

MATTERS OF FACTS

- * Europium, Lisa Rave - 00:21, HD (2014)
- * Catabasis, Regina de Miguel - 1:13, HD and 3D animation (2020)

Jeudi 27 Août 2020
20:00
Jardin de Pauline Perplexe
78 Avenue de la Convention
94110 Arcueil

EUROPIUM - LISA RAVE

Using various levels of imagery, the essay film *Europium* draws connections between Papua New Guinea's colonial past and the planned excavation of raw materials from the Bismarck Sea. The film weaves a narrative around the rare earth element Europium; named after the European continent, the material will be culled from the ocean floor to ensure brilliant color images on smartphone displays and other flat screens, and of course for its fluorescent property, which is used to guarantee the authenticity of euro bank notes. The film describes this seemingly mundane fact as a return and repetition of history, pointing in the process not only to the complexity of human culture, its economies and systems of exchange, but also exposing the invisible ghosts of the past as they appear in the modern objects of our lives.

- Philipp Kleinmichel (<http://wholewallfilms.com/europium/>)

CATÁBASIS - REGINA DE MIGUEL

Katabasis or catabasis (Ancient Greek: *κατάβασις*, from *κατά* «down» and *βαίνω* «go») is a descent of some type, such as moving downhill, the sinking of the winds or sun, a military retreat, a trip to the underworld, or a trip from the interior of a country down to the coast.

The materials also come into existence as a force when the political, geographical and economic situation are right for them to do so. Aluminium "needs" Italian Fascism to "need" Italy to lack coal, iron and have a bauxite instead. Coal for a long time in the UK was dug from deep cast mines and the shafts required pumping out which creates the steam engine which in turn required pumping out which in turn requires more coal and more labor. Tantalum "requires" political unrest in the Congo, kids playing Sony Games.

- Matthew Fuller, Pits to Bits: Interview with Graham Harwood.

Relations with the Earth have been social relations of work and exploitation since the emerging industrial capitalism of the 19th century, just as they were in digital capitalism in the 21st century.

Who owns the natural resources and who receives their profits? How do wage labour and exploitation shape our relations with the earth and our relations with each other? How does the acceleration of digital processes counteract the slowness of their. Here the state, the local population and international corporations are fighting for underground gold, an essential element for the computer industry as well as an alien element, which is an object of evil associated with desire and violence over bodies and territories.

Through various scenarios, different aspects of extractive coloniality, resistance and guerrilla strategies, Yuli Correa's feminist social activism in Colombia during the peace process, and a critical re-reading of Bogotá's Gold Museum and its protocols of concealment are made visible, ending with an epilogue based on Michael Taussig's *My Cocaine Museum*.

- Maria Morata (<http://www.reginademiguel.net/CATABASIS>)