: Timo Menke

Narration: Magnus Torssell, Elin Höjd

Translation Emily Berry Mennerdahl

Mineral voice: Emily Berry Mennerdal

Drone Cinematography: Mattias Tancred

Underwater Cinematography: Mattias Tancred, Tomas Gustén

Research: Donald Eriksson, Jan Vennerström, Jan Kruse, Linnea Garli

Thanks to: Elisabet Yanagisawa, Daniel Olsson, Mats Holmstrand, Simon Torssell  
Lerin

Special Thanks: Mattias Tancred, Tomas Gustén, Andreas Gustavsson, P-G Persson, Linus Svensson, Mattias Jonsson (Långbans dyksällskap)

Supported by: Långban Gruv- och kulturby (Värmlands museum), Värmlandsarkivet, Kungliga Biblioteket / AVM, Helge Ax:son Johnsons stiftelse





## Abstract

The Maracanã stadium is not only a space for leisure but, above all, a space of struggle. In this documentary, the Grupo Popular Pesquisa em Ação explores the struggle for education, for housing, for indigenous rights, against capital development. This is a story similar to many struggles throughout Brazil, against the mega-events and the development model imposed from above.

This video narrates the events using testimonies of the protagonists and historical images. The main objective of this project is to analyze the resistance practices developed against the FIFA World Cup 2014, in Rio de Janeiro. This analysis is contextualized with the collection of crucial historical testimonies, reports of all the violence and abuses that occur due to the FIFA World Cup 2014. The video is geographically centered around the area of the Maracanã stadium, one of the areas where the contradictions of the development model characterized by the state of exception came to light and where several resistance strategies have emerged.

Around the Maracanã stadium took place different fights: for the Indigenous place Aldeia Marakana, for the Favela do Metrô Mangueira, for the public buildings around and the social movement Não Vai ter Copa - There won't be a world cup.

## Length of film

20:43, with English subtitles

## Genre of film

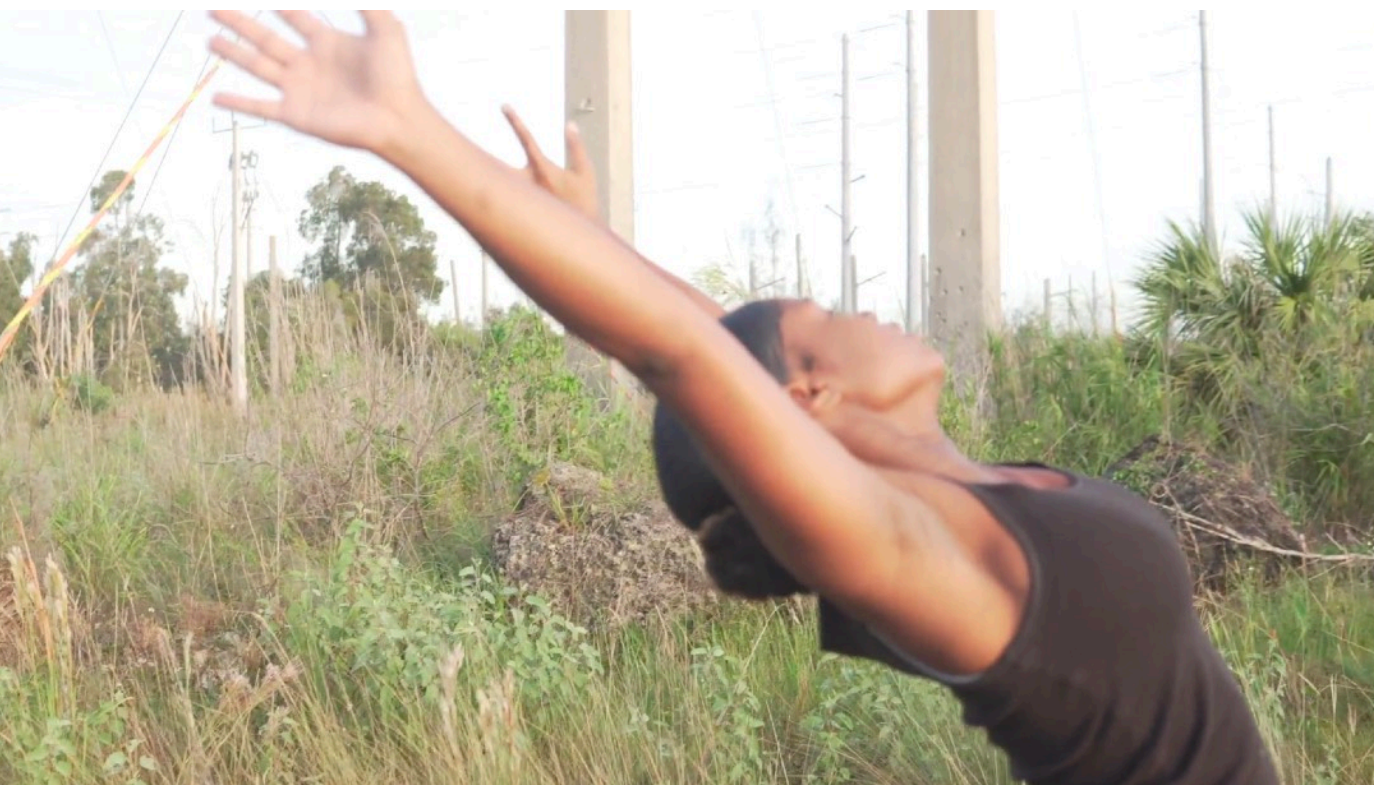
documentary

## Production

Grupo Popular Pesquisa em Ação – Rio de Janeiro

## contact person for the film

Federico Venturini [venturini@inventati.org](mailto:venturini@inventati.org) or [pesquisaemacao@inventati.org](mailto:pesquisaemacao@inventati.org)

**Title:**

Prophecy of Present Value

**Length:**

10 min

**Abstract:**

By applying critical perspectives of colonialism, development theory, and critical work on financial logic to the contemporary socio-economic conditions of Greater Miami, we begin excavating Miami's transnational colonial heritage to provide insight into the stark socio-economic inequalities Miami exhibits today, and identify emerging forms of climate governance which has roots in social organization and exile since the city's founding.

This is a dance performance film accompanied by compositions of Emahoy Tsegue-Mariam through the waterways of Miami. Emahoy is a Ethiopian composer whose musical compositions speak to her experience in political exile during the colonial Italian-Ethiopian war of the 1930's. The compositions deeply resonate an emotional landscape of exile and homelessness. Current scholarship on climate and gentrification points to an exile facing future Miami citizens is already and will in the future follow specific racialized patterns of economic violence in Miami, and therefore far from being environmental, remains political.

Following the framework of sociologist Randy Martin, we observe the city, in prioritizing short-term economic growth in lieu of other long-term solutions, has confined the movement of bodies through space via financial valuation. In this way, the official city policy creates increasing risk for situated, low-income families of color who do not orient themselves to this slow-rolling disaster to experience a devastating, vulnerable future of homesickness and exile.

This performance film emerges in the discrepancy between theory and lived experience: "how do we realize the present value of future risk?". Just as financial transactions realize future market projections by discounting values to the present rate, we appropriate the same financial logic to take scientific projections and 'realize' the human impact into present values based on the current public policy outlook, closing the gap between scientific projections and racialized colonial histories.

**Director and Choreographer:** Maya Nadine Billig

**Concept:** Evan Charles Marcus

**Contact:** emarcus@fiu.edu

**Funding:** The Andy Warhol Foundation for the Visual Arts via WaveMaker Grants



A film by the Exeter  
Anthrozoology as  
Symbiotic Ethics (EASE)  
working group,  
University of Exeter, UK



# Rhino People

*(Bella's Story; Babies; Guardians)*

**Film-makers:**

Dr Andrew Mitchell, Dr Kate Marx,  
Dr Fenella Eason, Professor Samantha  
Hurn and Dr Alexander Badman-King

**Funded by National Geographic**



## Rhino People (Bella's Story; Babies; Guardians)

**Abstract:**

The three films that comprise the Rhino People triptych seek to show the diverse and devastating impacts of poaching on rhinos and the humans who care for them in South Africa. They document some of the ways in which rhino deaths are experienced by surviving humans and rhinos. The films were inspired by scholarship from the environmental humanities which identifies the potential of 'storied mourning' as a catalyst for perceptual change. They are therefore intended as a form of activism, encouraging viewers to make an emotional connection with the human and rhino victims of poaching. Each short film has also been translated into Vietnamese for distribution with consumers or potential consumers of rhino horn, as Vietnam is recognised as the largest consumer base for rhino horn products. It is hoped that the films will initiate positive changes in consumers' perceptions and behaviours in relation to rhino horn consumption.

**Film length:** 33 mins 53 seconds

**Genre:** Activism, multi-species ethnography, documentary

**Affiliation:** University of Exeter, with assistance from the University of Stockholm

**Funded by:** National Geographic

**Contact person:** Professor Samantha Hurn, [s.hurn@exeter.ac.uk](mailto:s.hurn@exeter.ac.uk)

A film by the Exeter Anthrozoology as Symbiotic Ethics (EASE) working group (Professor Samantha Hurn, Dr Kate Marx, Dr Fenella Eason, Dr Alexander Badman-King and Dr Andrew Mitchell).

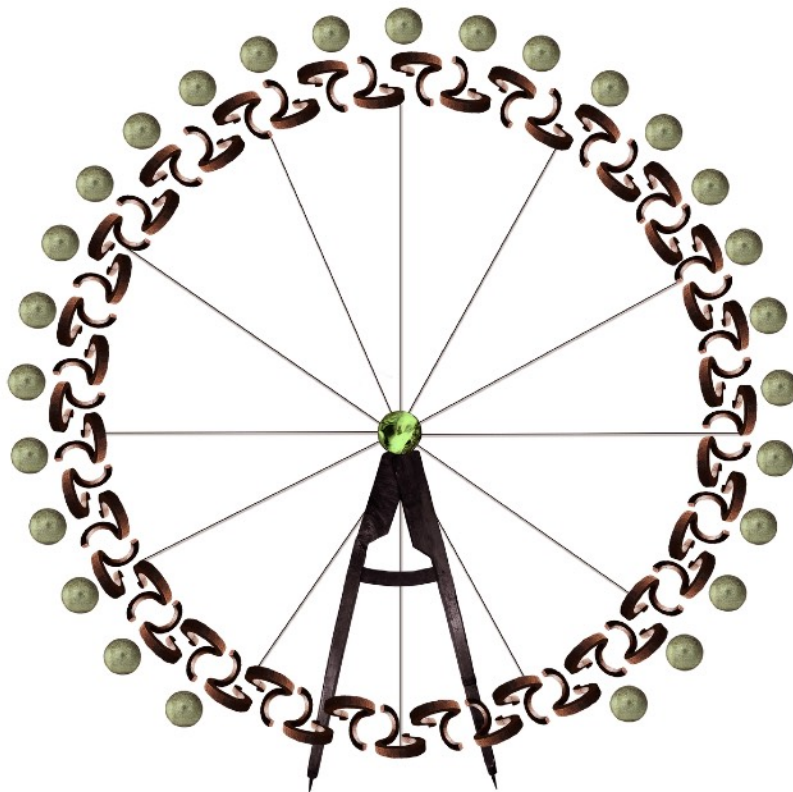


**Beg Steal Borrow presents**

*The story of a city through its public art*



# SCULPTURES of London



## **Abstract**

In this essay-film, I explore the meaning of the sculptures of London. Drawing on earlier treatments of sculpture and architecture, including *Les statues meurent aussi/Statues Also Die* (Chris Marker and Alain Resnais, France, 1953) and *Les dites cariatides/The So-Called Caryatids* (Agnès Varda, France, 1984), *Sculptures of London* explores the ways in which a city's public art, especially sculpture, reflects its primary concerns and its ideological worldview. For, across the hundreds of public sculptures in London, there emerges a clear trend whereby sculptures express an initial emphasis on representation (most are statues), which in turn convey a sense of anthropocentrism (most are statues of humans), while at the same time suggesting the importance of men, animals and war in the collective consciousness. In this way, the city carries its past, but through its public art, it also contains seeds for a new and different future.

## **Project details**

*Sculptures of London*(UK, 2017)

HDV 22m53s

Documentary/Essay-film

Director – William Brown

Cinematography – Tom Maine

Voiceover – Lissa Schwerm

Link: <https://vimeo.com/236367004>

NARRATION - LISSA SCHWERM | CINEMATOGRAPHY - TOM MAINE

WRITING AND DIRECTION - WILLIAM BROWN | POSTER - ANGELA FAILLACE



### *Too late for history to end*

**Abstract** -*Too late for history to end* forms a part of sociologist Karl Palmås and photographer Kalle Sanner's ongoing collaborative interrogation of how architecture and the built environment relate to socio-political imaginaries, as mediated through photography. Based on historical research and on-site documentation from Berlin and London, this essay film has a specific aim – to locate contemporary politics in space and time, to ask “where are we now?” through the themes of *political temporalities, globalization, and the ruin*.

The film includes three parts, each presenting situated experiences of space and time. First, the narrator makes her way through an empty Tempelhof airport, assuming the persona of a 1930s air traveller, meditating on the contradictory temporalities of fascism, as well as on Speer's “theory of ruin value”. The narrative then moves to the remains of London's 1850s Crystal Palace, exploring how this glass-house inspired the Europeans' understanding of their place in space and time: Globalised life, in a bubble of wealth and comfort, open for trade yet secured from the world's misery, after the end of history. In the third part, the film revisits Tempelhof in the present time of ecological crisis. Watching urban dwellers making new uses of the abandoned airport, the narrator proposes that by accepting our world as a ruin, we may bypass the false choice between globalized modernism and reactionary modernism.

The narrator is fictional, but loosely based on an actual glass-house design concept for refugee welcoming in Tempelhof, encountered by Palmås in a previous research project. Though not specifically cited in the film, the narrative draws on theoretical themes, such as the politics of temporalities (Osborne), globalization (Sloterdijk, Latour), as well as Anna Tsing's work on how to live in ruins. In referencing Tsing, the film endeavours to reclaim the concept of the ruin from Speer, and counter prevalent cliché renderings of ruins.

**Format:** Essay-film, video, 16 min

**Filmmakers:** Karl Palmås, Chalmers and Kalle Sanner, GU

**Contact:** karl.palmas@chalmers.se





### **Abstract**

*An architect and filmmaker from Europe visit a town in the remote highlands of Liberia, once a thriving mining community, now decaying and desolate: a concrete ruin in the West African bush. Exploring the town, these researchers discover through its buildings a story of the promise of prosperity and forgotten injustices. A film about architecture, about the remnants of colonialism, and the spiritual cost of industrial mining.*

*A film by Edward Lawrenson and Killian Doherty*

*Directed by Edward Lawrenson*

*Based on research by Killian Doherty*

*Running time 30mins*

*Supported by Open City Border Crossing and Irish Arts Council*

*Contact (US): grasshopper [film.com](http://film.com)*

*Contact (outside*

*US): [edlawrenson@yahoo.com](mailto:edlawrenson@yahoo.com) or [killiandoherty@gmail.com](mailto:killiandoherty@gmail.com)*

WHALES THAT FLY  
PRESENTS



# Water at the Margins

In Maputo, people living at the margins of the network must chase water day and night.

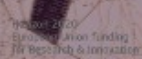
How does this affect their life in the city? Is it possible to distribute water in a more equitable way?

Directed by MARIA RUSCA

Photography JULIÃO CARLOS NHAGUILUMGUANA ◊ Sound JULIÃO CARLOS NHAGUILUMGUANA and MARIA RUSCA ◊ Story consultant and Fixer NATHALIE RICHARDS ◊ Local Producer BLACK AND WHITE MEDIA ◊ Project Coordination King's College MARIA RUSCA ◊ Project Coordination IHE-Delft MICHELLE KOOT ◊ Editor MARIA RUSCA ◊ Music ALESSIO VLAD ◊ Sound Engineering ROBIN GREEN ◊ Colour Grading SIMON RUBEN ◊ Funded by the EU Horizon 2020 research and innovation programme Marie Skłodowska-Curie grant No 656738 and IHE Delft, DUCP Outreach Grant.



European  
Commission



Made with PosterMyWall.com

<https://vimeo.com/user45033970/waterthemargins>

Water at the margins

## Synopsis

In many parts of Maputo, accessing water is a challenge. The documentary *Water at the margins* tells the stories of women and men living *at the margins* of the water supply network *and beyond*, where chasing water is the norm. Their stories reveal the many ways in which water deeply marks people's life and their ability to live and settle in a place, take care of their family or develop a business. As these stories unfold, the question of why so many in Maputo are unserved or underserved becomes more urgent. Water utility staff are faced with this question: is it possible to provide water more equitably? *Water at the margins* is produced by Whales that Fly and directed by Maria Rusca. It has received funding from EU Horizon 2020 under the Marie Curie project INHAbIT cities (No. 656738) by IHE Delft-DUPC. Length: 25 minutes.