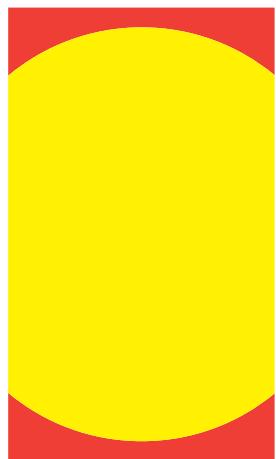


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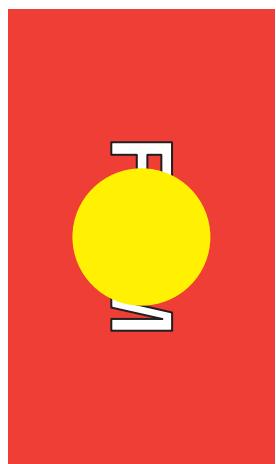
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A SERIES OF DISCUSSIONS AND SCREENINGS HOSTED BY  
UCL URBAN LABORATORY TO EXAMINE THE CONCEPT AND  
PRACTICE OF THE URBAN ESSAY FILM.

BRINGING TOGETHER FILMMAKERS, RESEARCHERS  
AND CRITICS THROUGH A ONE-DAY SYMPOSIUM AND  
ACCOMPANYING FILM SERIES, THE EVENTS WILL CONSIDER THE  
INTERSTICES OF LITERARY, CINEMATIC AND URBAN CULTURE.

ACROSS THE EVENTS WE WILL LOOK THROUGH THE LENSES  
OF PIONEERING FILM ESSAYISTS AND A NEW GENERATION OF  
ARTISTS PRODUCING EXPERIMENTAL DOCUMENTARY WORKS  
AS CRITIQUE AND CELEBRATION OF THE CITY. WE HOPE YOU  
CAN JOIN US ON THE JOURNEY.

#CITYESSAYFILM  
@UCLURBANLAB

UCL.AC.UK/URBAN-LAB

P. 3  
SYMPOSIUM SCHEDULE

P. 4  
SYMPOSIUM SESSION DETAILS

P. 18  
SCREENING SCHEDULES

FRIDAY, JUNE 7, 2019, 10:00–17:30  
UCL GUSTAVE TUCK LECTURE THEATRE  
**CITY, ESSAY, FILM**  
**SYMPOSIUM**

Our one-day symposium is the vocal point of the City, Essay, Film series. A day of talks, screenings and roundtables will explore the depiction of cities in the urban essay film. The day features two keynotes, a number of panels and screenings/installations.

The symposium forms part of the UCL Festival of Culture 2019 and the London Festival of Architecture 2019. We would like to thank the UCL Faculty of Arts & Humanities for the financial support to deliver this event.

**WIFI**

If you have Eduroam access you can connect to this throughout UCL. Alternatively connect to the UCLGuest Wireless Network. Open a web browser and navigate to a page. The browser will automatically redirect to the UCL Guest Welcome page. Choose the 'Self Service' tab and enter your details. The event code is 'cityessayfilm'.

**SYMPORIUM SCHEDULE**

10:00 <b>OPENING REMARKS</b> <b>DAVID ANDERSON AND JORDAN ROWE</b>	15:20 <b>BREAK</b>
10:15 <b>KEYNOTE 1</b> <b>NORA M. ALTER</b>	15:35 <b>SITUATED PRACTICE: THE ESSAY-FILM AS A TOOL TO EXPAND THE POSSIBILITIES OF SPATIAL RESEARCH</b>
11:15 <b>PANEL 1</b> <b>IDENTITIES</b> W/ <b>CLAIRE THOMSON, MARTIN ABBOTT, JENNIFER MINNER, SERGIO MARQUEZ, MIKE LATTO AND CLIVE NWONKA</b>	W/ <b>HENRIETTA WILLIAMS, LUOFEI DONG, ELOISE MALAND, VALERIA MUTERI, ANASTASIA PERAHIA DEDE, JERNEJA REBERNAK, JOSE RIVAS PALMA AND IGNACIO SAAVEDRA VALENZUELA</b>
12:30 <b>LUNCH BREAK</b>	16:15 <b>KEYNOTE 2</b> <b>LAURA RASCAROLI</b>
13:20 <b>PRACTITIONER ROUNDTABLE CONVERSATION</b> W/ <b>AYO AKINGBADE, EVA WEBER AND KAREN ALEXANDER</b>	17:15 <b>CLOSING REFLECTIONS</b>
14:00 <b>PANEL 2</b> <b>PERIPHERALITIES</b> W/ <b>MICHAEL PIGOTT, BRENDA HOLLWEG, RICHARD BOLISAY, MOSELLE KLEINER AND MATTHEW BEAUMONT</b>	17:30 <b>DRINKS RECEPTION</b>

10:00–10:15

OPENING REMARKS

DAVID ANDERSON AND  
JORDAN ROWE

David Anderson is a Research Associate with UCL Urban Laboratory. He has studied and taught in the Department of English, and his monograph *Landscape and Subjectivity in the Work of Patrick Keiller, W.G. Sebald and Iain Sinclair* is forthcoming with Oxford University Press.

Jordan Rowe is Centre Manager of the UCL Urban Laboratory. He is a writer, curator, programmer and researcher on urban culture, heritage and identities.

10:15–11:15

KEYNOTE 1

NORA M. ALTER  
URBAN SPINS AND CAPITAL EXCURSIONS

From its earliest iterations the essay film has been concomitantly linked to economic crises and to urban centers. As is well known, upon completion of *October* in 1927, Sergei Eisenstein sketched out in diary form preliminary thoughts on the filming of Karl Marx's *Capital*. Eisenstein's proposal was to film *Kapital* from "thousands of tiny details," in which "the form of *faits divers* or collections of short film-essays is fully appropriate for replacement of 'whole works.'" The following year, Hans Richter produced *Inflation* (1928), which, set against the backdrop of New York, addressed the global repercussions of market instability. More recently, contemporary essay filmmakers have taken up Eisenstein's unfinished project, locating the nexus of their investigations in the financial capitals of the world. The challenge of how to find an appropriate artistic means to depict the immaterial, unstoppable, insistent, and nefarious flow of "all that is solid melts into air," has led them to adopt the essay genre in part because of its porous boundaries, malleable form, and characterization as a tool for political critique. The essay film is deployed as a tool of media archaeology that is able to delve into and sift through co-existing and contradictory histories, geographies, diverse populations that comprise contemporary

cities whose very existence is determined by the flow of capital.

BIOGRAPHY

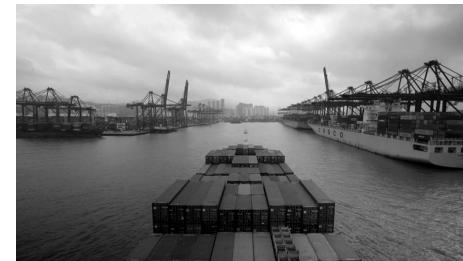
Nora M. Alter is Professor of comparative film and media arts at Temple University in Philadelphia. She is author of several books including *Vietnam Protest Theatre: The Television War on Stage* (1996), *Chris Marker* (2006), *Essays on the Essay Film* (2017) and most recently *The Essay Film after Fact and Fiction* (2018). Alter has written on a wide range of contemporary artists and filmmakers.

CHAIR

Lee Grieveson is Professor of Media History at UCL. Grieveson is the author, most recently, of *Cinema and the Wealth of Nations: Media, Capital, and the Liberal World System* (2018), and is editor of several volumes, including *Inventing Film Studies* (2008, with Haidee Wasson), *Film and the End of Empire* (2011, with Colin MacCabe), and *Cinema's Military Industrial Complex* (2018, with Haidee Wasson).

IMAGE A

Still from *Many Undulating Things* (Bo Wang and Pan Lu, 2019).

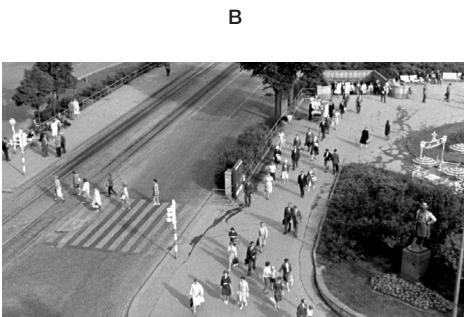


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11:15–12:30

## IDENTITIES

WITH SCREENINGS AND DISCUSSIONS OF FILMS MADE IN BRISBANE, OSLO, VENICE AND KYIV, *IDENTITIES* EXPLORES THE EMERGENCE OF CITIES AS ‘BRANDS’ AND THE ROLE OF ESSAYISTIC FILMMAKING IN BOTH THE IMPOSITION AND CRITIQUE OF STABLE URBAN IDENTITIES. IT LOOKS TOO AT HOW LENS-BASED INTERACTIONS WITH URBAN SPACES AFFECT AND ARE AFFECTED BY INDIVIDUAL AND COLLECTIVE EXPERIENCE, PRODUCING AND REPRODUCING COMPLEX AFFILIATIONS BETWEEN SELF AND ENVIRONMENT.



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### PANEL CHAIR

Clive James Nwonka is an LSE Fellow in Film Studies in the Department of Sociology. His work explores issues of realism, race, class, architecture and representation in British and American cinema, and diversity policy in the British film and TV industries. Nwonka convenes the course White Screens/Black Images: The Sociology of Black Cinema on the MSc Culture and Society. His book *The Aesthetics of British Urban Cinema* is to be published by Bloomsbury Academic in 2020.

### CLAIRE THOMSON

#### THE COMMISSIONED URBAN ESSAY FILM: COPENHAGEN, HAMBURG AND OSLO AROUND 1960

At the 1961 Academy Awards, a nominee in the Documentary (Short Subject) category was *A City Called Copenhagen*, directed by the young Danish documentarist Jørgen Roos. The film inspired commissions from eight cities, including Tokyo, Dresden, Oslo and Hamburg, of which Roos accepted two: *Jørgen Roos zeigt Hamburg* (1962) and *Oslo* (1963). The production files record that all three city authorities hoped to leverage ‘the Roos touch’ to commission films that eschewed tourist film cliché, showcasing aspects of municipal infrastructure and engaging with progressive ideas on urban planning and the welfare society. This paper reconsiders Roos’s city shorts through the optic of the essay film. The films constitute a case study in the leveraging of the essay film form in the service of bureaucratic power in a period of intense urban change, while the form allows the filmmaker playfully and purposefully to subvert the strictures of the commissions.

### BIOGRAPHY

C. Claire Thomson is Associate Professor of Scandinavian Film at UCL. Her publications include the monographs *Thomas Vinterberg's FESTEN* (2013) and *Short Films from a Small Nation: Danish Informational Cinema 1935–1965* (2018). She is the editor of *Northern Constellations: New Readings in Nordic Cinema* (2006) and co-editor, with Isak Thorsen and Pei-Sze Chow, of *A History of Danish Cinema* (forthcoming 2020). She is an editor of the journals *Scandinavica* and *Kosmorama*.

### IMAGE B

City dwellers walk to work in Oslo (Jørgen Roos, Norway, 1963). Framegrab. Courtesy of the Danish Film Institute.

### MARTIN ABBOTT AND JENNIFER MINNER

#### HOW URBAN SPACES REMEMBER: THE ESSAY FILM AS ARCHIVE FOR PROTEST AND RESISTANCE

The 1980s were a transformative time in Brisbane, Australia. The decade was indelibly marked by the Bjelke-Petersen State Government and bookended by two international mega-events, which overhauled Brisbane’s backward reputation and beguiling history of political corruption in Australia’s “Deep North.” An array of Brisbane essay films emerged in resistance to neoliberal urban development practices. This talk revisits filmic protests to the erasure of older, working-class precincts home to Aboriginal and immigrant communities and a host of place attachments and histories. Three essay films are featured: *City for Sale* (1988), *This City is Dead* (1985), and *Expo Schmexpo* (1984). These films polemicized urban clearance practices; illuminated gendered relations in media production; and contributed to a genre of Australian films about Aboriginal land rights, green bans, and resistance to urban redevelopment schemes. They provide an abundant visual archive—a microcosm of elements of past imaginaries—that speak to how urban spaces remember.

### BIOGRAPHIES

Martin Abbott is a Ph.D. student in the Department of Science and Technology Studies at Cornell University. He researches how the strategic and multi-scalar dimensions of urban politics, new and emerging technologies, and urban environmental change intersect in the city. Martin holds a Master of Architecture from the University of Technology, Sydney, and a Master of Arts in Urban Sociology from Sciences Po Paris.

Jennifer Minner is an Assistant Professor in the Department of City and Regional Planning at Cornell University. She investigates community preservation; urban change, memory and adaptation; and city planning in all manner of

places—from commercial strips to mega-event sites. She holds a B.A. in anthropology from the University of Washington, a Master in Urban and Regional Planning from Portland State University, and a Ph.D. from the University of Texas at Austin.

IMAGE C  
Still from *City for Sale* (1988).

### SERGIO MARQUEZ YOU ARE VENICE

*You Are Venice* is a 7-minute essay documentary film. By using found footage from tourists' YouTube uploads, the film exposes the 'infinity mirror' of the modern tourist experience in Venice. By taking the plight of Venice as a metaphor, the film shows how Venice has become an 'absolute fake', a city where the notion of an 'authentic experience' is rendered ridiculous. The film shows us humanity's dangerous fascination with destruction and how we are participants of our own destruction (global warming, pollution, environmental disasters). The soundtrack includes 'rooftops' (1982) by Colin Potter, a pioneer of British experimental music.

#### BIOGRAPHY

Sergio Marquez is a social scientist and non-fiction filmmaker based in London. He holds a BA in Sociology (University of Barcelona, 2010), an MSc in Digital Sociology (Goldsmiths, 2015) and an MA in ethnography documentary (UCL, 2018). Since 2013 he has been part of the London based institute Opcit Research as a senior social researcher. He combines his work as a social researcher with documentary film, working across genres and different forms of film, including found footage and ethnographic explorations. Currently he is editing a short film about the Havelock Estate, a council estate in Southall, London that is undergoing drastic change.

IMAGE D  
Still from *You Are Venice* (Sergio Marquez).

### MIKE LATTO

#### VISION OF EUROPE: POETIC DOCUMENTARY AND THE TRANSFORMATIVE CONCEPT OF PHOTOGENIE

This practice-based research examines the conventions of poetic documentary and aims to understand how this experimental approach to filmmaking contributes to representations and themes of place. This theoretical and artistic enquiry will be employed to communicate academic research and analysis, with Kyiv, Ukraine as a chosen cultural site of interest.

The first practical outcome, *Vision of Europe* (2017) is the result of visiting Kyiv during the 2017 Eurovision Song Contest, an important event for Ukraine in welcoming competing countries, but also—a chance for outsiders to experience Ukrainian culture, history and its citizens. *Vision of Europe* argues that revisiting avant-garde film approaches not only has historical importance for documentary practitioners and filmic scholarship in understanding the sensibilities of expressive realism, but can also provide a valuable way of engaging a contemporary film audience in current debates of re-imagining European identities.

#### BIOGRAPHY

Mike Latto is a filmmaker and a lecturer in film at Brockenhurst College, England. His moving image work has been exhibited at a range of venues including the Ivan Dougherty Gallery, Australia and the Tate Modern, London. His present research on poetic documentary and Ukraine is the result of undertaking a practice based PhD at Bournemouth University Media School.

IMAGE E  
Still from *Vision of Europe* (Mike Latto, 2017).

13:20–14:00

#### PRACTITIONER ROUNDTABLE CONVERSATION

THE INTENTION OF THIS ROUNDTABLE IS TO INVITE A SELECTION OF EMERGING AND ESTABLISHED FILMMAKERS TO ENGAGE IN A STRUCTURED CONVERSATION ON THEIR PRACTICE. THE PANEL WILL CONSIDER THE USE OF THE CITY AS CHARACTER, BACKGROUND AND PRESENCE IN THEIR FILMS. THE PANEL WILL BE CHAIRED BY CURATOR AND WRITER KAREN ALEXANDER.

#### PANEL CHAIR

Karen Alexander is an independent film and moving image curator, writer and researcher. She has worked with and for the BFI and the Royal College of Art, working across media, arts and culture. Her research areas are black British representation, national identity and collective memory. Recent projects include *Curating Conversations* (2014 & 2015), *Black Atlantic Cinema Club* (Autograph Watershed 2016) and *Dream Time: We All have Stories* (Nuit Blanche, Toronto 2018). In 2017 Karen co-founded the commissioning platform *Philomela's Chorus* to bring together the work of emerging black female and female identified artists from literature, visual arts and the moving image.

College of Communication and currently studies at the Royal Academy.

#### IMAGE F

Still from *Street 66* (Ayo Akingbade, 2018).

#### EVA WEBER

Eva Weber has found acclaim with films such as *The Solitary Life of Cranes*, *Black Out*, and the fiction short *Field Study* (nominated for the European Film Awards). Eva's multi-award-winning films have screened at 100+ festivals, including Sundance, Telluride, SXSW, London, Sheffield, and IDFA, and broadcast on national / international television. Eva is the recipient of a Sundance Institute Global Filmmaking Award, and a Sundance Screenwriters & Directors Lab Fellow.

#### IMAGE G

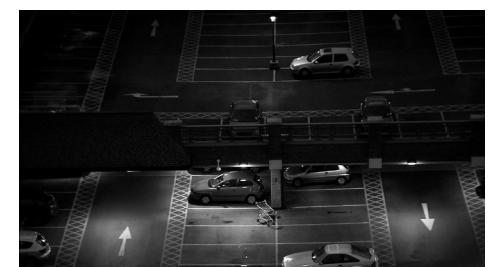
Still from *The Solitary Life of Cranes* (Eva Weber, 2008).

#### AYO AKINGBADE

Ayo Akingbade is an artist and film director based in London. Ayo has made five films: *In Ur Eye*, *Tower XYZ*, *Street 66*, *A is for Artist* and the forthcoming *Dear Babylon*, due to premiere in mid-2019. She is a graduate of the London



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14:00–15:20

## PERIPHERALITIES

INTERROGATING FILMS MADE IN THE CENTRES AND PERIPHERIES OF CITIES INCLUDING MANILA, BERLIN AND COVENTRY, *PERIPHERALITIES* CONSIDERS BOTH THE REPRESENTATION OF CITIES' MARGINS AND THE EXPERIENCE OF MARGINALITY ITSELF. LOOKING AT THEMES INCLUDING TRANSIT, URBAN DIASPORAS, 'POVERTY PORN' AND GEOPOLITICAL ISOLATION, IT EXAMINES ISSUES CENTRAL TO THE FRAUGHT EXPERIENCE OF LIVING IN, THROUGH AND AROUND CONTEMPORARY WORLD CITIES.

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### PANEL CHAIR

Matthew Beaumont is Professor of Nineteenth-Century Literature in the Department of English and Co-Director of the Urban Laboratory at UCL. Matthew is author of *Utopia Ltd.* (2009) and *The Spectre of Utopia* (2012), co-author with Terry Eagleton of *The Task of the Critic* (2009), and co-editor with Gregory Dart of *Restless Cities* (2010).

### MICHAEL PIGOTT

#### FOR A ROAD CAN BE A THING OF BEAUTY: MAPPING COVENTRY THROUGH THE ESSAY FILM

This paper will present some of the practical work produced by the AHRC project *Sensing the City*. Pigott's strand of this project embraces the use of the camera and microphone as sense instruments that capture information about the built environment in ways that are both analogous to how we perceive, and also radically different. It takes seriously Patrick Keiller's claim that filmmaking can operate as a form of spatial critique, and combines this with a malfunctioning conception of the 'panoramic'. Through a series of perspectival fragments, it proposes absurdist hypotheses about the city and how one might comprehensively grasp it. It generates a series of audio-visual fragments that form a 21st century panorama of Coventry, whilst also imaging the incompleteness of everyday urban experience. This paper will focus on a film-fragment entitled *For a Road Can Be a Thing of Beauty*, which examines the thrilling centrifugal force of the Coventry Ring Road.

### BIOGRAPHY

Michael Pigott is Associate Professor in Film and Television Studies at the University of Warwick. He is co-investigator on the AHRC-funded projects *Sensing the City* and *The Projection Project*. He is the author of *Joseph Cornell Versus Cinema* (Bloomsbury, 2013), as well as recent articles on the sonic environment of the projection box, and the uses of digital projection outside of the cinema. His album *Sounds of the Projection Box* was released by Gruenrekorder in 2018.

### IMAGE H

Still from *For a Road Can Be a Thing of Beauty* (Michael Pigott, 2019).

### BRENDA HOLLWEG

#### ENCLOSURE/AWAKENING: ANNIK LEROY'S *IN DER DÄMMERSTUNDE BERLIN DE L'AUBE À LA NUIT* (1980)

With a particular interest in essay films made by women, this talk will focus on Belgian filmmaker Annik Leroy and her 16mm b/w-essay film *In der Dämmerstunde Berlin de l'aube à la nuit*, made on visits to Berlin in 1979 and 1980. Lying deep within East Germany, Berlin at the time forms a microcosm of Cold War politics, recent student revolts and alternative lifestyles, as well as of coming to terms with the legacies of WWII. Encapsulating a particular sense of the time, the divided Berlin in Leroy's film becomes a site of political and personal confrontation. In search of the recent past as well as her queer subjectivity Leroy traces borders, wandering through different parts of East and West Berlin and along the Berlin wall, a symbol of inner- and outer division.

### BIOGRAPHY

Brenda Hollweg is currently Research Fellow in the School of Fine Arts, History of Art and Cultural Studies at the University of Leeds. A specialist in American literature and a scholar of the essay as literary and expanded cultural form, she has published on contemporary documentary and the video essay. Her latest volume, *World Cinema and the Essay Film: Transnational Perspectives on a Global Genre* (EUP), co-edited with Igor Krstić, will be published in June 2019.

### RICHARD BOLISAY

#### OUR POVERTY IS NOT YOUR PORN: RENDERING THE GEOPOLITICS OF MANILA IN THE DOCUMENTARY FILMS OF JEWEL MARANAN

This research will focus on the perspectives given by the two films of Filipino independent filmmaker Jewel Maranan—*Tondo, Beloved: To What are the Poor Born?* (2012) and *In the Claws of a Century Wanting* (2017)—and how the documentary as her chosen form of study is the approach that has long been missing in the articulation of urban identities in Philippine

11

cinema. Similar to the iconic films on Manila of Lino Brocka and Ishmael Bernal, Maranan's documentaries respond to and map the present conditions of oppression, in a restrained and refined language that does not compromise the representation of the poor. Essential to the proposed analysis is the use of Edward Soja's concept of "thirdspace" which builds upon the spatial theories of Henri Lefebvre and Michel Foucault, putting at the centre the "socially produced space," the constructing and re-constructing of identity, as well as the inevitable intersections of class, gender, and race with space and time, geography and history.

#### BIOGRAPHY

Richard Bolisay is assistant professor at University of the Philippines Film Institute. He obtained his master's degree from University of Sussex, having previously worked as a film critic for over a decade, with his essays on Philippine cinema published in print and online locally and abroad. A participant of both the Berlinale Talent Press and Locarno Critics Academy, he has served as jury member in film festivals in Manila, Jeonju, and Hong Kong. His first book will be published in late 2019.

#### IMAGE I

Tundong Magiliw: A family at night with their only light. Still from *Tondo, Beloved: To What are the Poor Born?* (Jewel Maranan, 2012).

### MOSELLE KLEINER MOTHERLANDS IN MOTION: MATERNAL VOICES OF DIASPORA IN CHANTAL AKERMAN'S *DIS-MOI*

In her 1980 documentary *Dis-Moi* ('Tell Me'), Chantal Akerman interviews elderly women across Paris about their experiences of dislocation as Jewish refugees. These encounters are punctuated with scenes of Akerman's city promenade, narrated through her own mother's similar history. Here and elsewhere, Akerman examines place through placelessness, questioning the urban participation of her subjects, culture, and camera. This presentation will consider Akerman's use of interior and exterior cityscapes as sites of intergenerational exchange around domesticity, diaspora, and belonging.

#### BIOGRAPHY

Moselle Kleiner works on memory in art and writing. Compelled by art and artmaking from an early age, after high school, Moselle xeroxed her way through the Smithsonian and managed a painter's studio. She occasionally returns home to one of Akerman's many New York zip codes, a subject of some confusion for both their respective mothers. Moselle lives in London and studies art history at the Courtauld Institute.

#### IMAGE J

Still from *Dis-moi* (Chantal Akerman, 1980).

15:35–16:15

### SITUATED PRACTICE: THE ESSAY-FILM AS A TOOL TO EXPAND THE POSSIBILITIES OF SPATIAL RESEARCH

### HENRIETTA WILLIAMS, WITH SELECTED EXTRACTS OF FILM WORKS AND ROUNDTABLE CONVERSATION BY MA SITUATED PRACTICE STUDENTS LUOFEI DONG, ELOISE MALAND, VALERIA MUTERI, ANASTASIA PERAHIA DEDE, JERNEJA REBERNAK, JOSE RIVAS PALMA AND IGNACIO SAAVEDRA VALENZUELA.

"Art can't fix anything. It can just observe and portray. What's important is that it becomes an object, a thing you can see and talk about and refer to. A film is an object around which you can have debate, more so than the incident itself." —Steve McQueen<sup>1</sup>

As students and teachers on the MA Situated Practice at UCL's Bartlett School of Architecture we are using the essay film to give form to our research. This year we took as our site the Walworth Road in South London. This area is all at once: a site of erasure, a site in transition, and a location that refuses to change. Working collectively and individually in this place, students set out to produce work that asked specific questions about the site, but also related these to a broader network.

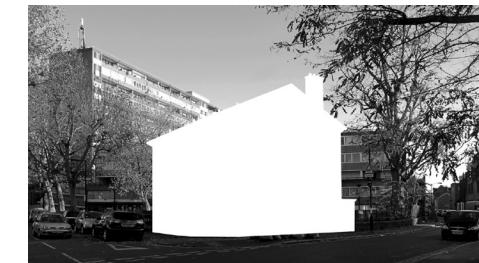
In this presentation and roundtable conversation, MA Situated Practice will set out to discuss different modes of authorship allowed through

the malleability of the essay film form. Each film, each voice, is subjective and when pieced together as a series present a multi-faceted view that offers a breadth of questions about the urban environment. Through presentation and discussion we will consider how the essay film can be a vital tool to critique the urban environment.

#### MA SITUATED PRACTICE

As students and teachers on the MA Situated Practice at the Bartlett School of Architecture we are positioned between art and architecture. Our practice is activated through a political and critical lens to re-imagine what a cross-disciplinary practice might be. Collectively, and individually, we aim to make critical research public. Henrietta Williams is acting co-Director of the MA Situated Practice.

<sup>1</sup>McQueen, Steve quoted by Solomons, Jason. January 8 2012, *Guardian*. <https://www.theguardian.com/theobserver/2012/jan/08/steve-mcqueen-shame-sex-addiction-interview>



K

16:15–17:15

KEYNOTE 2

LAURA RASCAROLI

MODULAR ESSAYS, SONIC MODERNITIES

In 1970 Jean-Luc Godard and Jean-Henri Roger opened their *British Sounds* with a ten-minute-long tracking shot of the assembly line at the British Motor Car Company in Cowley, Oxford, the overwhelming screeches of the factory competing for auditory prominence with a male voiceover calmly reading from the *Communist Manifesto*. In the context of a sceptical form that derives from a literary genre, the role of voice (and voiceover) has been central to the coming into being of the essay film as an object of study—much less so that of non-vocal sounds. Inviting an understanding of essay film's soundscape that does not stop at voiceover, this paper moves beyond the traditional logocentric approach to analyse the function of sound and noise in the production/disruption of essayistic argument. In particular, the paper reflects on filmic sound in relation to the evolution of specific urban modernities. While the sonic manifestations of capitalism mutate, contemporary architecture censors sonorities, and new digital technologies erase noise, Rascaroli turns to essay films that unleash sound as a form of critique of the city. She is especially interested in works that explore non-linear ways of thinking about the volume of both urban and filmic space, and 'essays' the adoption of the architectural

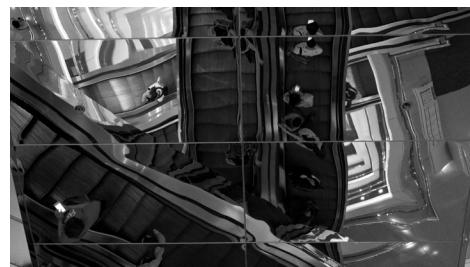
concept of modularity to foreground practices of audiovisual spatialisation of the essayistic argument.

BIOGRAPHY

Laura Rascaroli is Professor of Film and Screen Media at University College Cork, Ireland. Her interests span art film, modernism and postmodernism, geopolitics, nonfiction and the essay film. She is the author and editor of several volumes, including *How the Essay Film Thinks* (Oxford UP, 2017), *The Personal Camera: Subjective Cinema and the Essay Film* (Wallflower/Columbia UP, 2009), *Crossing New Europe: Postmodern Travel and the European Road Movie* (Wallflower/Columbia UP, 2006), co-written with Ewa Mazierska, and *Antonioni: Centenary Essays* (BFI, 2011), co-edited with John David Rhodes. She is general editor of *Alphaville: Journal of Film and Screen Media*. Her new collection, *Expanding Cinema: Theorizing Film Through Contemporary Art*, co-edited with Jill Murphy, will be published by Amsterdam UP in 2020.

IMAGE L

Still from *Many Undulating Things* (Bo Wang and Pan Lu, 2019).



L

17:15–17:30

CLOSING REFLECTIONS

17:30

DRINKS RECEPTION

Please join us in the IAS Forum for a drinks reception amongst a number of film installations that connect to the day's panels.

THURSDAY, JUNE 6, 2019, 18:30

CURZON BLOOMSBURY  
CITY, ESSAY, FILM  
OPENING SCREENING

Urban Lab Films and Bertha DocHouse showcase an evening of experimental urban documentaries to open the City, Essay, Film series. This opening screening showcases a number of exemplary urban shorts from across the globe. From Lisbon to London and New York to Buenos Aires, the films share intriguing takes on their subjects with an inquisitive eye on the city, its successes and its failures, its people and its spaces.

Tickets £12.50 / £10 concessions  
[dochouse.org](http://dochouse.org)

JANELA (WINDOW)

(dir. Left Hand Rotation, 2019; image M)

Through a window in Lisbon the city manifests itself, distracted from its industrial past. A documentary filmed from home, reaching as far as the camera's zoom. [UK Premiere]

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SATURDAY, JUNE 8, 2019, 13:45

DEPTFORD CINEMA  
CITY, ESSAY, FILM  
IN THE CLAWS OF A CENTURY WANTING

IN THE CLAWS OF A CENTURY WANTING  
(dir. Jewel Maranan, 2017; image Q)

Four families live in the seams of Manila's busiest international port. In the hours of their ordinary days, they hear and see the wealth of different nations passing them by, leaving and entering Manila's shores. Soon, the port expands and panic starts. *In the Claws of a Century Wanting* is a filmic symphony of increasing everyday violence in the aspiration for a global city. [UK Premiere]

In partnership with Filikino and Wavelength Docs and supported by Film Hub London, we are pleased to showcase the latest film by Filipino documentary maker Jewel Maranan. With an introduction by Richard Bolisay (University of the Philippines).

Tickets £6.50 / £4.50 concessions  
[deptfordcinema.org](http://deptfordcinema.org)

Q



MONDAY, JUNE 10, 2019, 18:30

CURZON BLOOMSBURY

**CITY, ESSAY, FILM  
NEWS FROM HOME**

Urban Lab Films and Bertha DocHouse screen *News from Home*, Chantal Akerman's unforgettable time capsule of New York City in the 1970s. With an introduction and screening notes by Moselle Kleiner (Courtauld Institute of Art), the film takes us through a meditation on urban alienation and personal and familial disconnection.

Tickets £12.50 / £10 concessions  
[dochouse.org](http://dochouse.org)

**NEWS FROM HOME**

(dir. Chantal Akerman, 1977; image R)  
Exploring the relationship between mother and daughter, Akerman recites messages sent and received from her mother during a two-year sojourn in New York as images of the city unfurl in dry but mesmeric montage. A deeply moving film—an archive of memories not only personal, but architectural.



R

MONDAY, JUNE 24, 2019, 18:30

CURZON BLOOMSBURY

**CITY, ESSAY, FILM  
HANDSWORTH SONGS**

Urban Lab Films and Bertha DocHouse screen the seminal *Handsworth Songs* by the Black Audio Film Collective, a richly-layered inquiry into the hopes and dreams of post-war Black British people in the light of civil disturbances in the 1980s.

It will be accompanied by two films that take us deep into neighbourhoods that have long been associated with the Black experience in the United Kingdom (Brixton) and the United States (Compton), posing questions around identity, justice and community.

Tickets £12.50 / £10 concessions  
[dochouse.org](http://dochouse.org)

**HANDSWORTH SONGS**

(dir. John Akomfrah, 1987; image S)  
A film essay on race and civil disorder in 1980s Britain and the inner city riots of 1985.

**STREET 66**

(dir. Ayo Akingbade, 2018; image T)  
Documenting Ghanaian housing activist Dora Boatemah and the Angell Town community in Brixton fighting for better housing conditions.

**m.A.A.d.**

(dir. Kahlil Joseph, 2015)  
Lush portrait of Compton, California, captures the creativity, joy, and sadness in a predominantly African-American neighbourhood.



S



T

TUESDAY, JULY 9, 2019, 18:30

CURZON BLOOMSBURY

CITY, ESSAY, FILM

THE CONCRETE REVOLUTION

This final screening from Urban Lab Films and Bertha DocHouse present a collection of works contemplating the social impact of architectural transformation, led by Xiaolu Guo's brave and intelligent film on the moral and human cost of creating a 'New China' in The Concrete Revolution.

The screening is introduced by Kyran Joughin (University of the Arts London), a lecturer and researcher in film and time-based media.

Tickets £12.50 / £10 concessions  
[dochouse.org](http://dochouse.org)

THE CONCRETE REVOLUTION  
(dir. Xiaolu Guo, 2004; image U)

Part objective documentary, part personal essay, this film charts the transformation of Beijing in the lead up to the 2008 Olympic Games.

THE VISITOR

(dir. Sharone Lifschitz, 2019; image V)  
Pritzker Prize-winning architect Wang Shu features in this filmic exploration of a museum in Ningbo, China, constructed from the debris of 29 villages eradicated to make way for a new district.

CONSTRUCTION LINES

(dir. Max Colson, 2017; image W)  
A playful, animated film on the proposed development of an 'iceberg' home in a prosperous area of London.

U



V



W

CURATORS  
DAVID ANDERSON AND JORDAN ROWE

THANKS

ANNA ERIKSSON  
CLARE MELHUISH  
ELIZABETH WOOD  
ELLEN O'DONOOGHUE ODDY  
JACOB FAIRLESS NICHOLSON  
JESS THOMAS  
KIRSTEN GEEKIE

LONDON FESTIVAL OF ARCHITECTURE

OLIVER WRIGHT  
PENELOPE HARALAMBIDOU  
SAMINA MIAH  
SEAN PARNELL  
SOPHIE BROWN  
STELLA BRUZZI  
THOMAS HUMPHREY  
TOM WILLIAMSON

DESIGN

MATTHEW CHRISLIP  
DOWLAND.US

urban  
lab

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BERTHA  
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Film Hub  
London

INTERDISCIPLINARY REFLECTIONS  
ON THE DEPICTION OF CITIES IN  
THE URBAN ESSAY FILM

HOSTED BY  
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