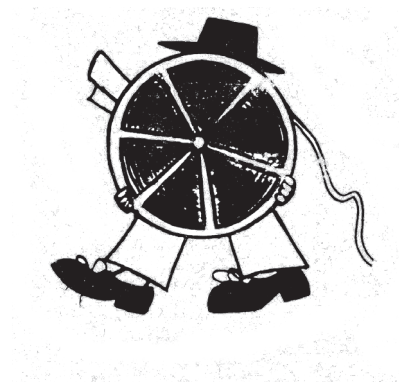
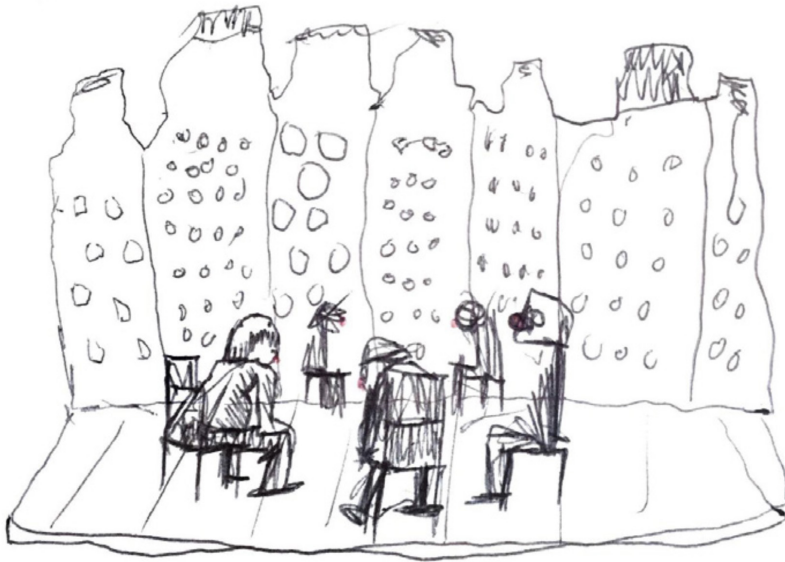


# **'A Few Workshop' Exhibition & Film Program**



**Cittipunkt, 17.11.-15.12.2024**

**A Few Workshops  
At Cittipunkt e. V.  
Brüsseler Straße 36A  
13359 Berlin**

**The exhibition *A few workshops* is a collaboration between Mathis Collins and Pascaline Morincôme.**

**Mathis Collins has created an archival work based on his sketchbook drawings dating back to 2012, in which he addresses his experience as an educator through slapstick humor. Some drawings also relate to works that were never produced, like a theater piece representing the life and work of the american collective Tim Rollins and K.O.S., a novel project cataloging Chantal Goya's universe and characters, an archive of the occupation of the Théâtre de l'Odeon in 1968, or a dance ballet based on the life of Charles de Gaulle as a queer garçon de cafe and community workshop organizer. Collins mostly represents himself in his drawings and works in general, even when representing other people. So even though his drawings are self- reflection of his own position as an artist and educator, his workshops are ways for him to step away from self-portraiture and give way to collective portrait making.**

**Along with this installation, Pascaline Morincôme presents a selection of films made by collectives including non-professionals, exploring their place in art history, cultural politics, and the daily practices of artists and educators.**

**Thank to all the collectives and artists, Video Data Bank at the School of the Art Institute of Chicago, Electronic Arts Intermix, Media burn Archive, Audiopradiif and Les Productions de l'œil sauvage, Film Flamme and le Polygone étoilé as well as the Bibliothèque Nationale de France.**

**Thank you also to Tiphanie Mall and Andras Kalbermatter for the invitation, and Samuel Jeffery for all the proofreading.**

**This exhibition was supported by Institut Français and the french Ministry of Culture.**

## **Nine Workshops**

### **About the films**

**Over the last few years, I've often been working with films made by collectives including non-professionals and children. I'm interested in how these participatory projects and films question our role as artists and cultural workers, problematize our desire for socially engaged art, as well as reflect our relationship to time, money, jobs and institutions. The films presented in the exhibition each go in very different directions and experiment with multiple genres: documentaries, prevention films, narrative fictions, video diaries. They use music, drawing, performance, theatrical improvisation... But in some ways, they deal with the same issues and subjects: school and education, parenthood and childcare, pregnancy and sexual health, racism and discrimination of gender and serology. All films on show were made by groups, sometimes during workshops commissioned by institutions, sometimes more informally within daily practices, supported by grants for socially engaged art. There are sometimes one-off projects (like the Camnet collaboration with the Watts Tower Arts Center), and sometimes more long-term collaborations between the people involved (like Lanesville TV or Film Flamme collectives). Sometimes participants are paid, but mostly they aren't, whilst the person in charge often is paid (but not always).**

**I choose films in which the figure of the 'educator' (to quote a previous exhibition title from Mathis, for which he made the wood carving that is shown here) is always present, or at least I see it in every film. Organizing a workshop or teaching always presents a situation where one person is in a position of power over others. Alexandra Juhasz recently told me, echoing bell hooks' texts on pedagogy, that the question isn't really to deny our power but rather to transform this position of power into a situation of empowerment, which allows us to connect people together, to make the project viable at an economic and production level. It's not always possible, and it's not always easy. Sometimes the workshops don't work at all. As an 'educator', you make mistakes. You don't always listen to people enough, you don't always come up with a proposal that suits them and sometimes you forget to take into account your position of power, or at least this has happened to me in the past. At times it does work and there is a way to make a film out of the difficulties of the process. For example in Atelier Film Flamme's *Les Minots de Massabo*, the collective found a way to make a film that embodies the children's means of storytelling. Sometimes there's a beautiful collective energy that emerges, and everyone, or at least most members of the group, find a way to contribute and work together. But I find it amusing that some of the most interesting and radical aspects of those films come from moments when the groups oppose the 'educator': During The Women's AIDS Video**

**Enterprise (WAVE) workshop, the group wanted to restructure the sessions, which finally helped to find a new rhythm of work. In *L'École, gare de triage*, the ideas for the fictional moments of the film emerged in the teacher's absence. In *Harriet* by Videofreex, the protagonist Harriet Benjamin suggested including scenes of her leaving the house and her daily life.**

**I don't want to fetishize the 'amateur eye' or build a mythology out of these films. What I want to say is that the subject of these films (and maybe the most interesting issue in participatory practices to me) is often in some way the question of how to approach our position toward the institution, how we are sometimes the institution, and how we are always connected to it: the self-managed kindergarten *Crèche QUI?*, has to deal today with the institutionalization of parental daycare. The community space opened by the teenagers from *Collectif Mohamed* had to deal with state repression as well as a lack of support from public institutions. In any case, each self-organized space and collective has to decide how they organize themselves, according to certain rules and conditions. My interest in these films and collectives is not due to their position outside the professional art world—some of these films have, in fact, been exhibited in well-recognized museums and festivals—but rather in how they can prompt us to reconsider the standards of production and dissemination that define what an 'artwork' should be.**

**At a certain point, I couldn't stop watching and trying to find new films to add to the selection for *Cittipunkt*. These nine films are only a small selection out of the flow of participative production that is being done every day, by people, institutions, artists, teachers, social workers. This selection is a reflection on how to show this body of works, questioning its role in art history and in our spaces, without providing a definite answer.**

**Pascaline Morincôme**



Kunst



## **1/ TWO FILMS WITH CANDY BARS:**

**Atelier Film Flamme, *Les Minots de Massabo* (The kids of Massabo), 2019,**

**7'40**

**16mm, b&w**



**Two Kinder Bueno sellers walk through the parking lot with their merchandise in their pockets. They enter a housing block and are chased by two police officers. Shouts of laughter. The vendors find refuge in a church-cinema, where they meet a lawyer and a teacher.**

**Since 1996, the Film Flamme collective has been producing 16mm films in collaboration with residents of the Joliette neighborhood in Marseille, France. From 2017 members of the association have been working closely with teenagers and children from the Massabo housing estate, combining 16mm with digital cameras. Their aim is to produce one film per year. Filming takes place according to the availability and energy of the group members and each member participates in their own way to the script, directing, camera work, sound, and editing. While the Massabo estate serves as the setting for some of the fictions produced by the collective, since 2018 the group has also travelled to shoot films in other locations: Vence for the Film Marathon, the Island of Frioul, Italy, and more. The films are sometimes shown internationally at film festivals. The collective is housed within the Cinéma le Polygone Étoilé, which hosts their meetings, work sessions, and screenings. *Les Minots de Massabo* is the fourth film shot with a group of young children from the neighborhood, fictionalizing their perception of the place. The cut-up, doubled, whispered narrative preserves the children's relationship to oral storytelling.**

**Written and Imagined by : Enzo and Camélia Aït Hadjam, Abder Mecherie, Aïcha, Elyes and Fares Amara, Damia Bemaser, Nabil Boumaza avec Matti Sutcliffe and Claudia Mollese.**

**Directed by : Matti Sutcliffe.**

**Image : Enzo and Camélia Aït Hadjam, Abder Mecherie, Aïcha, Elyes and Fares Amara, Damia Bemaser, Nabil Boumaza, Matti Sutcliffe.**

**Sound : Matti Sutcliffe, Alexandre Rameaux.**

**Editing : Matti Sutcliffe, Nicola Bergamaschi.**

**Production: Ateliers cinématographiques Film flamme - Polygone étoilé - 2019**

**I-Eye-I Video Workshop with Branda Miller at the Henry Street Settlement,  
The Birth of the Candy Bar, 1988, 29'56  
Video, color  
Courtesy of Electronic Arts Intermix (EAI), New York (Film and still)**



**Six young participants in a pregnancy prevention and parenting program at the Henry Street Settlement in New York City collaborated with videomaker Branda Miller. In individual segments, which were written, directed, taped, and edited by the teenagers themselves, they present their firsthand and subjective views on teen pregnancy. Using music, drawings, animation, docu-dramas, interviews, and even candy bars, they analyze sexuality in the media and in their daily lives, while advocating for safer sex, access to birth control, and the importance of consent.**

**by I-Eye-I Video Workshop with Branda Miller at the Henry Street Settlement. Written/Directed by Evelyn Davila, Daniel Gonzalez, Maria Herrera, Itace Hinson, Ayanna Merchant, Inez Wilson. Editors: Tom Crawford, Marshall Reese, Kathy High.**





**2/ TWO SHORTS FICTIONS AND TWO VERY DIFFERENT ANSWERS  
WHEN IT COMES TO CONFRONT THE DIFFICULTIES OF PARENTHOOD ;)**

**Videofreex, *Harriet*, 1973, 13'33**

**Video, b&w**

**Courtesy of the Video Data Bank at the School of the Art Institute of  
Chicago, [www.vdb.org](http://www.vdb.org).**



**The Videofreex collective was formed in New York in 1969. Like other groups at the time, they documented countercultural and oppositional movements associated with the anti-war movement, the civil rights struggle, and the first generation of feminist activists. In 1972, partly due to the difficulty of accessing grants in New York City, the collective moved to a small village in the Catskills Mountains. Their hippie allure struck a chord with Lanesville's rather conservative, working-class, agricultural population. They went on to create Lanesville TV, a pirate TV microchannel broadcast over the local network for the surrounding few miles, with programmes collectively produced in collaboration with local residents as a way to build community.**

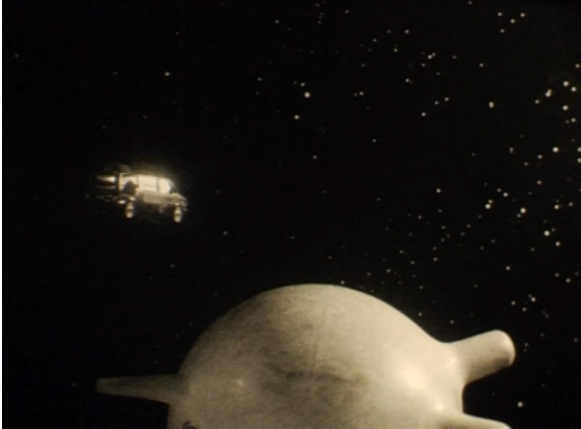
**Harriet Benjamin lives across the road from the house occupied by members of the Videofreex. One of the members, Nancy Cain, regularly films Harriet in her daily routine as a housewife: looking after her five children, taking care of the house, meals, and laundry. One day, Harriet proposes to stage her departure from the family home. This classic film was broadcast many times on Lanesville TV, where her children and husband saw it.**

**« (...) She would laugh and laugh. And then she said what else? What else? What else. (...) I could pack my bag, get in the car and leave. I told Harriet that I loved her. Bam through the door suitcase raised above her head - a roar worthy of an Amazon slam. Goodbye old Lanesville, I've had seventeen years of it and that's enough. A speeding joyful ride and a cloud of dust. I guess as long as Harriet has fantasies she can make it down there. (...) »**

**Extracts from notes by Nancy Cain, n.d., Archives Skip Blumberg, New York.**

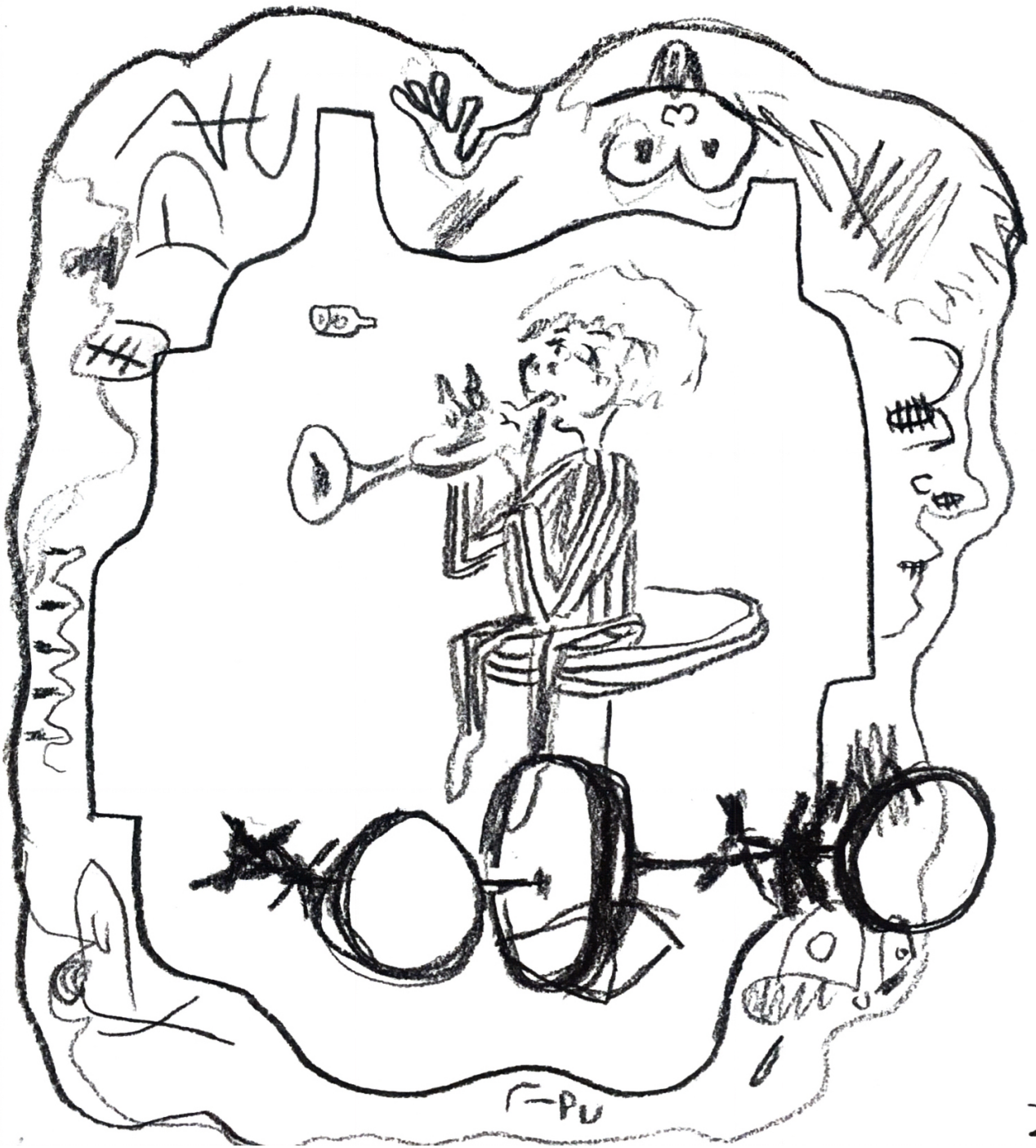


**Crèche QUI?, Star Krèch, 2006, 10'27  
16mm, n&b**



**QUI? (Quel Univers Inventer?) is one of the first “wild daycares” in Paris, France. Founded in 1978 by a group of parents to organize and mutualize the care of their children outside the institutional childcare frameworks that existed at the time, these organizations soon gave rise to the parental daycare format that continues to this day. In this model, an association, whose board is made up of parents, organizes the life of the space. In 2006, parents from QUI? mobilized children and association staff to produce a fictional film set in July 2009, when a group of little cosmonauts set off on a mission to Planet Poop and have an unsuccessful encounter with aliens.**

**The film also documents, through the means of fiction, the day-to-day life of the organisation: its history, activities, meals, outings in the mini-bus of the crèche’s co-founder and then-director, Toufan, and the fun, collective atmosphere that pervades.**





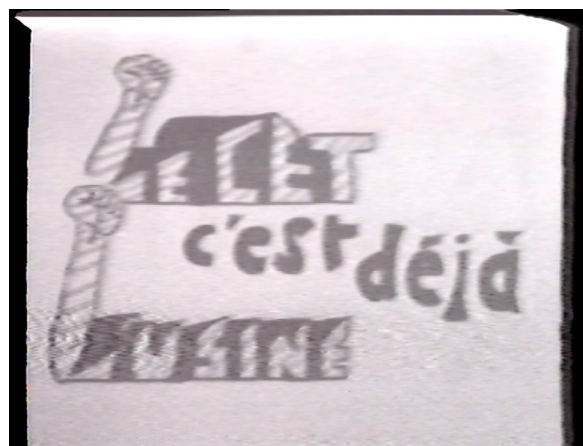
### **3/ DIFFERENT KINDS OF SCHOOLS?**

**Student-teacher collective in Vidéo 00, *L'École, gare de triage* (Schools as Shutting Yards), 1974, 35'**

**Video, b&w**

**Collection of the Bibliothèque Nationale de France**

**Following the high school student mobilization against the Debré Law in 1973, a group of students from two high schools in the suburbs of Paris (Nanterre and Rueil), along with their teachers, embarked on a film project to document the difficulties and inequalities of access to higher education in France. The film was completed in 1974 by a smaller group of students outside of class. It is based on reading sessions and interviews encouraged by the two teachers behind the project, combined with fictional scenes created spontaneously by the students on a day when they were left alone. The songs were written by the group based on real-life situations they were told about at the time. This docu-fiction tale reveals the racist, classist, and sexist biases of the French education system and society at the time, as well as the existence of a capitalist educational circuit, which echoes current events in France (the return to ability grouping and cuts in teaching positions) and elsewhere in Europe. The activist video collective Vidéo 00, one of the first to use video in France as an experimental collective practice, much like the Videofreex and others in the US, provided equipment and technical assistance to the group.**





**Collectif Mohamed, *Le Garage*, 1979, 22'46**

**Super 8, couleur**

**Distribution: Audiopradiif and Les Films de l'œil sauvage.**



**Between 1977 and 1981, the Mohamed collective, made up of teenagers living in the housing estates of Alfortville and Vitry-sur-Seine, produced Super 8 short films with the support of a teacher from Lycée Jean Macé and the Audiopradiif structure. In these films, they tell the story of their daily lives, documenting the lack of infrastructure and support from public institutions in their neighborhoods, as well as the systemic violence and repression they face on a daily basis. By producing their own images, the films also become tools for political organisation.**

**The garage is an attempt to respond to the lack of infrastructure and meeting places for young people in their neighborhoods. The film documents the short life of their self-organised community space in an unused bicycle garage, where they meet, have fun, dance, and organize. The garage closes its doors when the young people are evicted by the housing office and the police. However, the following year, two other films were made: *Zone Immigrée*, a documentary on the living conditions of young people in an housing estate, which features interviews with residents; and *Ils ont tué Kader*, shot after the murder of a teenager by a janitor in the Jean-Couzy housing estate in Vitry-sur-Seine. In recent years, the films have been shown in several art and cinema institutions and programmes.**



**Atelier Film Flamme, *La nuit au Frioul*, 2021, 33'  
16mm and digital, color**

***La Night au Frioul* is a film that was made in a very unique setting, within the Film Flamme cinematographic workshops at the Polygone Étoilé. From 2016 onwards, the workshops were ignited by the energy and desire of Claudia Mollese, joined by Matti Sutcliffe, Nicola Bergamaschi, the gentle madness of the children and the continued support of the Film Flamme association.**

**The film begins like a video blog by a group of girlfriends, documenting a day on the island of Frioul, off the coast of Marseille. After a day at the beach, night falls, they do karaoke, light a fire, and end up taking shelter in a boat that might be haunted... The film also tells the story of growing up as women and the relationship between different generations of women.**

***La Night au Frioul* is a collective production, but the film is co-directed by two key members of Film Flamme: director Claudia Mollese and Sophie Amrani, who was 17 at the time of filming and began working with Film Flamme at the age of 12, writing scripts, acting, and co-directing several films with the collective. Rouaida Youssouf has also participated in the collective from the age of 12 including during the filming of the most recent project, shot in 2024.**

**Written and Imagined by : Sophie Amrani, Camelia Chemintou, Yasmin Chemintou, Mariama Djoco, Manel Hachemi, Rouaida Youssouf with Claudia Mollese.**

**Directors : Claudia Mollese, Sophie Amrani, Matti Sutcliffe.**

**Image: Sophie Amrani, Camelia Chemintou, Elina Chared, Mariama Djoco, Manel Hachemi, Rouaida Youssouf, Claudia Mollese, Matti Sutcliffe.**

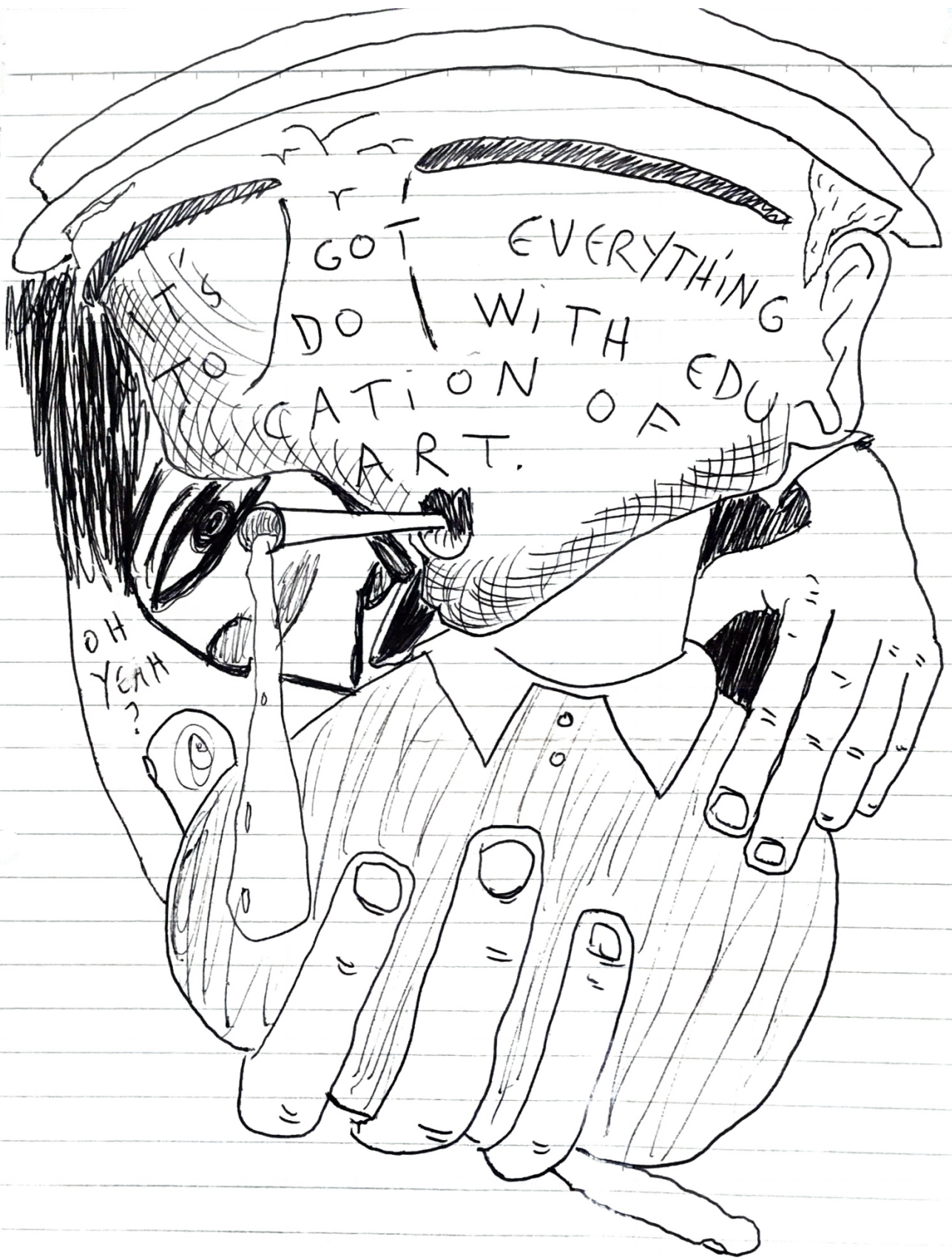
**Sound: Matti Sutcliffe**

**Editing: Nicola Bergamaschi**

**Grading: Adrien Von Nagel - Mixing : Alexandre Rameaux**

**Production: Ateliers cinématographiques Film flamme - Polygone étoilé.**





OH  
YEAH  
??

IT'S GOT TO DO WITH EDUCATION. ART. OF EVERYTHING

#### **4/ TWO REFLEXIVE VIDEOS ABOUT WORKSHOPS:**

**Camnet in collaboration with a group of students of the Watts Tower Arts Center, Extract from Episode 1501, ca. 1992**

**Video, color**

**Collection Media Burn Archives**

**Nancy Cain (also a member of the Videofreex) and Judith Binder are both co-founders of Camnet, a collective based in Los Angeles, and a TV show broadcast within the cable programme *The 90's*. The principle of Camnet was to give cameras to anyone, novice or expert, who was interested in making video, and then edit the footage into an episode for TV. In this segment, Nancy and Judith are invited to lead a video workshop at the Watts Tower Arts Center in Los Angeles. They ask the participants to take a walk around the art center while letting the camera roll. The workshop participants record themselves casually chatting, interviewing fast food employees, or commenting on the neighborhood.**

**The footage captures different perspectives and attitudes toward the exercise proposed by the Camnet team, as well as the somewhat banal reality of what a workshop is. The various tapes were made in small groups which were then edited together and included in one episode of the show.**

**The Watts Tower Video Project included: Diane Hall, Alexander Aragundi, Wajeha A. Bilal, Kellee Bozman, Elizabeth Cordova, Lance Davidson, Westley Dean, William E. Jenkins, Deandee Jordan, Johnell Lloyd, Oscar Madrigal, Clifford Oliver, Jaison Paschal, Edwin Rodriguez and Jamie Williams.**





**WAVE, A Taster, 1990, 36 min**  
**Video, color**



**The Women's AIDS Video Enterprise (WAVE) is a collective brought together by videomaker, academic, and activist Alexandra Juhasz. This group of women, who have different personal relationships to AIDS, met voluntarily on a paid basis every Saturday in a 'video support group' that lasted six months within the Brooklyn AIDS Task Force in 1990. The proposal made to the participants was to produce a tape on AIDS education: what it means to live with AIDS, what safer sexual practices can be, and how to challenge assumptions and discrimination faced by HIV-positive people.**

**This tape is a more reflective work on the collective process, featuring interviews between each of the participants and Alexandra Juhasz, and includes short excerpts from tapes produced by the group (including the prevention film *We Care*).**

**« I will use words to explain our video exercises and late-night phone calls, the quirky and diverse women who were the project's participants and my large doubts and small triumphs. I will call this process of writing letters, asking for funds, eating dinner at group member' homes, choosing to include a particular image in our tape *We Care*, and taking the completed video to a homeless shelter in the Bronx, « art ». I will call my subjective descriptions of these many activities « theory ». I may sound defensive. I guess I'm worried. These are important words to be used for things as seemingly inconsequential as the particular, personal, everyday feelings of an individual engaged in activist video production. »**

**Alexandra Juhasz, extract from « WAVE: A Case Study » in *AIDS TV, Identity, Community and Alternative Video*, Durham, Duke University Press, 1995**

**Produced, directed and edited by : Marcia Edwards, Alexandra Juhasz, Aida Matta, Juanita Mohammed Szczepanski, Sharon Penceal, Glenda Smith, Carmen Velasquez.**

**Project director: Alexandra Juhasz**

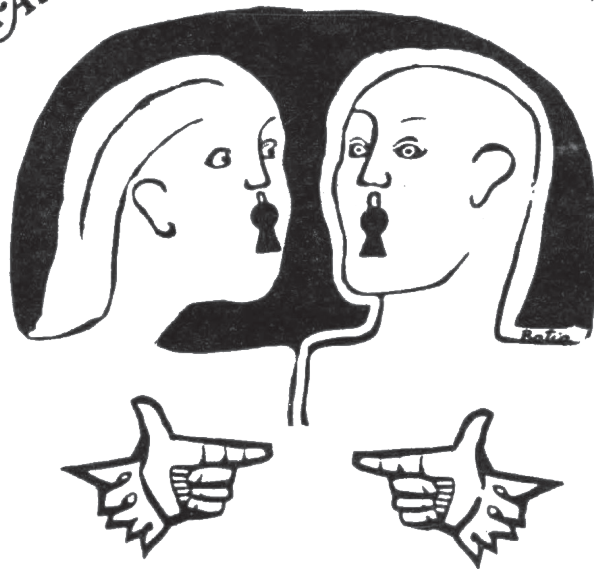
**Additional footage: Juanita Mohammed Szczepanski**

# WHO'S AFRAID OF PARTICIPATION





Au Tour D'Un Thème...



**Produced and printed by Cittipunkt e. V.**

**Cover images: illustrations from the film catalog of Audiopradif.**

**All drawings by Mathis Collins.**