

The Survivor Lens: Reframing Trauma Narratives through Filmmaking

Zilkha Auditorium & Gallery 3

Saturday 25 February 2023, 11.30am – 6pm

A day of screenings, conversation, and reflection on the role of artists' films in reframing trauma narratives. Survivor artists and activists explore, question, challenge, and reimagine trauma - both individual and collective - and create a space for a new discourse to emerge. Curated by Laura E. Fischer (Traumascapes) and Andrea Luka Zimmerman. Facilitated by Julie-Yara Atz, Sullivan Holderbach, and Jessa Benson Thorpe from Traumascapes.

Gallery 3 Programme:

Free space to explore creative narrative reframing, facilitated by survivor artists from Traumascapes

11.45am to 12.45pm

2pm to 3.15pm

4.15pm to 5.30pm

A creative space will be held throughout the day in parallel to the main sessions for people to come and go as they please.

Whether it be filmmaking, poetry, or visual arts, there exist endless ways to recount a single story. By considering time, space, and form, we invite you to explore how different mediums and approaches can reframe the narrative being experienced.

Zilkha Auditorium Programme:

SESSION 1:

Reframing trauma narratives by using filmmaking and performance to reclaim authorship and healing

11.30am to 1pm

Introduction to the day, Laura E. Fischer and Andrea Luka Zimmerman (5min)

#BlackBoyJoyGone, Ashley Karrell & Isaac Ouro-Gnao (25min)

#BlackBoyJoyGone is a documentary by and for black men on mental health, sexual trauma and finding strength through brotherhood. This BFI Doc Society funded hybrid documentary blends interviews, poetry, dance and storytelling, and captures the lives, realities, and the hopeful perspectives of men across the UK in the North, the Midlands and London in the United Kingdom. Working collaboratively with mental health organisations and individuals in the UK, including Mind charity, The Survivors Trust and Black mental health professionals, this project has reached out far and wide, to amplify the voices of Black men who are often marginalised and underrepresented in accessing support and wellbeing services. The title ties in with the celebration of Black men through the Black boy joy motif. It is a play on how we're never 'too far gone' if we seek the right help.

CONTENT NOTE: Mention of child sexual abuse, description of mental health issues

I don't Know Your Name, Julian Triandafyllou (12min)

On May 7th, 2013, at about 02:15am, Julian was sexually assaulted outside his home in East London. As the assault was taking place, a huge shift was happening within, and the gates of memories – thought lost – began to be retrieved. *I don't know your name* is a psycho-dramatic re-staging of that night. This short hybrid documentary explores the effects of living with the experience of sexual trauma. It explores how trauma can resonate in daily life and opens a debate into what it means to be a survivor within the LGBTQIA+ community.

CONTENT NOTE: Description and re-staging of sexual assault, mention of child sexual abuse

Anti Zweena, Laura E. Fischer (13min)

Anti Zweena: you are beautiful. *Anti Zweena*: anti-beautiful.
Four years after a traumatic experience, she journeys back to bring closure to an individual narrative of trauma and open a new collective narrative of healing.

CONTENT NOTE: Mention of sexual violence, description of entrapment

Panel discussion with Julian Triandafyllou, Laura E. Fischer, and Sullivan Holderbach, chaired by Andrea Luka Zimmerman (20min)

12.45pm to 1.45pm: Lunch

SESSION 2:

Reframing trauma narratives by imparting the camera and/or mic for people to tell their stories

1.45pm to 3.30pm

Sounding the Voices, Andrea Luka Zimmerman (27min)

Sounding The Voices scores collaborative exchanges between six women with lived experience of challenging histories. A textured 'poem' of listening and learning, it proposes an accumulating 'call and response'. How might we 'sound' the space between our pasts and presents, personally and collectively, to shape futures resisting complacency and despair, and in doing so, offering a 'being, otherwise'?

CONTENT NOTE: Discussions contain mentions of sexual violence, drug abuse, abortion

Images by Sogand Bahram. <https://sogandbahram.com/>

Her Plot of Blue Sky [SPECIAL PREVIEW], Kamila Kuc (22min)

Fused with the poignant words of a Moroccan human rights activist Rachida Madani's poem, *Her Plot of Blue Sky* is a relational glimpse into the joys and struggles of a group of Amazigh women in a care home in Sefrou, Morocco. Many of the women's experiences of abuse, alienation, loss and poverty, are captured in one particular resident's story. Like other women in the care home, Fatima struggles to survive in a society that, more often than not, undermines women's existence. By taking their own images, the women reclaim their power to be themselves. The images they create - of themselves and others - are playful yet harrowing as they point to the invisibility of women, non-hetero normative, neurodiverse, functionally diverse and elderly people in media more generally.

CONTENT NOTE: Descriptions of entrapment, physical abuse, sexual exploitation, sexual violence

Leaving Syria: Long Live the Youth, Julie-Yara Atz (33min)

After a few years of war in their country, a group of young Syrian friends decide to leave the Middle East and hit the road together to come to Europe. Through every step, their music and their friendship help them hold on.

CONTENT NOTE: Mention of war, description of displacement

Panel discussion with Andrea Luka Zimmerman, Kamila Kuc, and Julie-Yara Atz, chaired by Laura E. Fischer (20min)

3.30pm to 4.00pm: Tea/coffee break

SESSION 3:

Reframing trauma narratives by reclaiming the cultural lens and the sociopolitical body

4.00pm to 6pm

How Dare You Have Such a Rubbish Wish, Mania Akbari (1h13) [SPECIAL PREVIEW]

How Dare You Have Such a Rubbish Wish is a first-person ghost-ride into the suppressed world of women in Iranian pre-revolutionary popular cinema. It's a bold and unique journey through the eyes of someone who has worked in that cinema as both a director and an actor. This unique story has never been told before by the people who became the subject of Iranian cameras' intense gaze: the women. Hence, *How Dare You Have Such a Rubbish Wish* is both a celebration of a troubled and much exploited "freedom" that Iranian women were offered after the Second World War and a detailed analysis of their representation and participation in that euphoric period of change. This is a tale of liberation, exploitation, emancipation and eventual suppression which will be told with the help of nearly 100 clips from films which are all banned in their country of production. Like the world in which they had appeared, the women of Iranian popular cinema saw themselves banned and out of work after the 1979 revolution. This film reclaims them as agents of change and progress and not, as it's been the dominant narrative so far, mere "victims". Instead of a linear historiography, the film focuses on the female bodies in movement, which together, documents a violently suppressed history that continues to influence today's Iran.

CONTENT NOTE: Contains nudity and scenes depicting and/or describing voyeurism, harassment, verbal/psychological abuse, sexual violence, physical violence, honour killings, suicide, death, oppression

Discussion between Mania Akbari and consultant psychiatrist and filmmaker Khaldoon Ahmed, with questions from the audience (40min)

Closing, Laura E. Fischer and Andrea Luka Zimmerman (5min)