



REDCAT

Cameron A. Granger, Ufuoma Essi, Mehedi Mostafa, and Tulapop Saenjaroen

- Offscreen Schematics for Past Futures

Film/Video

FEB 5, 2024
8 PM

REDCAT
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California Institute of the Arts

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Cameron A. Granger, Ufuoma Essi, Mehedi Mostafa, and Tulapop Saenjaroen

• Offscreen Schematics for Past Futures

Offscreen Schematics for Past Futures is a program of four short films that consider urban and rural environments and the many implications of living in this world. The four films complicate visions of space and place, poking holes in colonial and patriarchal interventions and intentional displacements of communities. A variety of offscreen “voices” — a benevolent, but naïve interviewer based in Bad City, United States; Jamaican poet Una Marson; Bangladeshi architect Keshef Mahboob Chowdhury; and Thai automated tour guide Kanya — offer points of entry into the planned and unplanned forces that form industrial cities, tourist-driven regions, and pastoral villages. These films sketch critical, speculative, and sobering perspectives that allow viewers to interrogate what unfolds around us.

Presented in English and Thai with English subtitles. The program includes a post-screening talk with Cameron A. Granger, moderated by Jheanelle Brown.

Please note: Offscreen Schematics for Past Futures contains strobe lights.

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

Before I Let Go (Cameron Granger, 2022), 23 min.

Five years ago the east side neighborhood of a town called Bad City was leveled by giant monsters called the Titans. I was recently hired by the city to document the community’s recovery efforts-- and now I’m seeing just how different the road to recovery can look for a city, and for its people.

Pastoral Malaise (Ufuoma Essi, 2022), 11 min,

Pastoral Malaise is a meditative reflection on the absences found in rural pastoral environments, that are often framed by a false romanticism and picturesque conventions, constructed as tourist sites within rural landscapes across Britain. The film examines these absences and ideas through a Black feminist approach to history and memory. Inspired by Una Marson’s poem Spring In England and Dorris Henderson’s 1965 cover of the popular British folk song One Morning In May, the film recalls an imagined relationship to the English landscape told through memories and speculative histories.

Fantasy In A Concrete Jungle (Mehedi Mostafa, 2022), 15 min.

An essay film on an unplanned city, Dhaka, from the point of view of an off-screen architect. The film is a meditation on the nostalgia for the rural past juttet against the urban chaos and reflection on finding home in the urbanized present

A Room with a Coconut View (Tulapop Saenjaroen, 2018), 28 min.

A Room with a Coconut View tells a story of Kanya, a tour guide and hotel rep automated voice, who leads her foreign automated-voice guest Alex through a deceptively aestheticised beach town in the east of Thailand. Dissatisfied by the sanitized, touristic images, Alex decides to explore alone. Local corruption becomes intertwined with the history of Thai cinema, and Alex begins to question how images have been used to mediate his understanding of the world. Through a fictionalized account of the bodiless voices hovering over commercially made presentation and historical strata, *A Room with a Coconut View* is an essayistic investigation of the politico-aesthetic relation through imagery surface and its netlike-technology apparatuses with a capitalistic-dictatorial-touristy regime as a backdrop.

Runtime: Approx. 80 minutes

ABOUT THE ARTISTS

Cameron A. Granger is Sandra's son & came up in Cleveland, Ohio. Inspired by the rigorous archival & homemaking practices of his grandmother, Pearl, Granger uses his work as a means to quilt his communal and familial histories, into new, not just potential, but inevitable futures. He's an alumni of Euclid public schools, Skowhegan School of Painting & Sculpture, and the Studio Museum in Harlem AIR program. In 2020 Cameron was selected as a Forbes 30 under 30. He's currently part of the inaugural In Situ Fellowship at the Queens Museum of Art.

Ufuoma Essi is a video artist and filmmaker from South East London. She works predominantly with film and moving image as well as photography and sound.

Her work revolves around Black feminist epistemology and the configuration of displaced histories. The archive forms an essential medium for her as an artist and it's through explorations with the archive that she aims to interrogate and disrupt the silences and gaps of political and historical narratives. By using the archive as a process of unlearning and discovery she seeks to re-centre the marginalised histories of the Black Atlantic and specific histories of Black women. Drawing from a range of influences including Black popular culture, films, music, historical texts and Black feminist theory from writers such as Claudia Jones to Daphne Brooks. Essi's work also seeks to examine the historical and contemporary links between the Black Atlantic and explores intersectional themes.

Her films have been screened and exhibited at film festivals, institutions and galleries both nationally and internationally including Gasworks, Lisson Gallery, South London Gallery, Magasin, Centre National d'Art Contemporain (CNAC), Criterion Collection, Douglas Hyde Gallery, Galerie Rudolfinum, Hot Docs Canadian International Documentary Festival, Museum of Contemporary Art Los Angeles, Maysles Documentary Center, Black Star Film Festival and LUX.

Born in Bangladesh, **Mehedi Mostafa** studied architecture in Dhaka before joining the Mumbai-based film school Whistling Woods International. In 2017, he finished his diploma in filmmaking with a directing specialization. He is currently working on a feature documentary project titled *Making Places* and developing a fiction feature film. He has attended Docedge Kolkata, Uniondocs Summer Documentary Lab, and the Locarno South Asia Industry Academy. His latest short documentary, *Fantasy in a Concrete Jungle* (2022), has been selected at the Clermont-Ferrand International Short Film Festival, where it has received the Lab Student Prize.

Born in 1986 Chon Buri, Thailand, **Tulapop Saenjaroen** is an artist and filmmaker whose practice encompasses performance, video and film. His recent shorts interrogate the correlations between image production and production of subjectivity as well as the paradoxes intertwining control and freedom in late capitalism. In combining narrative and the essay film genre, he investigates subjects such as tourism, self-care, mental illness, free labor, power relation in storytelling, and cinema itself through re-making and re-interpreting the produced images and their networks. Saenjaroen received his MFA in Fine Art Media from the Slade School of Fine Art, UCL, and MA in Aesthetics and Politics from CalArts. He has been working with Electric Eel Films since 2008 and occasionally teaches in universities in Thailand.

UPCOMING AT REDCAT

Bill Basquin: *From Inside of Here*

February 12

From Inside of Here is a feature-length film meditation on vulnerability and interconnection through the lens of a natural forest and through the body of the filmmaker. Bill Basquin structured the filming of *From Inside of Here* around a series of camping trips to the Gila National Forest in New Mexico, which is the site for the reintroduction of the endangered Mexican Grey Wolf. The place itself is a character in the film, as are the filmmaker's methods. The film is composed of multiple digital and analog formats: 16mm film, HD video, infrared stills, inter-titles, and sound recordings. *From Inside of Here* is preceded by *Tending the Orchard*, a collaboration around an orchard initiated by Basquin with co-director Katherine Agard that brings up history, anger, colonial violence, and the chance to feel the closeness of relationship.



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