

SURPLUS

CINEMA

SURPLUS CINEMA:

Feminisms & Filmmaking in the
context of Greece intertwining
diasporas

Christina Phoebe, Elli Vassalou, Maria Christoforidou, Rabab El Mouadden, Sofia Dati

introduction

- introduction of first *Surplus Cinema* gathering
- What happened each day with: questions and guiding phrases
- Workshop: Camera work as care work

surpluscinemas@gmail.com

A photograph of a person's arm and hand, wearing a vibrant red dress, a pearl bracelet, and a matching pearl necklace. The hand is holding a large, white, rectangular sign with the words "SURPLUS CINEMA" printed in bold, black, sans-serif capital letters. The background is a solid, bright yellow. The lighting is dramatic, casting a strong shadow of the arm and hand onto the yellow background.

SURPLUS CINEMA

place making space taking



Community in the present

numbers

23 -25 November 2022, Beursschouwburg, Brussels

1 workshop 1 mistress class 1 residency

3 days 3 conversations

18 films

30 filmmakers and speakers

30 workshops participants

30 million emails 😊

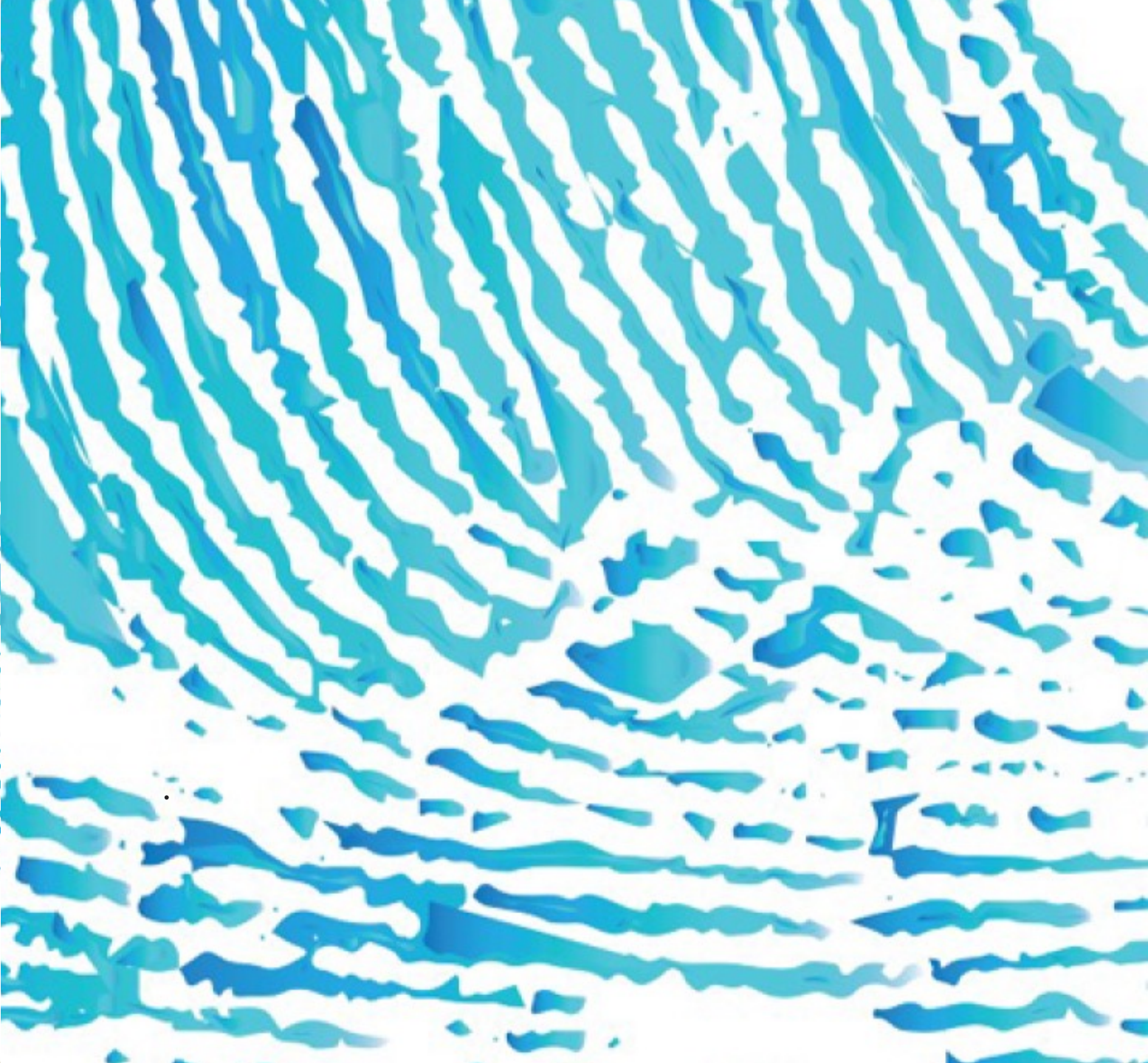
14+ languages



Ελλάδα (Hellas/Greece)

minor cinema

Surplus Citizens Dimitra Kotouza



Surplus Citizens

Struggle and Nationalism in the Greek Crisis

DIMITRA KOTOUZA



“The victims of neoliberal crisis management are not the 'Greek citizens', but the subordinate classes in Greece, not all of whom are citizens. These subordinate classes are differently affected by the racialized management of borders and populations, as they have been since the Greek state's establishment.


The nation and citizen-centered lens also has gendered implications. It only registers the gendered impacts of crisis through reproducing the naturalization of family and patriarchal household as spaces of safety and relations to be protected from social degeneration.

Those who do not find safety in this hetero/cis-normative and patriarchal notion of shelter were soon to not find safety in the Greek streets either, as nationalist oppositional discourses were used violently to reaffirm the male 'head of family' as the sole signified of the 'citizen'.

beursschouwburg

This programme was supported by the Flemish Community Commission (VGC), Beursschouwburg, Workspacebrussels, LUCA School of Arts and DocNo-mads.

feminist decolonial methodology

A photograph of two women in a rocky, cave-like setting. The woman on the left is standing, wearing a red jacket and patterned pants, holding a small fruit. The woman on the right is sitting on the ground, wearing a purple turtleneck and patterned pants, holding a smartphone up towards the cave opening. The scene is lit with warm, golden light from the cave entrance.

camera work as care work

WORKSHOP, FREE
WE 23.11 13:30

We turn the gaze towards the camera and our associations with it. What might a caring camera feel and move like? How can the camera be a comrade and not an oppressor? Which would be the feminist methods of reapproaching and (un)learning camera work?

Workshop organized by Elli Vassalou & Christina Phoebe



Bitter September , Sofia Faradatou, GR /FR, 2022, 25'

editing with
others in your
mind

ωάρερ

filmmaking as a relation
of bodies, an assemblage
of technobodies (cyborgs)
and more than human agents

How did the touch of the car feel? Talking about process.

as a diasporic kid
growing up
the camera was my way
to bring my multiple
and far-away worlds
close, into one,
through collages

Community making through programming

DAY 1 – FILMING WITH

SCREENING, TALK
WE 23.11 19:30

Amygdaliá, Christina Phoebe, GR, 2019, 76'

MALTA: The Thrice Burnt Archives of Unreliable Prophecies, Maria Christoforidou, UK, 2021, 15'

Rerooting the Post Collective, The Post Film Collective, BE, 2022, 18'

feeling diasporic



ΜΑΛΘΑ: The Thrice Burnt Archives of Unreliable Prophecies, Maria Christoforidou, UK, 2021, 15'



Rerooting the Post Collective, The Post Film Collective, BE, 2022, 18'



Amygdaliá, Christina Phoebe, GR, 2019, 76'



FILMING WITH

Conversation with Maria Christoforidou, Christina Phoebe and the Post Film Collective (Sawsan Maher, Mirra Markhaeva, Elli Vassalou), moderated by Rabab El Mouadden

DAY 2 – OUT OF THE TOURIST GAZE

SCREENING, TALK

TH 24.11 19:30

Acropolis, Eva Stefani, GR, 2001, 25'

Express Skopelitis, Emilia Milou, GR, 2021, 69'

Lesvia, the herstory of Eressos, Tzeli Hatzidimitriou, GR, work in progress, 15'

LUXENIA, Dimitra Kondylatou, GR, 2021, 10'

backstage laboring behind the scenes



Acropolis, Eva Stefani, GR, 2001, 25'



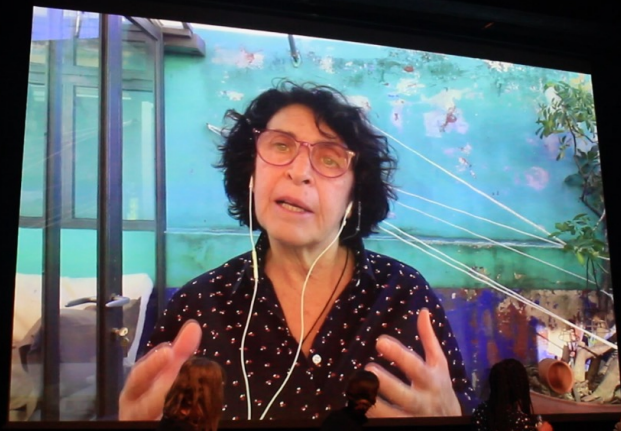
Express Skopelitis, Emilia Milou, GR, 2021, 69'



Lesvia, the herstory of Eressos, Tzeli Hatzidimitriou, GR, work in progress, 15'



LUXENIA, Dimitra Kondylatou, GR, 2021, 10'



OUT OF THE TOURIST GAZE

Conversation with Dimitra Kondylatou, Emilia Milou, Eva Stefani and Rebecca Jane Arthur, moderated by Maria Christoforidou.

hand made cinema



MISTRESS CLASS – EVA STEFANI

SCREENING, TALK
FR 25.11

Film Screening "Visit Greece" of Fotos Lambrinos, 1970 25'
+ conversation with Surplus Team

LUCA School of Arts and DocNo-mads 25.11.22

m(othering) change

DAY 3 – IMAGING ACTION

SCREENING, Cine Assembly

25.11 19:30

Ritual for a Burned Forest, Mouries Collective, GR, 2022, 16'

ENOMENA, Phaedra Vokali, GR, 2022, 19'

Girlhood, Maria Sidiropoulou & Vania Turner, GR, 2021, 30'

I am Afrogreek: Black Portraiture in Greece, Adeola Aderemi, BE, 2021, 20'

No Nos Soltemos Más / Let's Not Let Go Anymore, Alkisti Efthimiou, CE, 2022, 13'



Ritual for a Burned Forest, Mouries Collective, GR, 2022, 16'



Girlhood, Maria Sidiropoulou & Vania Turner, GR, 2021, 30'



ENOMENA, Phaedra Vokali, GR, 2022, 19'



I am Afrogreek: Black Portraiture in Greece, Adeola Aderemi, BE, 2021, 20'



No Nos Soltemos Más / Let's Not Let Go, Alkisti Efthimiou, CE, 2022, 13'



IMAGING ACTION

Cine Assembly Adeola Aderemi, Sophia Farantatou and *(Friends of Zak/Zackie)* Eva Betavatzi and Yiannis Stefanou in Belgium, moderated by the Surplus Cinema team.

beursschouwburg

LOOPED SCREENINGS (black box)

23-25.11 18:00 - 23:00

The Brides of Maltepe, Eva Giannakopoulou & Persefoni Myrtsou, GR/TR, 2022, 67'

Carmela's garden, Prokne, GR, 2018, 5'

This is Right: Zak, life and after, Gevi Dimitrakopoulou, GR, 2020, 13'

Trud, Prokne & Filtig, GR, 2019, 3'



Carmela's garden, Prokne, GR, 2018, 5'



Maltepe Gelinler

The Brides of Maltepe, Eva Giannakopoulou & Persefoni Myrtsou, GR/TR, 2022, 67'

Bölüm 1



This is Right: Zak, life and after, Gevi Dimitrakopoulou, GR, 2020, 13'



SURPLUS CINEMA

A photograph showing two individuals from the chest up, holding a large, rectangular, mustard-yellow banner. The banner has a fringed edge. The person on the left is wearing a purple top, and the person on the right is wearing a blue patterned top. The background is dark and indistinct.

FILM SCENES

Christina Phoebe friendship is the protagonist

Eli Vassalou *making kin AND babies in metasporic cinematic contexts*

Rabab El Mouadden (m)othering

Sofia Dati Landmarks


Maria Christoforidou future archive of errors

Christina Phoebe

Happy new year
With a surplus of friendship
A surplus of joy



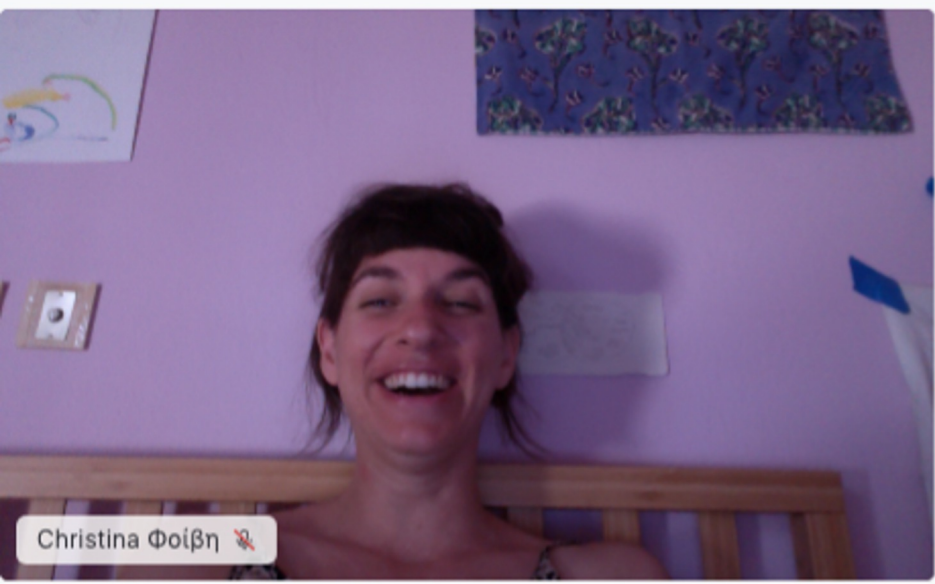
GIRLHOOD, Maria
Sidiropoulou
& Vania Turner, GR,
2021

A cinematic still from the film 'Girlhood' showing three young women standing on a pier or balcony overlooking a harbor at sunset. The woman on the left is seen from behind, wearing a bright green puffer jacket and a white knit beanie with a pom-pom. The woman in the middle has long dark hair and wears a grey coat and a light blue face mask. The woman on the right has blonde hair and wears a tan coat with a red scarf and a light blue face mask. They are all looking out over the water where several sailboats are docked. The sky is a soft mix of pink, orange, and purple.

I feel like I'm more like myself
when I'm with the girls.

SURPLUS CINEMA
5 of 7 in the call | 22:51

View



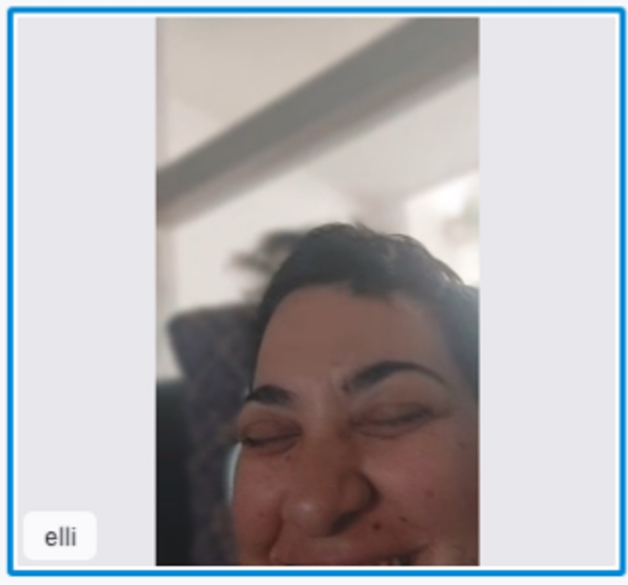
Christina Φοίβη



maria christoforidi



Rabab El Mouadden



elli



Sofia Dati

Chat



11:03 AM

Call started



elli, 11:05 AM

kalhmera

erxomai se 5



Rabab, 11:09 AM

hi, i'm back and ready
whenever you all ready

11:10 AM

we are here with maria



maria christoforidi, 11:10 AM

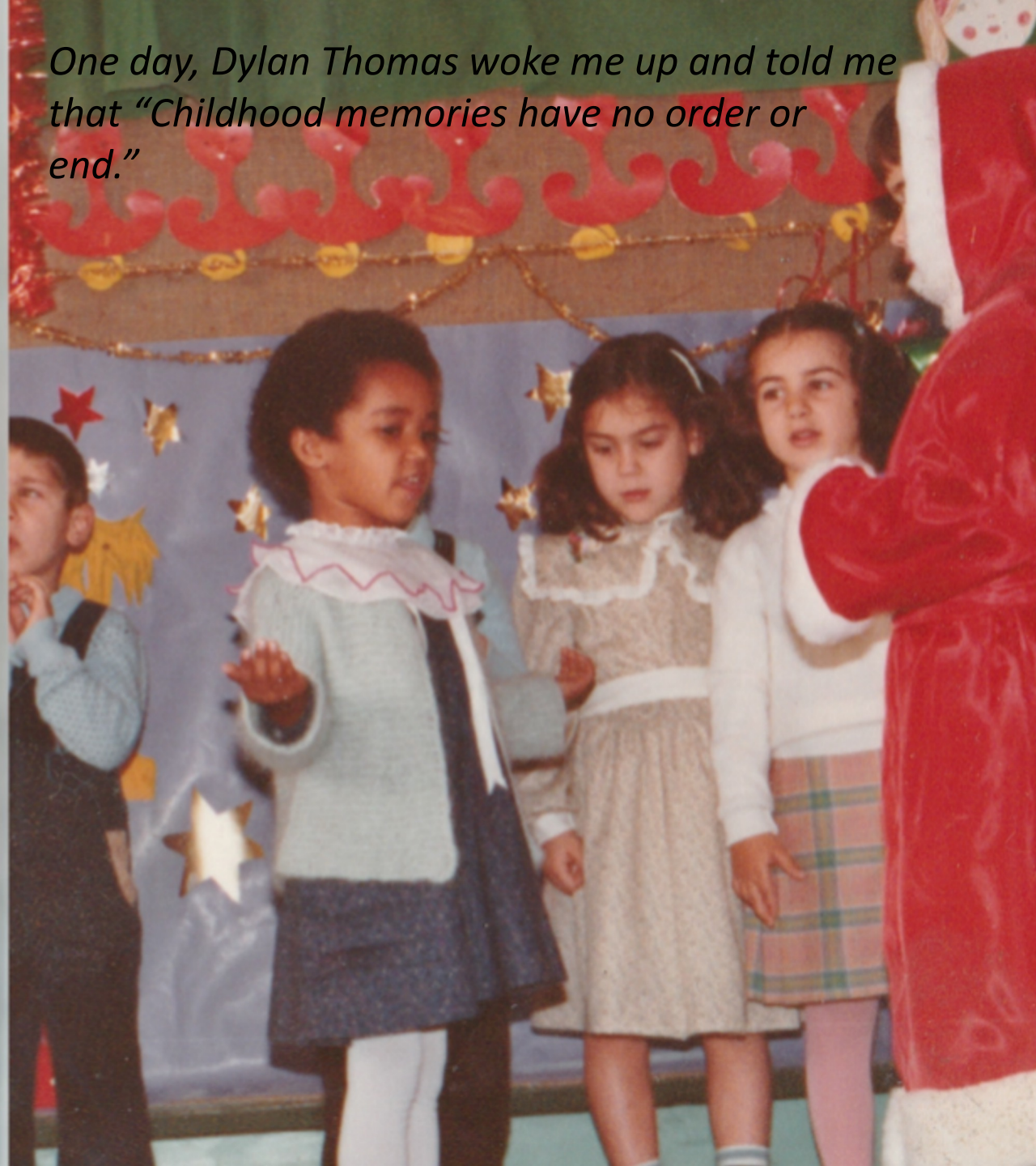
hello rabab we are in

+1



*Everybody wants ancestors. They
dig them up.
They claim them.
But the land claims us.*

MALTA:
THE THRICE
BURNED
ARCHIVES OF
UNRELIABLE
PROPHECIES,
Maria
Christoforidou,
UK, 2021



*One day, Dylan Thomas woke me up and told me
that "Childhood memories have no order or
end."*



And they discriminated her, because
they thought that men can't dress like women?



avec
ZAK KOSTOPOULOS
SOPHIA FARANTATOU

WITH:
ZAK KOSTOPOULOS
SOPHIA FARANTATOU





*LESVIA:
THE HERSTORY
OF ERESOS, Tzeli
Hatzidimitriou,
work in progress,
GR*

Learning with friends

Where do I go to learn about our history? My history?

Can a film be like a nest?

Friends to play with
Finding childhood friends again
Becoming friends through making
films

AMYGDALIA, Christina Phoebe, GR, 2019





📁 Diasporic Cinema ▾

... 9 more

Published on Jul 18, 2022

DOI 10.21428/66f840a4.15295e77

SHOW DETAILS




Can a Film be Like a Nest?: Revisiting History, Constructing Utopias and Heterotopias of a Borderless Future in the Hybrid Film *Amygdaliá* (2019)


by Rabab El Mouadden




last released
6 months ago

CITE [#]

SOCIAL 

DOWNLOAD 

CONTENTS 

ABSTRACT

Can a Film be Like a Nest?: Revisiting History, Constructing Utopias and Heterotopias of a Borderless Future in the Hybrid Film *Amygdaliá* (2019)

Rabab El Mouadden, University of Groningen, Netherlands

What kinds of spaces
do diasporic friendships open up
through filmmaking and feminisms?

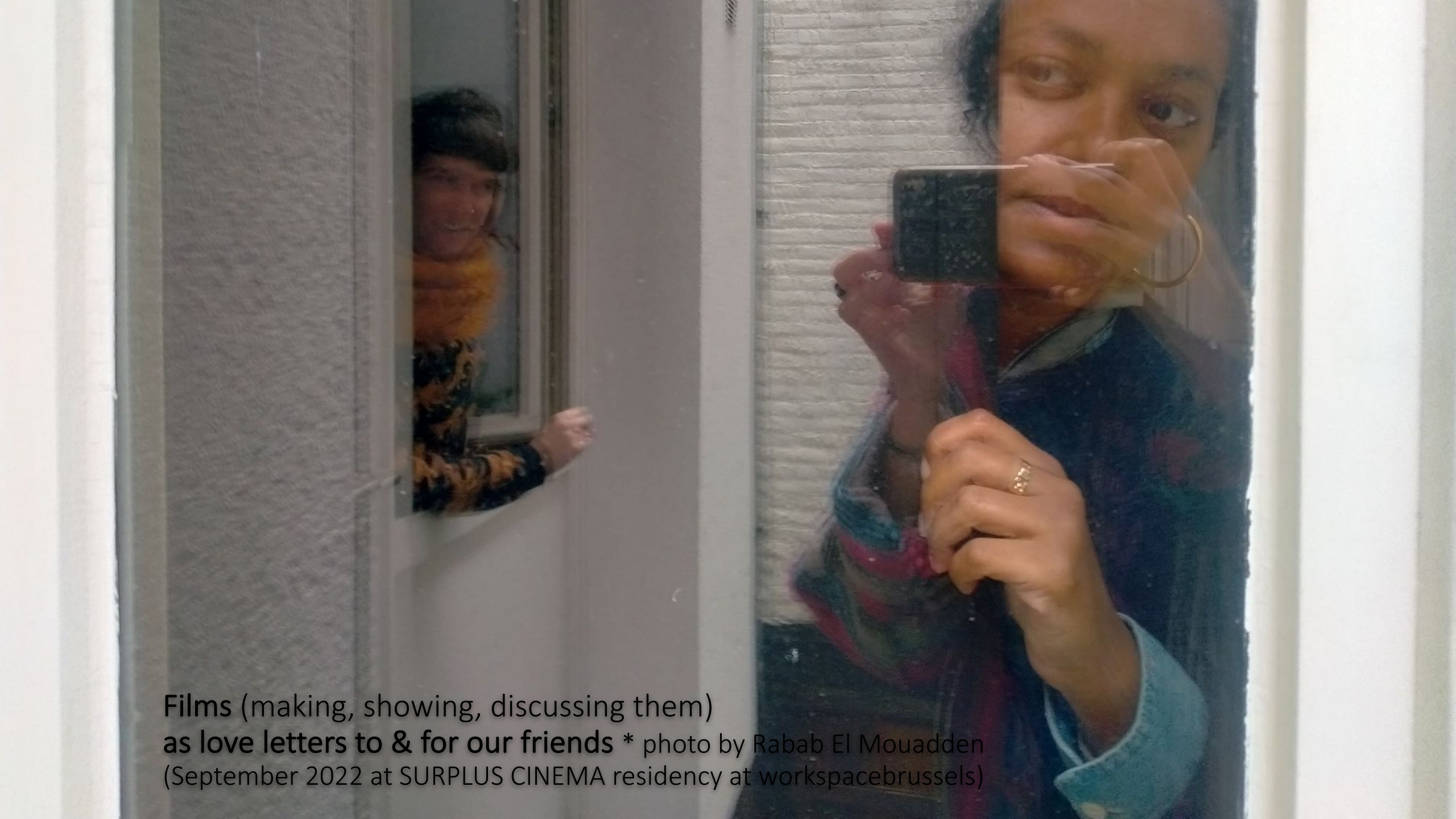


Playing with the tourist gaze * photo by Yannis Stefanou
Filmmaker gathrings uring SURPLUS CINEMA program at beursschouwburg (24 November 2022)



Workshop 'Camera work as Care work' - To be continued...

A workshop for women, femme and non-binary makers of all fields / No prior experience needed * photo by Amel Braoud at beursschouwburg (23 November 2022)



Films (making, showing, discussing them)
as love letters to & for our friends * photo by Rabab El Mouadden
(September 2022 at SURPLUS CINEMA residency at workspacebrussels)

Eli Vassalou

Rabab El Mouadden

(M) Othering

The Brides of Maltepe/ Maltepe Gelinleri

Amygdaliá

Rerooting the Post Collective

Ritual for A Burned Forest

The other Others



- Feminist and diasporic filmmaking and the complexity of identities
- Multivocality
- Cinema of resistance against borders

imu and Elli in
g the Post Collective





A hand holding a barbed
wire in *Amygdaliá*



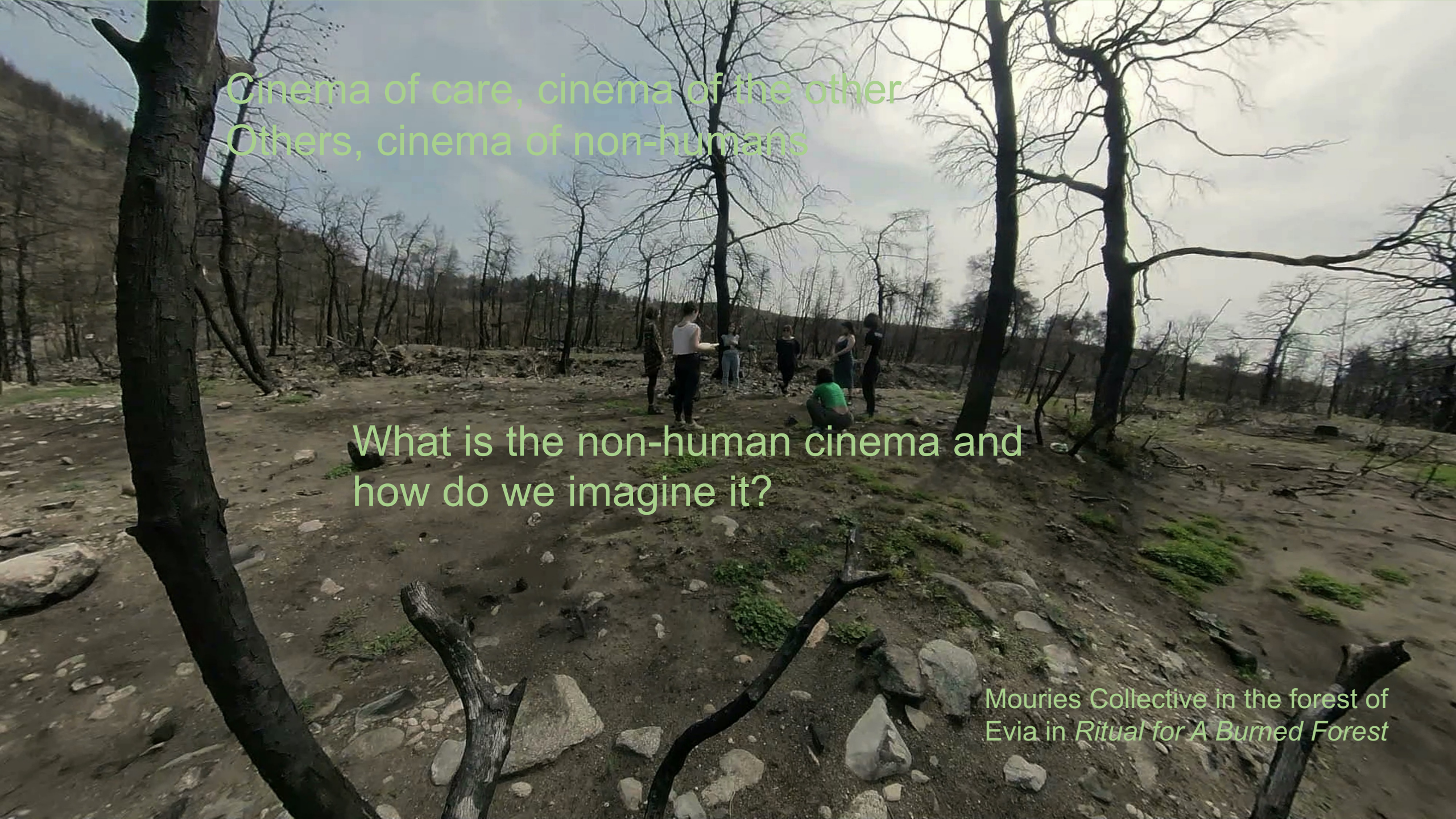
A human body entering a
uggage scanner in
Amygdaliá

“I start to understand the privilege of enjoying visiting nature and enjoying hiking and going around

It is really different from being vulnerable to nature

In some situations, nature can be really cruel and can take over your existence”

Sawsan, from Pofco



Cinema of care, cinema of the other
Others, cinema of non-humans

What is the non-human cinema and
how do we imagine it?

Mouries Collective in the forest of
Evia in *Ritual for A Burned Forest*

Sofia Dati

Maria Christoforidou

Legacy Russell *glitch feminism*

“ glitch is an error, a mistake, a failure to function”

“glitch is celebrated as a vehicle of refusal, a strategy of non-performance.”

“glitch is activism that unfolds with a boundless extravagance.”



LUXENIA, Dimitra Kondylatou, GR, 2021, 10'

How to be charming for a second time

LUXENIA, Dimitra Kondylatou, GR, 2021, 10'
How to be charming for a second time





I am Afrogreek: Black Portraiture in Greece, Adeola Aderemi, BE, 2021, 20'
'She must be the cleaner or something...'
laughing through the pain and the discomfort

Trud, Prokne & Filtig, GR 2019, 3¹





Amudaliá Christina Dhecho CD 2016





Ritual for a Burned Forest, Mouries Collective, GR, 2022,
16



SURPLUS CINEMA