



It would be to be with people at school.

where you can talk, that's something.

Talk and be listened to.

To never be listened to.

How did you get to know Anelia?

Because that she was a country girl and I was working with her since she came to school.

I am from the countryside too.

No tea.

I am a country girl, I want to be a friend of it.

Believe it the G.

She was sitting next to me and she began to talk.

I liked her, because, it made me comfortable.

You see, these are the things I value.

who are honest, who don't pay attention toossip.

I have to tell jokes and keep them happy.

It's great to know a lot of people.

Especially well-educated people, like in town.

I enjoy talking with them.

I can't be right when I have to talk to people who social and I don't understand anything.

I end up letting them think that they are right even when I know that they are wrong.

It might prove to be client.

Some people have many ideas in their head.

you have to find out if they understand the meaning of what they say.

I am those things to be clean, I laugh, I joke.

And I think so.

You were afraid of people passing judgement on you.

Yes, it happened so many times...

Especially in the past...

and now they criticized and I am very upset about it.

You are a woman who is now being judged, right?

It happens a lot.

...it has been difficult because...

you had to be careful and say things that were not true.

When people are afraid except yourself as you are.

And when you are afraid that you don't know what to do with all of them...

What should I do?

So, I started looking through books.

The day we read 'Dalla parte delle bambine' (On the Little Girl's Side).

I ran into difficulties because I didn't know words like anthropology.

If I hadn't gone to this school...

I wouldn't have known the meaning of words like anthropology.

...psychology, or sociology, we knew more about the meaning.

On the Little Girl's Side.

people are psychiatry, psychology, and psychosis as they were one and the same word.

You have to be a good thinker to get it.





Directed and produced by John Leerdam



Dutch Queen's birthday 1969

# 30 May 2020



Stanley Brown 1970 (Teacher activist)



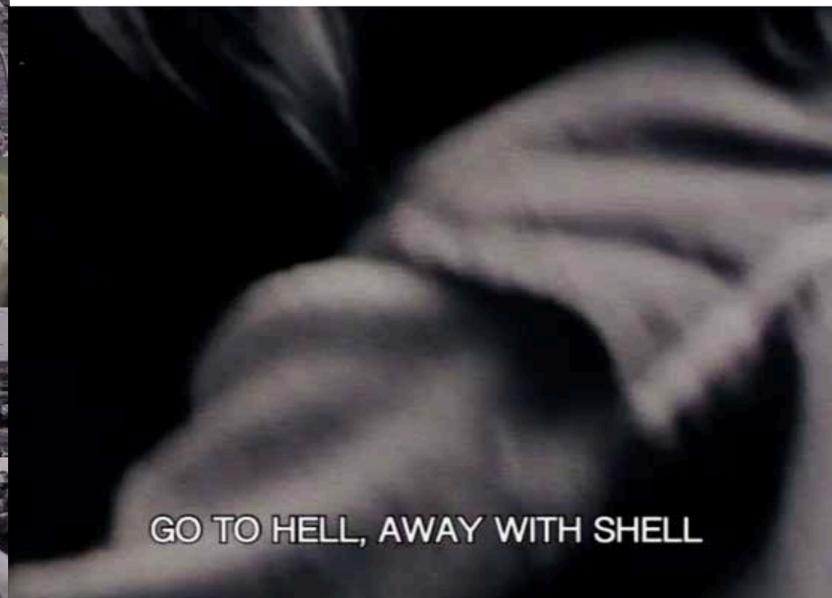
This way, we showed our solidarity with the laborers in the Antilles.



...a cop car was overturned and set on fire, smoke everywhere.



Holland, The Hague 31 may 1969



GO TO HELL, AWAY WITH SHELL



AWAY WITH JOBBELESS!



No, honestly I never thought it would go this far.



It was worse in the morning... the strikers in front... counted up to 4000 or 6000... 4000 tot ouwe mensen stond



I told the government... the mannequin will not be...



Our opinions are sweet under the rug, and never talked about again.



Tegenwoordig schaamt niemand zich meer. En dat maakt me verdrietig.



# 27 August 2020

27 August 2020 - Lucy Parker - Solidarity 2019



Tourné en 1971 et terminé en 1974, ce film est le seul document au monde, tourné au plus profond de l'ex-Zone Libérée du Dhofar/Sultanat d'Oman, très archaïque à l'époque

جری تصویر هذا الشريط عام 1971 ولم ينتج إلا في عام 1974 بسبب العجز المالي. وهو يعد الوثيقة الوحيدة في العالم التي صورت في عمق ما كان يعرف سابقاً بالمنطقة المحررة في إقليم ظفار/سلطنة عمان

وهي منقطة بدائية جداً في تلك الحقبة. It is the only document in the world, shot deep inside what was formerly known as

En 1962, à l'Assemblée de Cais et de Sittimah, il adopta le nom (Dhofar People's Front), et déclara son but, libération et nationalité.

في 1962، في اجتماع كاس و سيطيم، تم تبني اسم (جبهة ظفار الشعبية) و أعلنت أهدافها، التحرر والوطنية.

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أنتج هذا الفيلم بمقتضى الجيوب والتضارعات التي قدمها المزارع ومويدبا التورق في الخليج العربي في أوزان من عمل ومطاب عنى بلجيب، ويشكر خدمة واجته أستاذ التورق قاسطن والخليج العربي والنس في سريغانيايا ولاتحاد العام لعامل اليمن، فرغ برينغانيايا.

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**Palace for HM The Sultan Sultanate of Oman**  
 Page & Broughton, Architects, require a Resident Architect for this interesting and important project.

The successful candidate will be an architect with considerable energy and with experience in the administration and design of projects in excess of £1,000,000. He will be fully conversant with all aspects of architectural, structural, electrical and mechanical work.

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تعبئة الشعب  
 من سرور النصر



توحيد صفوف الشعب  
من شروط النصر

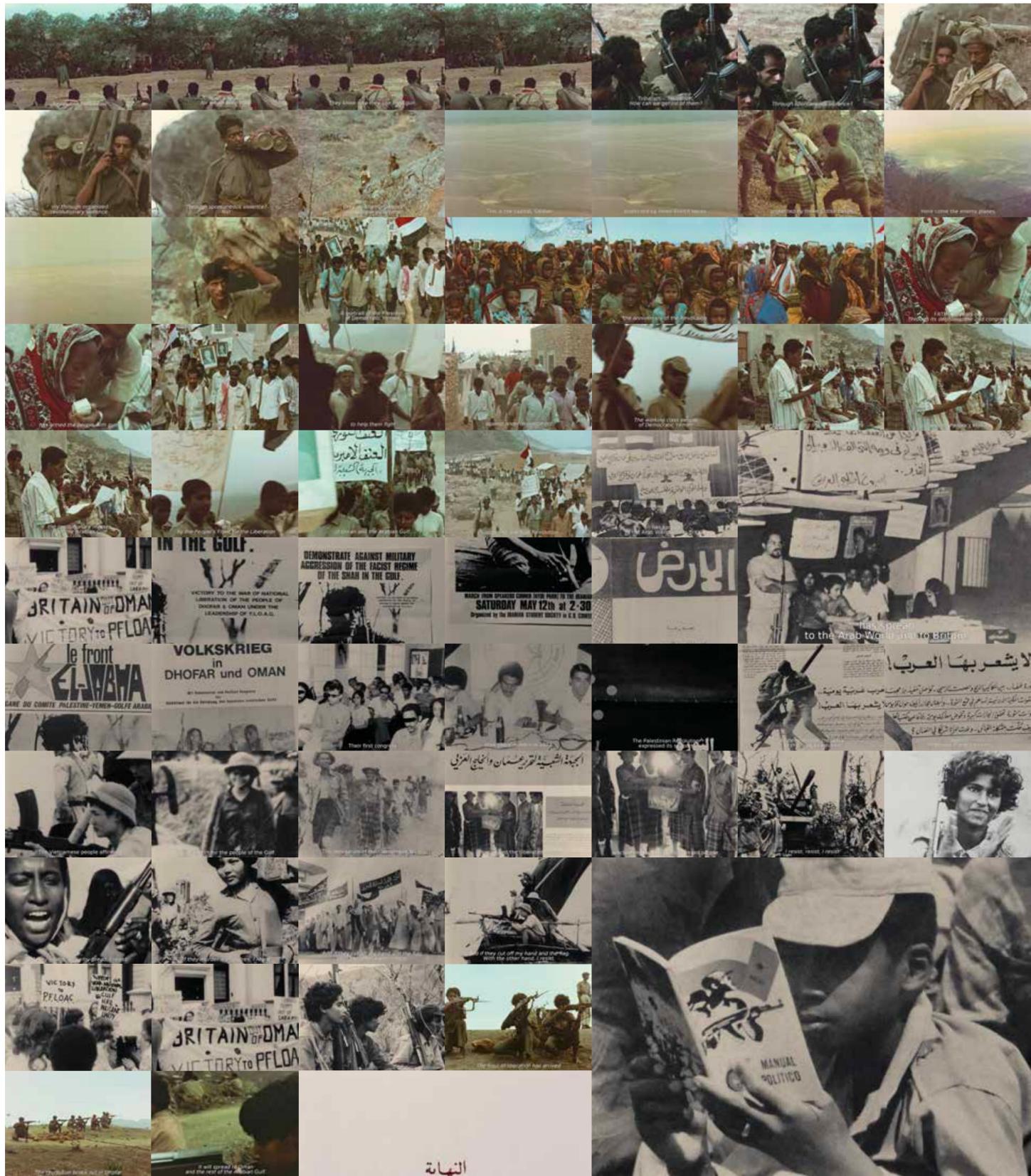


تحرير المرأة  
من شروط النصر

بمساعدة الشعب  
في خدمة الشعب

# 14 January 2021





14 January 2021

النهاية

تذكر أسماء كل الذين واللواتي ساهموا في ولادة هذا الحلم...

Nous ne nous souvenons plus de tous les noms.  
Certains restent inoubliables.

لكن تذكر أسماء كل المساهمين.  
لكن بعضهم يبقون محفوظاً في الذاكرة.

Nagy Abu Khalil qui nous fit découvrir cette lutte  
en 1969 et obtint l'aide de l'ex-Yemen Démocratique (Yémen du Sud)  
ناجي أبو خليل الذي عرفنا من خلاله عن هذه القضية منذ عام 1969  
وتدخل من أجل الحصول على دعم ثمين جداً مما كان يسمى  
باليمن الديمقراطي (اليمن الجنوبي).

le regretté Abdallah El Khumiri, Ministre de la Culture  
de l'ex-Yemen Démocratique, qui sauva le tournage en 1973,  
en le co-produisant.

الراحل عبدالله الخامري وزير الثقافة في اليمن الديمقراطي الذي أنقذ  
هذا المشروع عام 1973 عبر مشاركته في الإنتاج بعد أن تعطلت أمتنا  
التصويرية التي تحلق التزامن بين الصوت والصورة





**STENDALI**  
(SUONANO ANCORA)

STENDALI (ST. HEY FOLLY)

TESTO  
PIER PAOLO PASOLINI  
A CURA  
LILLA BRIGNONE

SCENEGGIATURA E REGIA  
CECILIA MANGINI

IN UNA SIMILE SOCIETÀ, OPERATA  
IN CONDIZIONI E LINGUAGGI A SOSTE  
D'AMMANO, LA MORTE SAREBBE  
DIRETTAMENTE PER IL SINGOLO  
SUO DOLORE, ASSOLUTAMENTE  
NON POSSO CONSENTIRLO. MA IL  
ISTESSO DOLORE PER UNO  
LE ASSUMI MANIFESTA LA  
GENERAZIONE VENTURA  
DIRETTAMENTE PER CUI  
I SUOI MANIFESTAZIONI DELLA  
STELLA LA  
PER ESSEMPIO DEL CANTO  
IN LINGUA GRECA - SONO  
PIU' ALTE FORME DELLA  
POPOLI ARE  
which allows the shapeliness  
of desperation to be somewhat

Some of the funeral chants for exiles  
from Greece-speaking  
Apulian towns and villages.

ACCUNTI CANTI FUNEBRI - QUESTI  
PER ESSEMPIO DEL CANTO  
DE LINGUA GRECA - SONO  
PIU' ALTE FORME DELLA  
POPOLI ARE  
which allows the shapeliness  
of desperation to be somewhat



Death comes and doesn't respect us  
if hee marked us all.

Who shall I go to my neighbours,  
and cry to them, ye children.

This flower has lost all strength,  
he was only sixteen.

I shall wait for thee,  
on my child till three shall I wait for thee

If thou comes not I shall run to seek you,  
in the garden and in the yard.

When I see thou are not coming,  
I shall run to seek among the kinsfolk.

I shall wait for thee, I shall, my child,  
and if I see thou are not coming  
and at ten fall to appear.

When I see thou are not coming  
as black as soot I shall become

and you, burnt out heart,  
weep, weep, cry like a wild ox.

I shall wait for thee, I shall, my child

When I see thou are not coming  
as black as soot I shall become

If thou hadst told me,  
my child, thou were about to depart,

a basket with thy things,  
I would have prepared for thee.

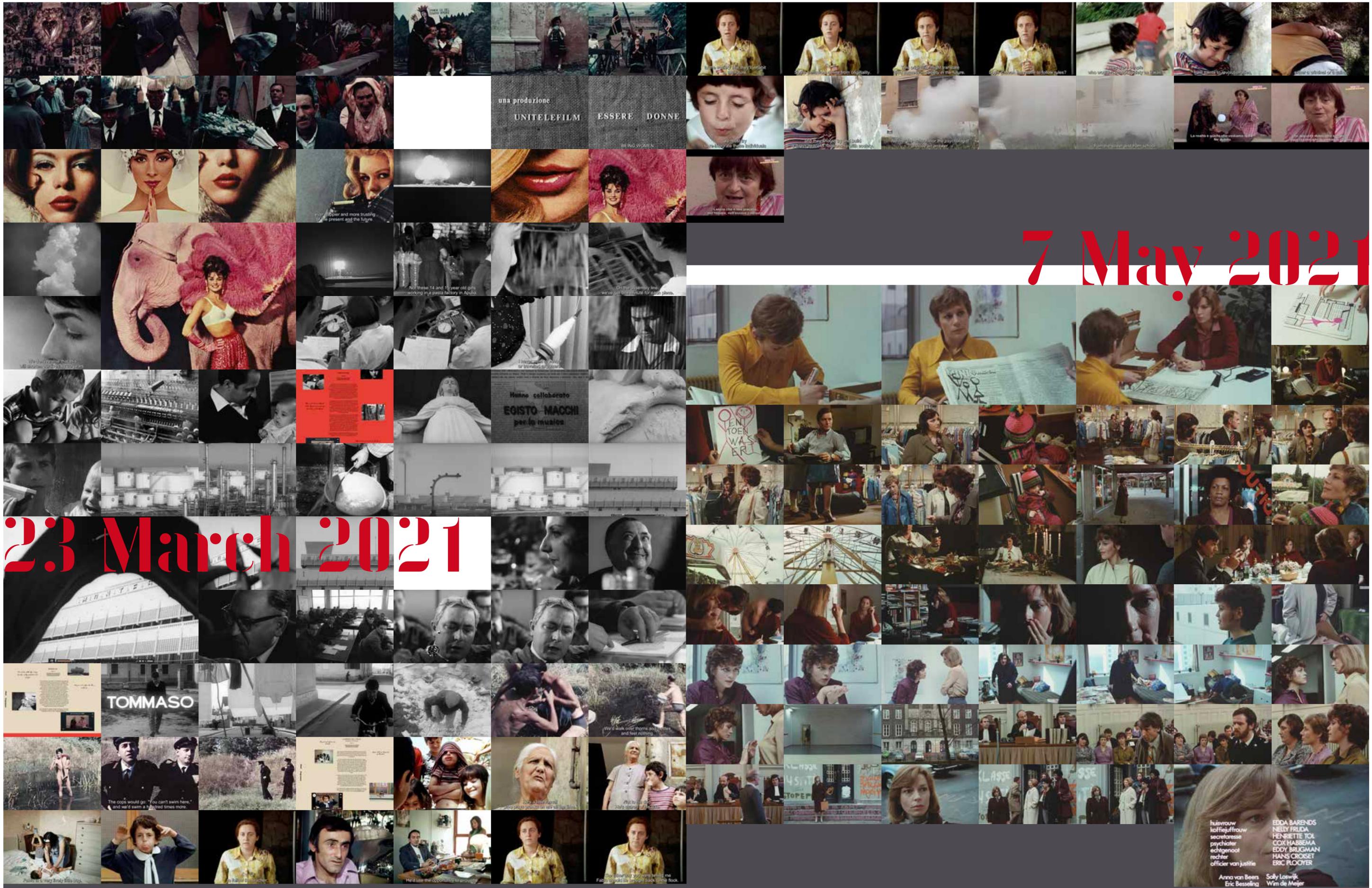
Who shall prepare thy suit  
when Sunday cometh?



Fotografia  
Giuseppe De Mitri

12 March 2021





7 May 2021

23 March 2021

una produzione  
UNITELEFILM  
ESSERE DONNE  
BEING WOMEN

Hanno collaborato  
EGISTO MACCHI  
per la musica

TOMMASO

huisvrouw  
lofjuffrouw  
secretaresse  
psychiater  
echtgenoot  
rechter  
officier van justitie

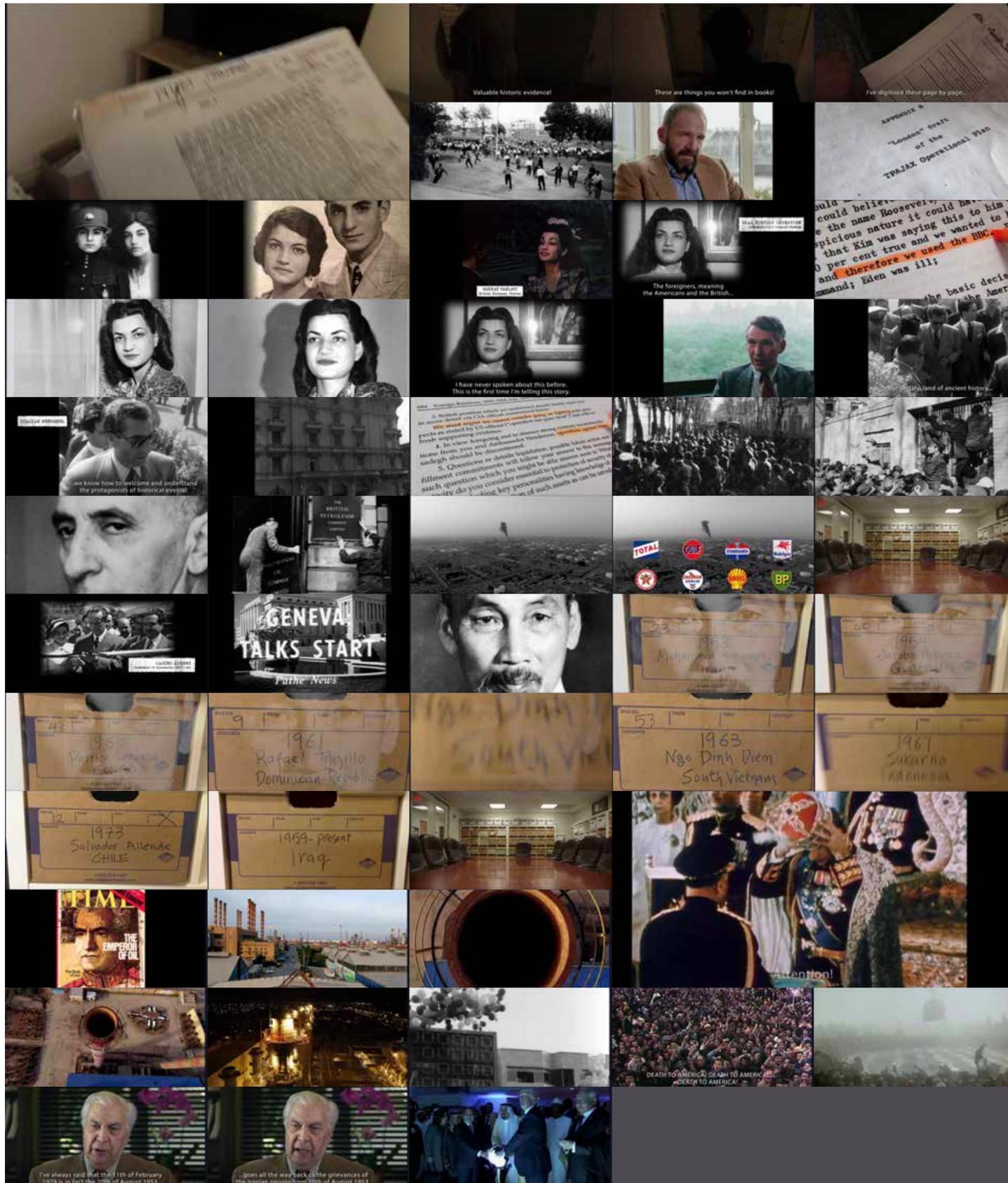
EDDA BARENDIS  
NELLY FRILDA  
HENRIETTE TOL  
COOK HARBEMA  
EDDY BRUGMAN  
HANS CROSET  
ERIC FLOOYER

Anna van Beers  
Eric Besseling

Sally Loewijk  
Wim de Meijer

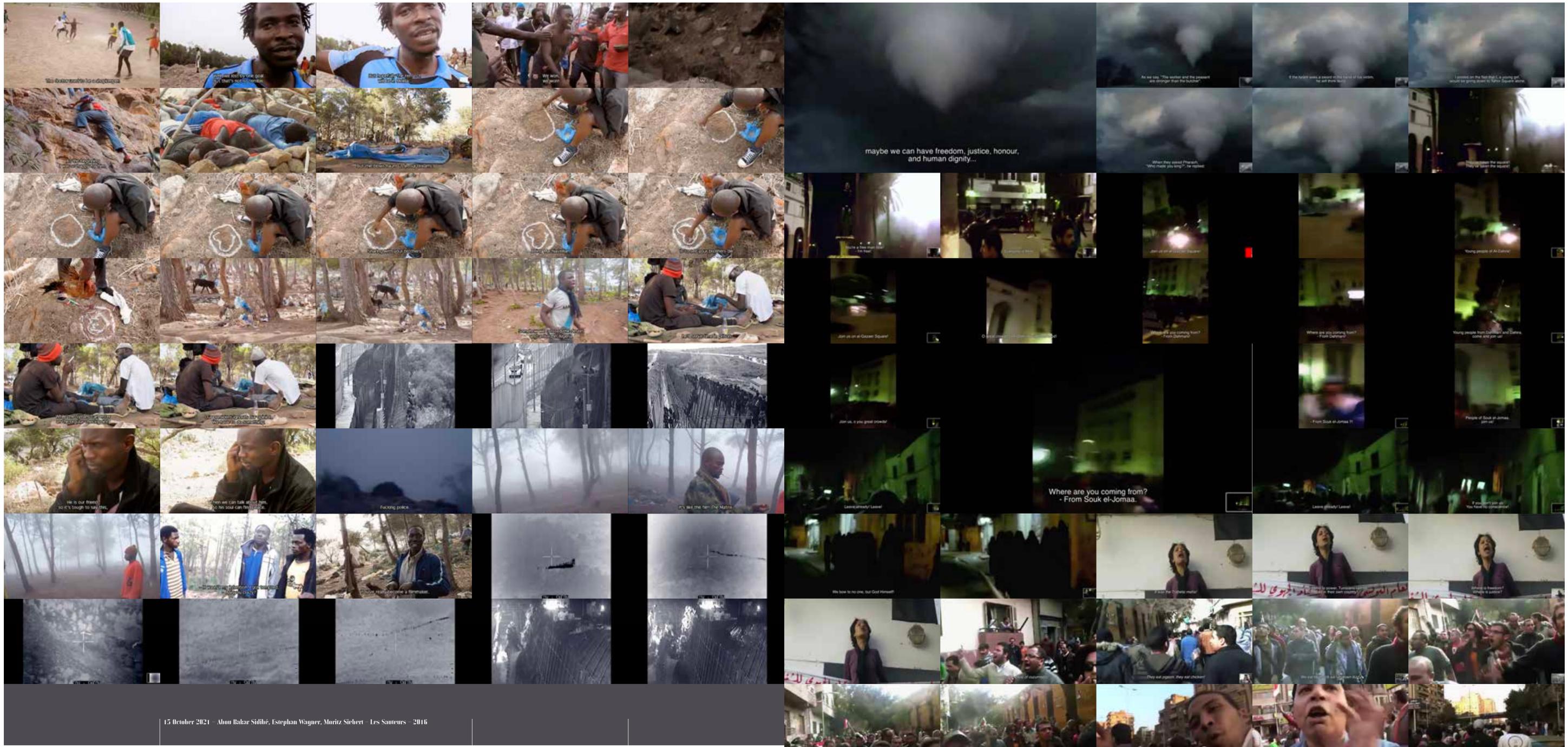


# 15 October 2021



# 16 September 2021





15 October 2021 - Abou Bakar Sidibé, Estéphan Wagner, Moritz Siebert - Les Sauteurs - 2016



29 January 2022 - Andrea Arnold - Red Road - 2006

2 February 2022 - Peter Snowdon - The Uprising - 2013





# ABOUT THIS NEWSPAPER

This newspaper was produced to accompany the doctoral project, *Chronicle of a Practice-Based Thing: Network Optics, Epistemic Crisis and the Fabrication of Voice* (2022). It works with computer screen shots from a selection of the films and online events that informed the PhD research to reflect on the relationship between history and contemporaneity; between events ('news') and their currency and influence in the past and the present. It contemplates what we register consciously (and remember) of lived experience and culture, and what affects – and thus makes – us, but which we forget, or are ignorant of.

*Chronicle's* research questions concentrate on the legacy of revolutionary filmmaking – specifically the oeuvre of Dziga Vertov – necessitating the study of many old and more recent films. This viewing activity reached a peak, however, in the 'plague years' of 2020/21, when new conventions and platforms of film distribution, screening, sharing, congregating and discussing were introduced and normalised – permanently altering moving-image culture, as well as everyday life. Like no other, this protracted moment accentuated the relationship between stasis and movement; walls and air; the nation state, its subjects, and their respective powers.

Cut loose from institutional, archival and personal moorings and allowed to drift across geographies and communities more freely, many seminal films found new audiences – who got to see them for the first time, or in new contexts. Importantly, this dramatic shift was contingent on the vision, innovation and labour of often unfunded – or hardly funded – enthusiasts: individuals, collectives, small or ad hoc 'institutions' responding to the moment and its specificities (and they showed the astonishing agency held by an excel file linked on Instagram, a curated YouTube list, an impromptu showing of a personal copy of a film). A glut of material similarly became available on the global platforms of Netflix, Amazon Prime, etc., as well as smaller, specialist platforms dedicated to independent or documentary film (Mubi, DAFilms). Together, the pandemic and George Floyd uprising undoubtedly produced a unique conjuncture within which such televisual objects fanned

the flames of social rage and collective inquisition, of which this project also partook and by which it was definitively changed.

Catalogued here is a stream of 'captured' images from a small selection of the films which were most significant for the *Chronicle* and its central artwork – the poem, *Inventions of the Mother: A Waking Dream* (2021/22). They were initially only created as aides-mémoires, quite unthinkingly, to find means by which note-taking might be avoided, and to be able to stay with the tempo of a film and return afterwards in more active contemplation. Later, I realised their particular beauty as collections and sequences and – inspired as much by theories of attention and archival 'love' as the importance of the database and computer analysis in Vertov scholarship – decided more consciously and systematically to store and compose them.

Their display, here, conveys how networked video and photography is often experienced as a 'wave', rolling over us and the earth: intense, overwhelming, and showing no sign of abating. In this context you should see what you are holding as the random sample that it is – a slice of activity; a toe or foot dipped in the river (or a wet finger held up to a gale); a snap-shot that could so easily be different, if taken three seconds, or four months, later, but sometimes with life- or world-changing impact. Concretely, it is the product of one person archiving their temporal journey through the development of a set of simple rules and habits: COMMAND-SHIFT-3 → name and date folder. You should then also ask yourself: what did she notice; what did she want to capture (as the film moved along on-screen), and why? Did she know? While the answers to those questions may not be immediately clear, they will become more so by placing this 'newspaper' in relationship with the other elements of the *Chronicle*, which often contain their echo, reflection, or shadow.

Pauline van Mourik Broekman  
September, 2022

### Credits:

- 17 April 2020: Adriana Monti, *Scuola Senza Fine* (1983), virtual screening organised by CCA Brighton in collaboration with Cinenova, as part of 'Communal Now – Online' and 'Front room screening club'. My thanks to Mira Mattar for passing on the CCA announcement.
- 30 May 2020: John Leerdam, *Gritu di un Pueblo* (1969), virtual screening and group discussion with John Leerdam, organised by Mariana d'Aboim and students from the Piet Zwart Akademie, Rotterdam.
- 27 August 2020: Lucy Parker, *Solidarity* (2019), virtual screening and group discussion organised by PCS Tate United to raise funds for the PCS Tate Commerce Strike Fund.
- 14 January 2021: Heiny Srour, *The Hour of Liberation Has Arrived* (1974), virtual screening and discussion organised by Between Women Filmmakers Caravan.
- 14 January 2021: image of Leonora Carrington's kitchen, from the online discussion 'NYRB: Leonora Carrington's "The Hearing Trumpet," with Kathryn Davis, Merve Emre, Chloe Aridjis, & Danielle Dutton,' organised by The Community Bookstore, Brooklyn.
- 5 March 2021: Marilu Malle, *Unfinished Diary* (1986), virtual screening and discussion organised by Birkbeck Institute of the Moving Image (BIMI) for the Essay Film Festival.
- 12 March 2021: Wilfred Upkong, *FUTURE – WORLD – EXV* (2019), virtual screening and discussion organised by Birkbeck Institute of the Moving Image (BIMI), together with Autograph ABP, for the Essay Film Festival.
- 23 March 2021: 'A One-Woman Confessional: Eight Films by Cecilia Mangini (1927-2021),' virtual screening by Another Screen/Another Gaze, curated by Daniella Shreir. The selection is from the films *Stendali: Suonano Ancora* (1960), *Maria e i Giorni* (1960), *Essere Donne* (1963), *Brindisi '65* (1966), *Tommaso* (1965), *La Cantata delle Marane* (1962), *La Briglia Sul Collo* (1974), *Cecilia Mangini & Agnès Varda in Conversation* (2011).



- 7 May 2021: Marleen Gorris, *A Question of Silence* (1982), virtual screening by Another Screen/Another Gaze.
- 16 September 2021: Taghi Amirani, *Coup53: After Empire* (2019), on-demand purchase from dedicated website for the film.
- 15 October 2021: Abou Bakar Sidibé, Moritz Siebert and Estephan Wagner, *Les Sauteurs* (2016), virtual screening and discussion

- on 'Fifth Cinema' and refugee-led filmmaking, organised by Birkbeck Institute of the Moving Image (BIMI).
- 29 January 2022: Andrea Arnold, *Red Road* (2006), Mubi.com ('First Films' strand).
- 2 February 2022: Peter Snowdon, *The Uprising* (2013), Vimeo.com