



Cassandra with a flood in her mouth: A chorus, a riot, a cult, a swarm

Film/Video

FEBRUARY 27, 2023
8:30 PM

PRESENTED BY

REDCAT
Roy and Edna Disney
CalArts Theater

CaLARTS
California Institute of the Arts

We gratefully acknowledge that we operate on the traditional lands of the Tongva, Tataviam, and Chumash peoples—including the Gabrieleño, Fernandeño, and Ventureño; members of the Takic and Chumashan language families; and other Indigenous peoples who made their homes in and around the area we now call Los Angeles. We honor their ancestors past, present, and future, and recognize their continued existence and contributions to our society.

Cassandra with a flood in her mouth: A chorus, a riot, a cult, a swarm

How do we relate to land, place, and ecologies under conditions of destabilization and contamination? This selection of works by Sofía Córdova, Rana Hamadeh, Erin Johnson, Beatriz Santiago Muñoz, and Bassem Saad, demonstrates how films that place feminist and nonhuman methods at their center become pre-figurative conceptualizations of time and matter resistant to subjugation. This program presents work that reimagines relationships to the earthly and the elemental while reinscribing our inseparability from the material ecologies of place. Mixing fabulation with fact, the films are rehearsals towards feminist social formations that resist harmful distinctions between humans and non-humans.

***Kink Retrograde* (2022)**

Dir. Bassem Saad, 18 min.

***Ojos para mis enemigos* (2014)**

Dir. Beatriz Santiago Muñoz, 14 min.

***To be sound is to be solid* (2022)**

Dir. Erin Johnson, 15 min.

***SIN AGUA i. expectation crowned by its own desire* (2017)**

Dir. Sofía Córdova, 16 min.

***Standard_Deviation* (Work in Progress) (2021)**

Dir. Rana Hamadeh in collaboration with Sara Hamadeh, 22 min.

This screening develops from the emergent themes, associations, and lines of thought stemming from Caitlin Berrigan's solo exhibition at JOAN February-April 2023, curated by Suzy Halajian.

The program is co-curated by Caitlin Berrigan and Suzy Halajian.

ABOUT THE ARTISTS

Sofía Córdova (b. Carolina, Puerto Rico; based in Oakland) makes work that considers sci-fi as alternative history, dance music's liberatory dimensions, climate change and migration, mystical objects, and most recently, revolution—historical and imagined—within the matrix of class, gender, race, late capitalism, and its technologies. Recent works have included performance, video, music, sculpture, taxidermy, and installation. She is one half of the music duo, XUXA SANTAMARIA. In addition to discrete projects, performances, and albums the duo collectively scores all of her video and performance work.

Her work has been exhibited and performed nationally and internationally at Tufts University Galleries, SFMOMA, the ASU Museum, The Berkeley Art Museum, the Vincent Price Museum, the Wattis Institute, and YBCA. It is part of Pier 24's and The Kadist's permanent collections. She has recently participated in residencies at Eyebeam, New York; Headlands Center for the Arts, Sausalito; Mills College Museum, Oakland; and the ASU Museum in Phoenix, and has composed and choreographed performances for the SF Arts Commission, Merce Cunningham Trust, and Soundwave Biennial. She is a recipient of a Creative Work Fund. Her work will be part of the exhibition *no existe un mundo posthuracán: Puerto Rican Art in the Wake of Hurricane Maria* at the Whitney Museum this fall.

Rana Hamadeh is a visual, sound and performance artist from Lebanon living in The Netherlands. Drawing on curatorial methods within her artistic practice, she develops longstanding projects that manifest as theatrical productions, interactive sound-based system designs and compositions, immersive audio-visual installations, as well as pedagogical setups. Her works generally think through the infrastructures, epistemologies, and technologies of justice. Since 2016, she has been developing a 'machine-centric Operatic practice,' experimenting with writing and composing, and testing out ideas surrounding 'machinic emancipation.' The Destiny Project, launched in 2020, is her newest long-term project, invested primarily in questions surrounding algorithmic justice. Hamadeh is the recipient of the Dutch Prix de Rome, 2017. Her solo exhibitions were shown internationally at a.o. Edith-Russ-Haus (Oldenburg); Vienna Secession; Kunsthalle Winterthur; Witte de With Center for Contemporary Art (Rotterdam); The Institute of Modern Art (Brisbane); The Showroom (London); Nottingham Contemporary; Western Front (Vancouver); Gallery TPW (Tonoto) and Kiosk (Ghent). Her work was shown in group exhibitions at a.o. MuHKA; steirischer herbst festival; Sonic Acts festival; the Kochi-Muziris Biennale; SALT (Istanbul); The New Museum (New York); e-flux (New York); The 8th Liverpool Biennial; 12th Biennale de Lyon; The Lisson Gallery; and the Van Abbemuseum.

Sara Hamadeh is an artist, researcher and cook based in the Netherlands. She has worked as an archivist, musician, film editor, media archeologist, producer, and professional cook over the past years, laying out a patterned practice that continuously concerns itself with the notion of mediation and with evoking fictions as methodologies to navigate and work through the conditions of crises, from financial collapses to warfare. Recently, her work has been focused on food as a vehicle and provocation.

Erin Johnson's short films and immersive installations interlace documentary, experimental, and narrative filmmaking devices to interrogate notions of collectivity, dissent, and queer identity. In her shape-shifting videos, site-specific performances by artists, biologists, and film extras expose the naturalization of political and economic forces in the production of scientific authority. Johnson recently completed residencies at Pioneer Works (Brooklyn, NY), Jan van Eyck Academie (Maastricht, NL), Lower Manhattan Community Council (LMCC), Hidrante (San Juan, PR), and Lighthouse Works (Fishers Island, NY). She is Chair of the Department of Film and Video at the Maryland Institute College of Art. Her work has recently been exhibited or screened at MOCA Toronto (Toronto), Munchmuseet (Oslo), Times Square Arts (New York), deCordova Sculpture Park and Museum (Boston), Billytown (The Hague), and Telfair Museums (Savannah).

Beatriz Santiago Muñoz (b. San Juan, Puerto Rico) is an artist whose expanded moving image work is entangled with Boalian theater, expanded cinema, and feminist practices. She tends to work with non-actors, and incorporates improvisation into her process. Her recent work is on the sensorial unconscious of anti-colonial movements, with everyday poetic thought and feminist experiments with language and narrative. Recent solo exhibitions include: Oriana in PIVO, Sao Paulo, the 34th Sao Paulo Biennial; The Navel of the Dream at Kuunstinstitut Melly; Poetic Disorder in the Momenta Biennale; and Gosila in Der Tank, Basel. Her work is part of public and private collections such as the Museum of Modern Art, Kadist and Guggenheim, among others. She has received a Creative Capital grant, a USA Fellowship, a Herb Alpert Award in the Arts and the 2021 Artes Mundi Prize.

Bassem Saad is an artist and writer born in Beirut on September 11th. Their work explores historical rupture, infrastructure, spontaneity, and difference, through film, performance, and sculpture, as well as through essays and fiction. With an emphasis on past and present forms of struggle, they attempt to place scenes of intersubjective exchange within their world-historical frames. Bassem's work has been presented and screened at MoMA, CPH:DOX, Busan Biennale, and Transmediale. Their most recent film, *Congress of Idling Persons*, received Special Mention in the New:Vision Award category at CPH:DOX 2022. Their writing appears in *Jadaliyya*, *Failed Architecture*, and *The Funambulist*. They are currently a fellow at the Berlin Program for Artists.

Caitlin Berrigan works as a visual artist, writer, and researcher. Her recent works explore poetics and queer science fiction as world-making practices through instruments and moving image. She has been developing a speculative cosmology, *Imaginary Explosions*, that blends research science with art and fiction. It centers geological animacies as transfeminist scientists cooperate with the desires of the mineral earth to simultaneously erupt all volcanoes. It has been the subject of a book (Broken Dimanche Press), a solo show at Art in General and a world premiere in the Berlinale Forum Expanded Exhibition. Berrigan's work has been presented at the Whitney Museum, Poetry Project, Henry Art Gallery, Harvard Carpenter Center, Anthology Film Archives, and Ashkal Alwan, among others, and experimental essays published in *e-flux*, *Georgia*, *MARCH*, and Duke University Press. She has received fellowships and residencies from the Humboldt Foundation, Skowhegan, Graham Foundation, and Akademie Schloss Solitude. She has held full-time and visiting faculty positions at NYU Tisch, Bard College Berlin, Harvard, UMass Boston, and is currently a Richter fellow at the Academy of Fine Arts Vienna and an artist in residence at Caltech-Huntington-NASA JPL.

Suzy Halajian is a curator and writer based in Los Angeles. She is Executive Director and Curator at JOAN. Her work begins at the intersection of art and politics, treating image making as steeped in colonial pasts and modern surveillance states. She has curated exhibitions and programs at spaces including Los Angeles Contemporary Exhibitions, ONE Archives at the USC Libraries, The Hammer Museum, and Human Resources, Los Angeles; Oregon Contemporary, Portland; Kunstverein, Amsterdam; UKS, Oslo; and the Sursock Museum, Beirut. Halajian serves on the Programming Committee of Human Resources Los Angeles. She was granted The Andy Warhol Foundation Arts Writers grant for the collaborative journal *Georgia* and a Curatorial Research Fellowship from the Andy Warhol Foundation for the Visual Arts. Her writing has been published by *ArtEast*, *BOMB*, *X-TRA*, and *Ibraaz*, among others. Halajian is a PhD candidate in the Film and Digital Media program at the University of California, Santa Cruz.

The Jack H. Skirball Series is organized by Bérénice Reynaud and Jheanelle Brown.