

Stitch and Split

proposes

Stitch and Split explores the *joint*, the interstices, between two registers which might be considered opposed, *science* and *fiction*, and their reciprocal contamination.

Science fiction as a zone of tension that amalgamates imaginary and real, utopia and dystopia, flesh and machine; the use of intrusion, incongruity and discrepancy as a system of resistance and a tool for questioning the present.

Science fiction is not an oracle that can predict the future more or less exactly, but a critical, inventive, cross-genre/gender and cross-disciplinary discourse on the body, identity and contemporary territories.

Stitch and Split mixes ingredients to try to encourage fruitful movements from one to the other, starting from the idea that the most productive encounters take place through the qualities of individuals or groups who converse with

one another regardless of any a priori linked to their place on the ladder of the elites or cultural capital. They also take place where the categories of seriousness, credibility, entertainment and absurdity become more complex.

Through/between those processes, **Stitch and Split** will be exploring science fiction as an environment, a tool, a platform for thinking a situated present: the new forms of colonisation of territories and bodies, cyberspace as a ground of identity and not an abstraction without race or sex, encounters between the virtual, the organic and the mechanical, contemporary mythologies of procreation and otherness, cyborgs and androids as figures of the Other and of oneself, exploited work machine and reproductive machine, synonym of slave or freedom, the permeability and heterogeneity of identity, the body as the result of a scientific process of creation...

at Fundació Antoni Tàpies (11/3 - 11/4)

Talks

between participants of different origins and practices: scientists, fans, artists, critics, writers, etc.

Readings & comments

25 /3 + 1 /4 + 08 /4

An open invitation to everyone: come to read and comment out loud on your favourite extracts from a science fiction books.

Documentation room

Books, videos and cd-rom for consultation, plus accessible and distributable resources: photocopies, printouts to take away.

Open encounters

9 /4 + 10 /4

The last two days are dedicated to interventions by the public. The participants must register so that the interventions can be organised.

Video projections

of experimental films and cartoons.

Information & registration

press@ftapies.com

at the Filmoteca (8/3 - 31/3)

Showings where popular films are intermingled with experimental or scientific works.

online

www.stitch-and-split.org

An interactive internet database which provides complementary resources and downloadable files.

Monday

8 / 3

21:45

Presentation of the project by Fundació Antoni Tàpies and the Constant vzw association

La Jetée

Chris Marker
1962, 29 min, France

A vertiginous time and identity paradox in still images which mixes the sixties and a post-apocalyptic future.

The Spectres of the Spectrum

Craig Baldwin
1999, 91 min, USA

In 2007, BooBoo, a young telepath, struggles for the liberation of the spectrum against the "New Electromagnetic Order", which is threatening to take control of our lives. Her search for a message sent from the past by her grandmother leads her to explore the collage-history of science and technologies seen by the optimistic television of the fifties.

Tuesday

9 / 3

22:00

Outer Space
Peter Tscherkassky
1999, 9 min, Austria

In a sinister house from a horror film, a terrified young woman (Barbara Hershey) resists by bringing the cinematic construction crashing down: the spaces interpenetrate, the soundtrack and the perforations invade the screen, the narrative illusion is shattered.

Happy, Here, and Now

Michael Almereyda
2001, 89 min, USA

Amelia goes in search of her sister in New Orleans and cyberspace. There she discovers a world made up of fluctuating, interchangeable identities, with a pixelization that contrasts with the colours and sounds of the city, explosive, rhythmic and hyperreal.

Wednesday

10 / 3

21:45

Presentation
Juan Miguel Aguilera

Film ist 1-2

Gustav Deutsch
1998, 15 min & 10 min, Austria

The science laboratory at the origin of the moving image, in a "poetic and post-humanist" montage. (*OnScreen*)

Gattaca

Andrew Niccol
1997, 101 min, USA
Selection by Juan Miguel Aguilera

"Gattaca shows us a future based on genetic engineering, which is beginning to be a reality today, an updating of Aldous Huxley's worst nightmare. Vincent has been conceived naturally and not through genetic design. That forces him to live at a disadvantage in a society where most people are genetically superior to him. In that world, there is no possible triumph, since everything is set from birth, but Vincent does not resign himself and is ready to do anything to achieve his dream of travelling in space." (Juan Miguel Aguilera)

Thursday

11 / 3

19:00

Opening
Stitch and Split
Presentation by Constant vzw

Talk

Tom Zummer Editing Corporeality

He will address a range of contemporary media works, from *The Matrix* to Chantal Ackerman.

Projection

Peggy and Fred
Leslie Thornton
1 episode
A post-apocalyptic story made up of found footage. (*see also 14/3*)

Performance

Solu and CD, based on the sounds and images of *Peggy and Fred*.

Friday

12 / 3

19:00

Talk
Colonisation: story(ies) of the future and radioactive dumping ground

Juan Miguel Aguilera

The evolution of the concept of colonies in his work and Spanish science fiction.

Catherine Ramirez

Through the Chicanafuturist work of the artist Marion C. Martinez, the New Mexico's history as a colony and a dumping ground for 20th century technologies, in particular radioactive waste.

Saturday

13 / 3

18:00

Talk
Contemporary identities: permeability, fluctuations, networks

Miquel Barceló

A history of the fragmented being in contemporary science fiction.

Isabelle Stengers

Experimenting with identities.

Leah Gilliam

Examines the artist's recent media art projects and related research in terms of their relationships to technological metaphors and imagined futures.

Sunday

14 / 3

18:00

Projection
Peggy and Fred in Hell
Leslie Thornton
1984-2003

Peggy and Fred are the two survivors of a post-apocalyptic world swamped by cultural detritus made of found footage: "There are no other people in the world. Something has happened to them, but Peggy and Fred are unconcerned. And since the only other people they ever see are on TV, they figure that people are watching, learning from, or ignoring them as well. This constitutes their idea of the social." (Leslie Thornton)

Monday

15 /3

22:00

Le Scarabée d'or
Segundo de Chomón
1907, 3 min, France

The first mutations/possessions, in the early days of cinema.

Terror en el espacio
Mario Bava

1965, 90 min, Italy/Spain
Selection by Manuel Moreno and Jordi José from the *Cineciencia, literatura i cinema group*

“Drawn by strange extraterrestrial signals, two spaceships land on planet Aura, a hostile place inhabited by bodiless beings. After possessing the bodies of the dead astronauts, the aliens try to escape from their dying world. Fantastic and disturbing atmosphere which feeds on the pop aesthetic of the time for a plot that combines horror and science fiction. Something that was exploited ad nauseam by the *Alien* saga.” (Manuel Moreno)

Tuesday

16 /3

22:00

Presentation
Gabriel Villota Toyos

Kugelkopf
Mara Mattuschka
1985, 6 min, Austria

An ode to IBM. The typewriter human head. A being that turns into a machine before turning back into a human being. Hands rip pieces of paper out of a press while the person remains invisible.

eXistenZ

David Cronenberg
1999, 93 min, Canada/France/UK
Selection by Gabriel Villota Toyos

“It is increasingly difficult for us to think of technology as something alien to us: and if computers, videogames and other devices with which we interact came to be organic matter and we could insert them directly into our nervous system, the line that separates us from them might be erased...” (Gabriel Villota Toyos)

Wednesday

17 /3

21:45

Presentation
Marika Moisseeff

Der Schöne, die Biest
Mara Mattuschka
1993, 10 min, Austria

Representation of a “natural” birth with the use of recycled paper. The child in the womb, and between the claws of the wild beast, the mother who tries to add a touch of Western culture to her mother’s milk. The child, surprised, sends babbling signals to the extraterrestrials.

Alien I
Ridley Scott
1979, 112 min, USA

Selection by Marika Moisseeff
“Western societies tend to associate reproduction with animality: the societies regarded as the most ‘developed’ from this point of view are the ones that have the fewest children, the least ‘developed’ the ones that have the most. In films like *Alien* – the word means outsider in English – the monster is a metaphor for reproduction and the reproductive danger which migrants – outsiders from societies seen as inferior – are supposed to import when they invade ‘civilised’ territories.” (Marika Moisseeff)

Thursday

18 /3

19:00

Readings & Comments
Nalo Hopkinson

She will read and comment on a series of extracts from books of speculative fiction.

Talk
Marika Moisseeff
What does the violence of images of procreation in science fiction films hide?

“Science fiction may be considered a contemporary Western mythology in which the differences between cultures and sexes are represented as if they were differences between more or less evolved species.” (Marika Moisseeff)

Friday

19 /3

19:00

Talk
Gabriel Villota Toyos
Science fiction, “the day after tomorrow” as neo-realism

“Could we understand some expressions of cyberpunk culture from the perspective of a certain ‘neo-realism’? The will to look at the customs of the world of ‘the day after tomorrow’, so present in some works of contemporary science fiction, could, in that sense, overlap with certain aspects of the political and aesthetic agenda of that cinema movement in postwar Italy.” (Gabriel Villota Toyos)

Saturday

20 /3

18:00

Talk
Groups of fans of Star Trek,

or how a television series becomes a tool for thought and material for rewriting. The encounter will be illustrated with video showings and coordinated with the help of Juanma Pastor, coordinator of the Forum of the Festival Internacional de Cinema de Catalunya (Sitges).

Sunday

21 /3

16:00 - 20:00

Non-stop crossover screenings
Experimental sci-fi movies, Japanese anime TV serials...

With works by: Mathias Müller, Christoph Girardet, Peggy Ahwesh, Anouk De Clercq, Simon Pummel, Ryutaro Nakamura, Didier Demorcy, Isabelle Stengers, Vincianne Despret, Ximena Cuevas, among others.

for details
www.stitch-and-split.org

Monday

22 /3

21:45

S.O.S.

Extraterrestria

Mara Mattuschka

1993, 10 min, Austria/
Germany

An extraterrestrial giant-
ess in search of herself,
wandering around Paris
and sowing panic.

Metropolis

Katsuhiro Otomo

& Rintaro

2001, 107 min, Japan

Androids looking for their
identity in old transistors
inhabit the undergrounds
of a futuristic city with
different layers separated
by strictly controlled
frontiers. But are
relations between robots
and humans possible?
Katsuhiro Otomo (Akira)
and Rintaro (Galaxy
Express 999) adapt the
manga of the fifties by
the master Tezuka (Astro
Boy), who made a very free
reading of Fritz Lang's
film, to animated cartoon.

Tuesday

23 /3

22:00

Presentation

Jordi Sánchez-

Navarro

Ein bewährter

Partner

Jurgen Reble

1993, 21 min, Germany

An old company film for
Siemens as a place for
searching for the soul of
the computer.

Ghost in the Shell

Mamoru Oshii

1995, 82 min, Japan

Selection by

Jordi Sánchez-Navarro

"*Ghost in the Shell* is one
of the masterpieces of con-
temporary anime, a pretty
drama, intense, polyhedral
and cyberpunk, which tells
the story of the rebellion
of an artificial superintelli-
gence that escapes from the
control of its creator and
embarks on a campaign of
sabotage of the government
systems. (...) The artificial
intelligence, in fact a form
of life derived from the
data flows on the networks,
meets Major Motoko
Kusanagi, a cyborg police
agent who has a body that
belongs to the government.
Kusanagi is also tormented
by her own identity prob-
lems: if her body is no more
than a shell, where is her
spirit? (...)"
(Jordi Sánchez-Navarro)

Wednesday

24 /3

22:00

Presentation

Manuel Moreno

La Planète

sauvage

René Laloux

1973, 72 min, France/
Czechoslovakia

*Selection by Manuel Moreno
and Jordi José from
the Tecnociencia, literatura
i cinema group*

"On planet Ygam, beings
that look like humans,
the Oms, are used as
pets by the Draags, giant
humanoid creatures. Their
rebellion to claim their
rights as an intelligent
race is about to break out.
An animated film, with a
naive aesthetic, based on a
novel by the French author
Stefan Wul, absolutely
original and unrepeatable,
made before the manga
avalanche."
(Manuel Moreno)

Thursday

25 /3

19:00

Readings

& Comments

An open

invitation to
everyone: come

to read and

comment out

loud on your

favourite extracts

from a science

fiction book.

The readings

will be recorded

for a radio

programme.

Information &

registration

press@ftapies.com

Friday

26 /3

19:00

Talk

Jordi Sánchez-

Navarro

Morphologies

at the limits:

cyborg body

and identity in

contemporary

popular culture

The Cyberpunk

genre puts

forward a

radically different

look at our

body, a gaze

that transgresses

the limits and

exposes the

pretty or painful

possibilities

technology offers

human flesh.

Saturday

27 /3

18:00

Talk

Crossing the im-

aginary borders

between human,

machine, cyborg

and posthuman:

race, otherness,

biotech issues

and digital

selves

Tecnociencia,

literatura i

cinema group

The construction

of identity: we

are in as much as

we are looked at.

Ken MacLeod

He will read

and comment

on short extracts

from his books,

in which

characters are

not sure whether

or how their

(or others')

resurrected or

uploaded selves

are identical with

their originals.

Sunday

28 /3

16:00 - 20:00

Non-stop crossover

screenings

Experimental

sci-fi movies,

Japanese anime

TV serials...

(see 21/3)

for details

www.stitch-and-split.org

Monday

29 /3

21:45

Film ist 3-4

Gustav Deutsch
1998, 10 min & 8 min,
Austria

The science laboratory at the origin of the moving image, in a "poetic and post-humanist" montage. (OnScreen)

Brainstorm

Douglas Trumbull

1983, 106 min, USA

Two scientists, Louise Fletcher and Christopher Walken, invent a device that can record emotions and sensations and enable another person to live them. The army intervenes because it wants to use it as a weapon. First cinematic vision of sensory experience virtualised by computer science (in this case, the outdated big computers of the eighties) and first representation of an activity unknown until then: hacking.

Tuesday

30 /3

21:45

Film ist 5-6

Gustav Deutsch
1998, 7 min & 10 min,
Austria

The science laboratory at the origin of the moving image, in a "poetic and post-humanist" montage. (OnScreen)

Dark City

Alex Proyas

1998, 103 min, USA
Selection by Iñaki Arzoz,
artist and essay writer

"A classic of postmodern science fiction, with a powerful retro aesthetic. A Gothic tale about time, virtual reality and creation. The secular version of post-cyberpunk, as opposed to the *Matrix* cult." (Iñaki Arzoz)

Wednesday

31 /3

21:30

The Birth of a Robot

Len Lye
1936, 6 min, UK

The birth of a robot in the Shell company in the form of an ironic advertisement.

Terminator 2

James Cameron

1991, 137 min, USA
Selection by Joseba Gabilondo, assistant professor at the Center for Basque Studies at the University of Nevada, Reno

Beside the muscular Sarah Connor, the old-fashioned cyborg Schwarzie faces up to the new technological generation: the fluid T-1000, with its liquid, changing shapes, the new fluctuating, androgynous face of the electronic threat from the future.

Thursday

1 /4

19:00

Readings & Comments
(see 25/3)

Information & registration
press@ftapies.com

Thursday

8 /4

19:00

Readings & Comments
(see 25/3)

Information & registration
press@ftapies.com

Friday

2 /4

16:00 - 20:00

Talk + Projections

Constant vxw

They Came From Userspace

Presentation of a selection of online films. The imaginary of the Cold War is a closed world. *They Came From Userspace* proposes a drift among the fictions the System invented to maintain itself and the tales of the adventures of the humans and machines that took part in the (de)construction of its technological armour.

Friday

9 /4

16:00 - 20:00

Open encounters

The last two days are dedicated to interventions by the public. All amateurs, fans and experts, authorised or not, are invited to present their readings, analyses, video showings, critical interventions, etc. The participants must register so that the interventions can be organised. *Information and registration:* press@ftapies.com

Already registered
Juanma Pastor, Víctor Riverola

Saturday

3 /4

Sunday

4 /4

16:00 - 20:00

Non-stop crossover screenings
Experimental sci-fi movies, Japanese anime TV serials... (see 21/3)

for details
www.stitch-and-split.org

Sunday

11 /4

16:00 - 20:00

Non-stop crossover screenings
Experimental sci-fi movies, Japanese anime TV serials... (see 21/3)

for details
www.stitch-and-split.org

Participants:

Juan Miguel Aguilera
(Spain)
Industrial designer and science fiction writer.

Miguel Barceló
(Spain)
Publisher, author, translator and lecturer in the Computer Science Faculty of the Universitat Politècnica de Catalunya and director of the Ediciones B Nova collection.

Leah Gilliam
(USA)
Artist and assistant professor on the Film and Electronic Arts Program at Bard College, New York.

Nalo Hopkinson
(Carib, Canada)
Writer. Her writings, which reflect her hybrid reality, may be described as speculative fiction, i.e., fiction in which impossible things happen. That includes magical realism, fantasy, science fiction and horror.

Ken MacLeod
(Scotland)
Graduate in Zoology with a master's degree in Biomechanics, he has worked as a computer programmer, and since 1997 he has devoted himself entirely to writing.

Marika Moisseeff
(France)
Ethnologist and psychiatrist.

Manuel Moreno
(Spain)
Lecturer in the Department of Physics and Nuclear Engineering at the Universitat Politècnica de Catalunya.

Catherine Ramirez
(USA)
Assistant professor at the Department of American Studies, University of California, Santa Cruz.

Jordi Sánchez-Navarro
(Spain)
Assistant director of the Festival Internacional de Cinema de Catalunya (Sitges) and lecturer in Communication Sciences, Film, Image Theory and Communication Theory at Universitat Ramon Llull.

Solu and **CD**
Mia Makela aka **Solu**
(Finland)
Visual agitator and cultural activist who lives in Barcelona.

Christian Dergarabedian aka **CD**
(Argentina)
Has been doing noise, collage, improvisation and electroacoustic music since 1991 in different formations.

Isabelle Stengers
(Belgium)
Holds a PhD in Philosophy of Science. She is currently course director at the Université Libre de Bruxelles, co-director of the Centre d'Études sur le Développement Durable (IGEAT, ULB) and director of the Groupe d'Études Constructivistes (GECO, ULB).

Tecnociència, literatura i cinema
(Spain)
Multidisciplinary group from the Institut de Tecnociència de la Fundació EPSON (www.fundacion-epson.es). It is made up of researchers from different fields of knowledge (philosophy, philology, literature, computer science, physics and engineering). It was constituted in 1998 to create a space for study and debate based on the existing relation between technoscience, literature and cinema.

Leslie Thornton
(USA)
Film-maker.

Gabriel Villota Toyos
(Spain)
Artist and writer, since 1996 has been a lecturer in the Department of Audiovisual Communication and Advertising in the Faculty of Social Sciences and Communication at the Universidad del País Vasco (Bilbao).

Tom Zummer
(USA)
Philosopher.



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Constant

In association with:
Biblioteca Rector Gabriel Ferrater, Universitat Politècnica de Catalunya
Film programme done in association with the Filmoteca de la Generalitat de Catalunya



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Glénat

EDICIONES
La cúpula



MANGALINE
ediciones

NORMA
Editorial



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