WE ARE LIVING IN A WORLD IN WHICH NOBODY IS FREE, IN WHICH HARDLY ANYBODY IS SECURE, IN WHICH IT IS IMPOSSIBLE TO BE HONEST AND TO REMAIN ALIVE.

– George Orwell, The Road to Wigan Pier
Socialism was the most looked-up word in 2015. Largely attributable to the popularity of US presidential candidate Bernie Sanders and the rise of Jeremy Corbyn to the leadership of the Labour Party, it reflects a year of political alternatives becoming reality. After the support for Scottish independence in 2014, the year began with Syriza’s election victory in Greece and ends as Podemos topped the polls in Catalonia and the Basque Country.

In his book *The Road to Wigan Pier*, George Orwell creates a road map for socialism in Britain, with the provocation: ‘Meanwhile, what about Socialism?’ This is the thematic framework for the next two editions of AV Festival. Mirroring the structure of the book the 2016 edition is Part One followed by Part Two in 2018, suggesting a radical new way of curating a biennial Festival based on continuity, dialogue and collaboration.

In 1936 Orwell was commissioned by left-wing publisher Victor Gollancz to write on the depressed areas of the North of England and spent two months living in the industrial North. *The Road to Wigan Pier* is his searing account of working-class life amidst growing social injustice, poverty, unemployment and class division. The experience clarified his ideas about socialism, concluding that the basis for a democratic socialism is equality and fairness.

AV Festival 2016 initiates this longitudinal curatorial approach, presenting work by artists and filmmakers who situate themselves in relation to historic and contemporary political struggle, revolution and social movements. Across different positions and geopolitical contexts artists have removed the political from the language of nostalgia and mourning to suggest new subjectivities and forms of resistance to the neoliberal capitalism of today.

Rebecca Shatwell
Festival Director
FESTIVAL EXHIBITION

Sat 27 February – Sun 27 March

For the first time the Festival has curated a thematic group exhibition of solo installations by artists in venues across Newcastle and Gateshead. This ‘part one’ edition is historically foregrounded, from the politics of Orwell’s 1930s to the radical ultra-left of the 1970s, re-winding 200 years to the early socialism of Thomas Spence in Newcastle.

Work by contemporary artists has been witness to accelerated historical progress, especially that following the collapse of the Soviet Union in 1991 and the rise of neoliberal capitalism. Across different positions and geopolitical contexts artists have removed the political from the language of nostalgia and mourning to suggest new subjectivities and forms of resistance for today.

Thomas Spence

Thomas Spence, one of the leading English revolutionaries of the late eighteenth century, was born in 1750 on Newcastle’s Quayside. ‘Spence’s Plan’ advocated for the end of landlords, universal suffrage, rights of infants, income for those unable to work, and public ownership of land by self-governing democratic parishes. He published a new phonetic dictionary to improve education of the poor. In 1775 Spence joined the Newcastle Philosophical Society, but was expelled after publishing a speech on communalisation of landed property. This installation places him back in a Literary and Philosophical Society focusing on the monetary tokens he distributed as political propaganda. These satirical designs were dominated by political subjects such as William Pitt, alongside imagery of animals with slogans – one design shows a cat boasting ‘my freedom I enjoy amongst slaves’. A series of countermarks onto circulating coins declare powerful and witty manifestos from NO WAR to NO LANDLORDS, YOU FOOLS.

The Lit & Phil, Newcastle

The Socialist Café: Amber Films

As Orwell was making his journey across the industrial North, in 1930s Newcastle the Socialist Café in the Royal Arcade became a meeting ground for the Left and all its factions. In the early 1980s Amber/Side Gallery interviewed veterans of Tyneside’s anti-war movement, Spanish Civil War volunteers, activists and campaigners T Dan Smith, Jack Johnson, Ken Skethaway and Mary Lowther of the famous Lowther family in Chopwell (Little Moscow) active during the 1926 General Strike. Shown for the first time in public, these unedited original interviews are presented looped across six monitors. The installation explores the intersecting movements and debates in the Left, from the 1917 Russian Revolution and rise of the Soviet Union to the 1945 election of the Labour Party in Britain. Supported by Heritage Lottery Fund and Arts Council England.

The Mining Institute Library, Newcastle

Tyneside Story

This propaganda film about the re-opening of the Tyneside shipyards during World War Two was made for the Ministry of Information in 1944, with a script written by Jack Common and a cast drawn from the progressive People’s Theatre in Newcastle. Common was a Newcastle-born socialist, essayist and novelist, considered by Orwell to be ‘the authentic voice of the ordinary working man’. He was active in the 1930s Left on Tyneside being a vigorous speaker at The Socialist Café, and worked as assistant editor of The Adelphi a socialist pacifist publication of the time. Sculptor Lawrence Bradshaw used Common’s brow as a model for the bust of Marx in Highgate Cemetery. Supported by Arts Council England.

The Mining Institute Lecture Theatre, Newcastle
the world around him. The memorial to the
Jarrow Crusade already existed; the process of
walking the route activated this without a need
for dramatic restaging or the construction of
public monuments. Now eighty years since the
Jarrow Crusade, this archive is re-presented,
to bear witness to the twenty-first century.
Relinquishing artistic authorship, history has
decided how we view and read this archive today.
Vane, Newcastle

Hugo Canoilas

This new installation by Hugo Canoilas creates a
tension between the past and present, making
it contemporary ‘like a knife with two blades’.
It brings together his ongoing concerns around
social discrepancy with readings on capitalism
and Marxism including George Orwell, Pierre
Joseph Proudhon’s *The Philosophy of Misery*,
Plato’s *Allegory of the Cave* and more recently
*The Manifesto Against Labour* by Group Krisis.
Canoilas’ paintings are acts of suspension and
confrontation, layers of diagrammatic symbols,
signs and texts between the abstract and the
figurative. The new work extends this idea
further by turning the gallery into a fake grotto.
Viewers can search with a light in the darkness,
veiling and unveiling images, rendering a general
view of the whole impossible. For Canoilas, the
real material of art is the interconnection of
things. The cave reflects these social, artistic
and political interrelations and clichés by
simultaneously building and erasing fragments
of social realist imagery, propaganda, miners’
banners, newspaper clipping and political texts.
Workplace, Gateshead

Dan Perjovschi

Known for drawing with felt pen directly onto
the walls and windows of galleries in-situ during
exhibitions, Dan Perjovschi’s installations take
the form of satirical newspaper cartoons or
graffiti. Commenting on current political, social
or cultural issues, ideas are extracted from
international news stories and his own personal
observations of everyday life. The gallery
becomes a cavernous site of communication and
exchange, reflecting what is happening in the
world around us at that specific moment in time.
Simple, direct and humorous, individual drawings
extend from floor to ceiling, without the control of
any system or order. Working in an improvised and
spontaneous way, Perjovschi sums up the current
state of affairs we are confronted with on a daily
basis under neoliberal capitalism. Temporary
and ephemeral, the work disappears when the
exhibition is over and the gallery repainted.
During the Festival month Perjovschi will be in the
gallery for limited time periods, enabling visitors
to observe him working.
NewBridge Project Space, Newcastle

Madhusudhanan: The Marx Archive – Logic of Disappearance

Madhusudhanan, *The Marx Archive – Logic of Disappearance* is
an ongoing project rooted in Madhusudhan’s
lifelong commitment to the practice of drawing
and the art of cinema. His work is deeply
embedded in the contribution of Marxism to
artistic culture and the human race, describing
Marxism as ‘the greatest wave in the history of
thought. The ship of human life traveled up and
FESTIVAL EXHIBITION

Pallavi Paul: Trilogy
In her trilogy of films – Nayi Kheti (New Harvest, 2013), Shabd kosh (A Dictionary, 2013), and Long Hair, Short Ideas (2014) – Pallavi Paul reassesses the status of the documentary method: in order to speak fearlessly one also needs to hear fearlessly. Her work extricates the political from a language of nostalgia or mourning, to get to the heart of resistance by using historic material as a playful critical interface for the contemporary. Central to the trilogy is the revolutionary poet Vidrohi (the rebel), who began writing from the 1970s after the Naxalite group of far-left radical communists started in West Bengal. The artist uses Vidrohi’s poetry as a kind of laboratory to test the tensile strength of resistance as a material of life. The final film in the trilogy is constructed around Vidrohi’s wife, her relationship to the radical movement of the 1970s in India and her intimate experiences around domesticity, sexuality and labour.

BALTIC 39, Newcastle

Haim Sokol: Testimony
Haim Sokol’s work deals with issues of memory, history and trauma, specifically those histories that have been hidden, forgotten or oppressed. The subject of Anti-Semitism is absent from the official history of both Russia and Ukraine. Testimony departs from the memories of the artist’s father, who at the age of 11 was confined to a Jewish ghetto in Ukraine during the Second World War. Testimony imbues material objects with collective historical memory, reflecting simultaneously on the past and the present. The film becomes a new form of memorial or monument in its durational scale. Evolving over two hours, the narrative consists of a series of video performances in which simple manual acts by two protagonists the Angel of History and the Migrant – such as cleaning, washing the floor, or painting a fence – take on an historical dimension.

The Gallery, Tyneside Cinema, Newcastle

R.E.P. (Revolutionary Experimental Space)
R.E.P. was formed in Kyiv in 2004 – the decade of their existence framed by the Orange Revolution of that year and the recent Revolution of Dignity both on Maidan Square. The group was the first in Ukraine to work collectively by consensus, as a model of artistic collaboration. R.E.P. launched the Patriotism project in 2006, a visual dictionary of graphic symbols indicating social phenomena, values and relationships. This alphabet is used spatially to create vinyl wall ‘murals’ that comment on the place and context of the exhibition. The language has been used to talk about communities, labour migration, political systems, art institutions, education and equality. Free from identity politics, Patriotism draws on ideas such as universalism, the monumental propaganda of ideology-driven societies, and the consumer logos of capitalism.

BALTIC 39, Newcastle

Pallavi Paul, Long Hair, Short Ideas, 2014. Courtesy the artist and Project 88, Mumbai

R.E.P., Patriotism. Herford Story, 2013. Courtesy the artist

Pallavi Paul, Testimony, 2015. Courtesy the artist

Haim Sokol, Testimony, 2015. Courtesy the artist

R.E.P., Patriotism. Herford Story, 2013. Courtesy the artist

BALTIC 39, Newcastle
FESTIVAL LAUNCH AND OPENING WEEKEND

Fri 26 – Sun 28 February

The Festival launches at The Mining Institute and all exhibition venues on 26 February. The Opening Weekend includes talks with exhibiting artists: R.E.P., Haim Sokol, Claire Fontaine, Hugo Canoilas, Dan Perjovschi and Pallavi Paul. Special events over the weekend include the UK premieres of feature films and performances by artists Oleg Mavromatti, Ranu Ghosh, Tim Brennan, Haim Sokol and Roee Rosen.

Claire Fontaine

Claire Fontaine has adopted the term human strike to define a type of strike that involves the whole of life, echoing Foucault’s statement that revolution within the modern European world is not only a political project but also a life form. For the Paris-based artist, this expression of human strike is more radical than a general strike within the labour movement; it is a pure means not a means to an end. Human strike attacks the economic, affective, sexual and emotional positions within which subjects are imprisoned. It is a way to change ourselves through a new subjectivity and intimacy, to adopt a behaviour that does not correspond to what others tell us about ourselves or want us to become. Refusing to act upon the actions of others through the uses of power, it negates leadership and invents new mediations between people, with the ability to transform the world. Human strike is the gesture that makes legible the silent political element in everything. Its subjects are all social classes and it kills the bourgeois in all of us.

Vane, Newcastle

Left Book Club

During the Festival, NewBridge Bookshop becomes the Left Book Club, a reading room and meeting point, influenced by the original Left Book Club pioneered by Victor Gollanz from 1936 – 1948. The first socialist book club in Britain, it aimed to revitalise and educate the British Left, specifically in the fight against fascism, poverty and war. At its peak in 1939 it had 57,000 members and is credited with helping the Labour Party win its landslide victory in 1945.

For the Festival month we are running a weekly reading group around two original Left Book Club titles published in the 1930s: George Orwell’s The Road to Wigan Pier and The Town that was Murdered by Ellen Wilkinson.

NewBridge Bookshop, Newcastle

Oleg Mavromatti, No Place For Fools, 2014. Courtesy the artist
During the opening weekend he is working in-situ on the gallery walls and windows, commenting on current political, social and cultural issues.

NewBridge Space, Sat 27 February, 3.45–4.45pm, FREE no booking required

FILM SCREENING + Q&A

Oleg Mavromatti: No Place For Fools

Resurrecting the tradition of the holy fool, the film draws a shockingly critical portrait of Russia’s darkest side. Made entirely from YouTube footage from a Russian video blog, confessions are edited together to reveal how individual life is affected by politics in capitalist Russia. This real person, a gay man, who is also an Orthodox Christian pro-Putin activist, unfolds in a schizophrenic montage of monologues about food, love, consumerism, patriotism and illness. The ridiculed fool is offered a voice, denied to him by everyone else.

Followed by Q&A with the film’s producer and editor Boryana Rossa.

Tyneside Cinema, Sat 27 February, 5.30pm, 82min + Q&A, Russia/Bulgaria, 2014

ARTIST TALK

Claire Fontaine

Claire Fontaine present an illustrated talk about their work and the term human strike, which is a strike that involves the whole of life, a strike conceived as a pure means not a means to an end.

Tyneside Cinema, Sat 27 February, 12.45–1.30pm, FREE no booking required

ARTIST TALK

Hugo Canoilas

Taking place at the gallery, Hugo Canoilas discusses the interconnection of things within his work from political texts on Marxism to propaganda and the media.

Workplace, Sat 27 February, 2.15–3pm, FREE no booking required

ARTIST TALK

Dan Perjovschi

Join artist Dan Perjovschi for an informal discussion and coffee break in the gallery space.
In the performance concert *Buried Alive* visual artist Roe Rosen has created an elaborate satire that is at once an absurd fable, a political allegory and an artifact of paranoia. Maxim Komar-Myshkin was the pseudonym of fictive Russian poet Efim Poplavsky, who immigrated to Tel Aviv in the early 2000s. There, he founded the ‘Buried Alive Group’, a collective of ex-Soviet artists who disavowed the culture around them. Suffering from acute paranoia, Komar-Myshkin believed that Vladimir Putin had a vendetta against him. In secret he created the book *Vladimir’s Night*, which features a childlike avatar of Vladimir on holiday in his summer mansion. Before falling asleep he is joined by numerous animated objects and is eventually murdered by them. This UK premiere narrates the grotesque tale, with scenes from the book accompanied by live music from Udi Bonen (piano) and Inbar Livne (Soprano) and screenings of ‘Buried Alive Group’ videos.

**BALTIC Centre for Contemporary Art, Sat 27 February, 8.30pm**

**SPECIAL EVENT**

**Roe Rosen: Buried Alive**

"In the performance concert *Buried Alive* visual artist Roe Rosen has created an elaborate satire that is at once an absurd fable, a political allegory and an artifact of paranoia. Maxim Komar-Myshkin was the pseudonym of fictive Russian poet Efim Poplavsky, who immigrated to Tel Aviv in the early 2000s. There, he founded the ‘Buried Alive Group’, a collective of ex-Soviet artists who disavowed the culture around them. Suffering from acute paranoia, Komar-Myshkin believed that Vladimir Putin had a vendetta against him. In secret he created the book *Vladimir’s Night*, which features a childlike avatar of Vladimir on holiday in his summer mansion. Before falling asleep he is joined by numerous animated objects and is eventually murdered by them. This UK premiere narrates the grotesque tale, with scenes from the book accompanied by live music from Udi Bonen (piano) and Inbar Livne (Soprano) and screenings of ‘Buried Alive Group’ videos.

**BALTIC Centre for Contemporary Art, Sat 27 February, 8.30pm**

**ARTIST TALK**

**Pallavi Paul**

Pallavi Paul will discuss her approach to documentary film, in which she extricates the political from a language of nostalgia or mourning, to get to the heart of resistance. Central to her work is the history of the radical movement of the 1970s in India.

**Tyneside Cinema, Sun 28 February, 11am–12pm, FREE no booking required**

**PERFORMANCE**

**Haim Sokol: Testimony Reading**

Haim Sokol presents a live reading of a text work reflecting the ongoing post-Holocaust politics of exclusion and racism in society today. The text is based on memories of his father during the Holocaust in Ukraine and the artist’s own experience in contemporary Moscow; with found fragments from Russian authority migration records, internet and street advertising, and extracts from books read by his father in hiding. **The Gallery, Tyneside Cinema, Sun 28 February, 12.30–3pm, FREE no booking required**

**PERFORMANCE**

**Tim Brennan: A Red Shoe Diary #4**

Tim Brennan reads from the personal diary of his walk along the route of the Jarrow Crusade, re-activating the walk and its archive with a shoe that belonged to the 1936 Labour MP for Jarrow Ellen Wilkinson. **Vane, Sun 28 February, 3.15–5.15pm, FREE no booking required**

**FILM SCREENING + Q&A**

**Ranu Ghosh: Quarter Number 4/11**

South City Project in Calcutta is Eastern India’s largest mixed-use real estate development and the site of Ranu Ghosh’s film about human displacement and resilience amidst accelerated capitalism in India today. Forced to evacuate his land, factory worker Shambhu Prasad Singh refuses to take voluntary retirement and as an act of resistance continues to live in staff quarter number 4/11 with his family, as development rises around them. Ghosh worked collaboratively with Shambhu Prasad, sharing both the camerawork and the narrative of the film. The film’s painful end reveals the violence and exploitation within the fabric of the city. Followed by Q&A with Ranu Ghosh. **Tyneside Cinema, Sun 28 February, 5.45pm, 60min + Q&A, India, 2013**

**Followed by Q&A with Ranu Ghosh.**
Marc Karlin (1943–1999)

On his death in 1999, Marc Karlin was described as Britain’s most significant, unknown filmmaker. For three decades, he was a leading figure within Britain’s independent film community, actively contributing to opening up television through Channel 4. He was a founding member of the Berwick Street Film Collective; a director of Lusia Films, a key influence in the Independent Filmmakers Association, and a creative force behind the group that published the independent film magazine, Vertigo (1993–2010).

Between Times

An essay on the future of the British Left through the different perspectives of A and Z. In their wide-ranging search for alternatives the question is posed – is it still possible, even desirable, to draw a political map? A and Z present specific case studies to illustrate their differing views on the meaning of history including; an attempt by Thurcroft miners to buy and run a colliery under their own management, a Buddhist mandala, and the words of The Third Man’s Harry Lime. Broadcast on 4 November 1993, Channel 4 (Critical Eye), 1993 Tyneside Cinema, Fri 4 March, 8.45pm, 50min + discussion


A Dream from the Bath + The Serpent + The Haircut

A Dream from the Bath is a response to the government marking its entirely negative Films Act of 1985, with the grandiosely titled ‘British Film Year’. Shot in Karlin’s own home, the camera glides over iconic images of Britain’s film past and questions their role in structuring our sense of belonging. Broadcast on 24 April 1985, Channel 4 (Visions), 22min, 1985.

Filtered through Milton’s Paradise Lost, Michael Deakin (a Tony Blair supporter by day and Ken Livingstone fan by night) decides to rid Britain of Rupert Murdoch and all his works. But ‘The Voice of Reason’ has other plans. The Serpent is a passionate fantasy docu-drama that not only reveals our own culpability surrounding Murdoch’s rise to power but is also a pertinent reminder of the way democracies construct their own monsters. Broadcast on 21 August 1997, Channel 4 (Films Of Fire), 40min, 1997

The Haircut is a playful indictment of New Labour and Blairism. Using Diana’s funeral as a theme, Karlin presents a vision of a twenty-first century ‘Teardrome’, paid for by the Millennium Foundation to assist those unable to weep at state occasions. Broadcast 6 December 1998, BBC2 (Tx: Millennial Fever), 10min, 1998 Tyneside Cinema, Sat 5 March, 12pm, 72min + discussion

Marc Karlin, Between Times, 1993. Courtesy Marc Karlin Archive

Utopias

Shot around the time Margaret Thatcher proclaimed the ‘death of socialism’ in the UK, Karlin was determined to say otherwise. Seven visions of socialism are invited to a banquet table: from former union leader Jack Jones (TGWU); miner’s wife Marsha Marshall; London GP, David Widgery; economist, Bob Rowthorn; historian, Sheila Rowbotham; editor of Race and Class, Ambalavaner Sivanandan, and the Cravendale Furniture Co-operative. Broadcast on 1 May 1989, Channel 4 (Eleventh Hour). Repeated on 2 March 1992, Channel 4 (Global Image), 135min, 1989 Tyneside Cinema, Sat 5 March, 2.20pm, 135min + discussion.


Between Times: MARC KARLIN WEEKEND

Fri 4 – Sun 6 March

In the 1980s–90s Marc Karlin’s work was persistent in its questioning of the future of the British Left. It takes us on journeys through socialism, political change and cinema itself, critiquing both Thatcherism and Blair’s New Labour. This weekend features screenings of eleven films including talks and discussions in collaboration with the Marc Karlin Archive.


Marc Karlin, Between Times, 1993. Courtesy Marc Karlin Archive

Nicaragua Part 2: The Making of a Nation
Shot in 1983-4 the second film shows Nicaragua in a state of reclamation. Focusing on the work of the Historical Institute, the film witnesses the recovery of the memory of Sandino and the forming of a Nicaraguan identity. Broadcast on 21 October 1985, Channel 4, (The Eleventh Hour), 80min, 1985
Tyneside Cinema, Sun 6 March, 1.30pm, 80min

Nicaragua Part 3: In Their Time
This third film focuses on the daily working life of the journalists and photographers of Barricada, the official publication of the FSLN. The film observes the dilemmas of putting socialism into practice through reports on the war, the economy, the prison system and the political process leading up to the 1984 elections. Broadcast on 28 October 1985, Channel 4, (The Eleventh Hour), 70min, 1985
Tyneside Cinema, Sun 6 March, 3.30pm, 70min

Nicaragua Part 4: Changes
Changes offers a portrait of a remote area in the rural north of Nicaragua at the time of the 1984 elections. Following Marlon Stuart, the FSLN political organiser for the zone, the film reflects the tensions and difficulties the revolutionary process faces in a conservative region of Nicaragua. Broadcast on 4 November 1985, Channel 4, (The Eleventh Hour), 89min, 1985
Tyneside Cinema, Sun 6 March, 5pm, 89min

Scenes for a Revolution
Karlin returns to Nicaragua after five years to examine the history of the Sandinista government and the prospects for democracy following their defeat in the general election of 1990. Broadcast on 13 May 1991 Channel 4 (Global Image), 110min, 1991
Tyneside Cinema, Sun 6 March, 8.15pm, 110min + discussion

Nicaragua Part 1: Voyages
In 1978/79, American photographer Susan Meiselas photographed the two insurrections that led to the overthrow of 50 years of dictatorships by the Somoza family in Nicaragua. These photographs provide the images of the film. Combining with an epistolary commentary, five unedited tracking shots move across the photographs articulating Meiselas' reflections on her relationship to the history she witnessed. Broadcast on 14 October 1985, Channel 4, (The Eleventh Hour) 42min, 1985
Tyneside Cinema, Sun 6 March, 12pm, 42min

For Memory
A contemplation on cultural amnesia initiated through members of the British Army Film Unit present at the liberation of Belsen concentration camp. How and what do we remember? In a futuristic city, the film seeks out voices that have been left outside the city walls. Exiles include the Levellers, recalled by E.P. Thompson, the Derbyshire miners and the activists in the Cable Street riots. For Memory carries the themes and motifs that would recur in Karlin’s eleven subsequent documentaries. Broadcast on 31 March 1986, BBC One, 104min, 1982
Tyneside Cinema, Sat 5 March, 8.30pm, 104min + discussion

BETWEEN TIMES: MARC KARLIN WEEKEND
TRACING THE ANABASIS OF THE JAPANESE RED ARMY
CONVERSATIONS ACROSS THREE ARTISTS
Fri 11 – Sun 13 March

Anabasis is a name given to wandering, circuitous homeward journeys. Travelling across three decades and between the Middle East and Asia, this weekend connects threads between three artists and protagonists through the 1970s ultra-left and the political and personal epic of the Japanese Red Army.

That I wish to be home quickly
Naeem Mohaiemen, United Red Army (The Young Man Was…, Part 1), 2012. Courtesy the artist
TRACING THE ANABASIS OF THE JAPANESE RED ARMY

SPECIAL EVENT

Naeem Mohaiemen: The United Red Army (The Young Man Was…, Part 1)
United Red Army (The Young Man Was…, Part 1) by Naeem Mohaiemen has been described as "a revolutionary past meaningful in the sudden eruption of a revolutionary present" (Kaelen Wilson-Goldie, Bidoun). On September 28th 1977, the Japanese Red Army hijacked Japan Airlines 472 to Dhaka. The film covers six days of negotiations between hostage negociator Mahmud and lead hijacker (codename Dankesu). The spine of the film is the negotiation audiotapes: intense exchanges oscillating between trust and betrayal.

This screening of the film is followed by a conversation between hostage negociator Air Vice-Marashl (retd.) A.G. Mahmud and actress Carole Wells, one of the hostages on JAL 472. This will be their first encounter since 1977. A.G. Mahmud served in the Pakistan Air Force and became the youngest Air Force chief of newly independent Bangladesh, after the previous chief died in a plane crash. He resigned from the air force soon after the conclusion of the 1977 hostage negotiation. Carole Wells is an actress, singer and writer based in Los Angeles. Her last major film role was Funny Lady with Barbara Streisand prior to the 1977 hijack.

This 1977 hijacking was a 'pivot event', leading to a change in governments' stance on hostage negotiations. Two weeks later, the hijack of Lufthansa 181 ended very differently – German commandos stormed the plane in Mogadishu, killing the hijackers.

Naeem Mohaiemen is a historian and visual artist. United Red Army is part of The Young Man Was…. his ongoing series on the history of the 1970s ultra-left (shobak.org). The third film in the series, Lost Man in Dhaka Central, premiered at the 2015 Venice Biennale, and a fourth short film, Abu Ammar is Coming, will screen in UK cinemas through a 2016 LUX/ICO commission. Tyneside Cinema, Sat 12 March, 5.45pm, 66min + discussion, Lebanon, 2013

Eric Baudelaire: The Anabasis of May and Fusako Shigenobu, Masao Adachi and 27 Years without Images
The political and personal epic of the Japanese Red Army (JRA) is recounted here as an Anabasis, a name given to wandering, circuitous homeward journeys. Between Tokyo to Beirut, the thirty-year trajectory is recounted by two of its protagonists in hiding in Beirut: May Shigenobu daughter of JRA leader Fusako and Masao Adachi the radical filmmaker and JRA member committed to the Palestinian cause.

Naeem Mohaiemen, Eric Baudelaire, Carole Wells, and Masao Adachi have collaborated on a film installation, The Anabasis of May and Fusako Shigenobu, Masao Adachi and 27 Years without Images. The spine of the film installation is a conversation between hostage negociator A.G. Mahmud and actress Carole Wells, one of the hostages on JAL 472. This will be their first encounter since 1977. A.G. Mahmud served in the Pakistan Air Force and became the youngest Air Force chief of newly independent Bangladesh, after the previous chief died in a plane crash. He resigned from the air force soon after the conclusion of the 1977 hostage negotiation. Carole Wells is an actress, singer and writer based in Los Angeles. Her last major film role was Funny Lady with Barbara Streisand prior to the 1977 hijack.

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Eric Baudelaire: The Ugly One
Winter, Beirut. On a beach littered with cans washed up from the sea, Lili and Michel meet. Or perhaps they know each other from before... As they struggle to piece together the fragments of an uncertain past, memories emerge: an act of terrorism, an explosion and the disappearance of a child. Woven throughout these fragments is the voice of Adachi who recounts his own experience of a weeping Beirut and his 27 clandestine years in hiding. Continuing their collaboration, Baudelaire asked Adachi to write a script for this second chapter; mirroring the first, it explores the biographical and documentary possibilities of a fiction film.

Tyneside Cinema, Sun 13 March, 5.45pm, 101min + discussion, Lebanon, 2013
LEVELS OF DEMOCRACY: UKRAINE FILM WEEKEND

Fri 18 – Sun 20 March

Focusing on radical documentary in Ukrainian cinema, the weekend includes films from the 1920–30s to the perestroika era, a profile on filmmaker Sergei Loznitsa and the world premiere of Test Dept’s new live soundtrack to Mikhail Kaufman’s 1931 silent film An Unprecedented Campaign. Including Q&As with Ivan Kozlenko of Oleksandr Dovzhenko National Centre and political historians Anna Reid and Jonathan Charley.

Oleksandr Dovzhenko: Earth

Dovzhenko is considered as the father of Ukrainian cinema with Earth regarded as his masterpiece. Merging lyricism and ideology the film is constructed as a poetic celebration of man’s unity with nature and demonstrates that political progress is an organic part of the natural process. Dealing with the conflict between villagers and kulaks (rich peasants and class enemy), this political struggle is mirrored in the generational misunderstanding between the peasant farmer and his son. Originally banned nine days after release, this restoration includes a recorded soundtrack by Ukrainian ethno-chaos band DakhaBrakha.

Tyneside Cinema, Fri 18 March, 6.15pm, 83min + Q&A, VUFKU Studios Ukraine, 1930

Oleksandr Dovzhenko, Earth, 1930. Courtesy Oleksandr Dovzhenko National Centre

Felix Sobolev: The Target is Your Brain

‘This film is about a plot against reason. The target is your brain’. Sobolev’s last film is as relevant today as it was in the 1980s, shedding light on the methods and means of ideological warfare on the American landscape – the creation of illusions, advertising, propaganda, war and mind control experimentation. Sobolev was a leading figure at Kyivnaukfilm, an innovative studio for non-fiction and popular science films in Kyiv.

Felix Sobolev and Victor Olender, The Target is Your Brain, 1984. Courtesy Oleksandr Dovzhenko National Centre

Levels of Democracy

Rare short films made during perestroika, when documentary film could again have a political role. Tomorrow it’s a Holiday is a bold reflection on how the Soviet production system turns women workers into commodities. Levels of Democracy documents mass street protests in Kyiv pre-Soviet collapse 1989 to 1991. A Farewell to Cinema depicts post-Soviet society’s abandonment of cinema for the free market. Mic-ro-phone! shows Chernobyl’s influence on Ukraine independence.

Heorhii Shkliarevsky, Levels of Democracy, 1992, Ukrainian Documentary Film Studio. Courtesy Oleksandr Dovzhenko National Centre

Sergei Loznitsa, The Event

Loznitsa’s new film is a found-footage epic about the failed coup of August 1991 that signaled the fall of the Soviet Union. Comprised entirely of archive footage shot in Leningrad during the 1991 putsch, the absence of commentary transforms the film into a portrait of the crowds gathered on the square. Followed by Skype Q&A with Sergei Loznitsa


SPECIAL EVENT

Sergei Loznitsa: The Event

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Tyneside Cinema, Sat 19 March, 5.45pm, 74min + Director Q&A, Netherlands/Belgium, 2015
LEVELS OF DEMOCRACY: UKRAINE FILM WEEKEND

SPECIAL EVENT

Test Dept: Live soundtrack to Mikhail Kaufman’s 1931 silent film An Unprecedented Campaign

The proletariat, having become master of one sixth of the globe, frees the rural working people from the kulak oppression...THE PROLETARIAT...Engages the peasantry in a joint campaign for Socialism. This is what the film speaks about.

Test Dept return to Newcastle with the world premiere of a newly commissioned soundtrack to the recently rediscovered and restored Soviet silent film masterpiece An Unprecedented Campaign by Mikhail Kaufman.

Kaufman was the brother of Dziga Vertov and cameraman behind The Man With a Movie Camera. An Unprecedented Campaign was created during the rapid industrialisation and collectivisation of Stalin’s Five-Year Plan. Kaufman countered the poverty of the villages with the geometrical rhythm of mechanised factories; militarisation is shown as the next step of the ‘unprecedented campaign’.

Test Dept were leading figures in British underground culture of the 1980s and 1990s. The group made raw, visceral music out of scrap metal and machinery from industrial wasteland and derelict factories. They created a percussive sound with a political edge performed live against monumental slide and film projections in recently abandoned industrial spaces.

This new commission further engages Test Dept in a dialogue around the artistic avant-garde of the first decade of the Russian revolution. Vertov’s sound film Enthusiasm (Symphony of the Donbas) was an early influence on their use of found sound in creating film soundtrack and music composition.

Commissioned by AV Festival, British Council and Oleksandr Dovzhenko National Centre

Tyneside Cinema, Sat 19 March, 9pm, 71min + Q&A, VUFKU Studios Ukraine, 1931

Mikhail Kaufman, An Unprecedented Campaign, 1931. Courtesy Oleksandr Dovzhenko National Centre

Dziga Vertov, Enthusiasm: Symphony of the Donbas, 1930. Courtesy Oleksandr Dovzhenko National Centre

Sergei Loznitsa, Revue, 2008. Image courtesy New Wave Films

Sergei Loznitsa, Revue

Based on USSR propaganda newsreel footage of the 1950s and 60s, Revue explores the life of people across the Soviet Motherland which despite being full of hardship and deprivation is illuminated by the ‘glorious shining of the communist illusion’.

Tyneside Cinema, Sun 20 March, 2.45pm, 83min + Q&A, Germany/Russia/Ukraine, 2008

Sergei Loznitsa, Maidan

Maidan chronicles the revolution at Maidan Square that led to the overthrow of President Viktor Yanukovych in 2013/14. From peaceful rallies, to the bloody street battles between different factions, Maidan is a portrait of an awakening nation.

Tyneside Cinema, Sun 20 March, 5.15pm, 130min + Q&A, Ukraine/Netherlands, 2014

Mikhail Kaufman, In Spring

In this declaration of love for Kyiv, Kaufman uses a hidden camera for the first time to show the awakening city after winter, with lyrical views of reviving nature acting as a metaphor for the birth of the young proletarian state, full of potency and energy.

Tyneside Cinema, Sun 20 March, 8.30pm, 60min + Q&A, VUFKU Studios Ukraine, 1929

Mikhail Kaufman, In Spring, 1929. Courtesy Oleksandr Dovzhenko National Centre

Mikhail Kaufman, An Unprecedented Campaign, 1931. Courtesy Oleksandr Dovzhenko National Centre
Bianca Baldi
Bianca Baldi’s video installations reveal over-looked narrative strands and the hidden structures of power. By focusing on specific cultural or sociological artefacts, in Baldi’s work historical plots reveal complex webs of political, economic and cultural influence. In 2015, Baldi began researching the Vanbrugh-designed Seaton Delaval Hall, drawn to the history of the family and their extravagant lifestyle.

Artist Talk
This artist talk will be staged at Seaton Delaval Hall, evoking the hospitality and flamboyance of the site.

Seaton Delaval Hall, Wed 23 March, 4.30–6pm, FREE, booking recommended (Coach from Newcastle £5)

Mykola Ridnyi
Mykola Ridnyi creates video works, installations, sculptures, works in public space and essays about art and politics. His work is located within the current social and political reality of Ukraine and the development of contemporary neoliberalism in post-Soviet countries. It draws on the fragility and resilience of individual stories and collective histories, often by setting up different relationships and conflicts between sound and image. In partnership with Izolyatsia cultural platform, supported by British Council.

Artist Talk
This artist talk will be accompanied by a screening of video works by Ridnyi.

Tyneside Cinema, Fri 25 March, 7pm, FREE no booking required

Kris Canavan,
Labour isn’t Working

Standing Shoulder to Shoulder, in solidarity, in defiance against the slaughter of their town by the combines of shipping and steel, 200 strode to London. The Prime Minister refused to see them. The Labour Party Conference heckled the Jarrow MP Ellen Wilkinson and offered no further support for the people of Jarrow.

In an exploration into futility, the proletariat pounds the pavement in a pathetic and onerous process, reflecting on the period that led to the procession known as the Crusade and the ever-present contemporary echoes. Compelled by the condemnation of entire commonalities onto the slag heap, by the capitalist system that favours blind consumption over compassion, Labour isn’t Working challenges not only the commitment we have in the process of labour and its fruits, but in the crushing of communities also. Pedestrian footpath, Curlew Road, Jarrow.

Public transport: No.27 ‘Crusader’ bus Newcastle to Priory Road

KRIS CANAVAN:
LABOUR ISN’T WORKING

Sat 26 – Sun 27 March / 2pm start: 24-hour aktion

In partnership with Izolyatsia cultural platform, supported by British Council, Ukrainian artist Mykola Ridnyi is in residence during the Festival. South African artist Bianca Baldi has undertaken an initial residency supported by Royal Over-Seas League and Hospitalfield with research ongoing.
RESISTANCE: BRITISH DOCUMENTARY FILM
Tue 1 – Thu 24 March

Each week of the Festival we present a selection of films revealing legacies of the radical British tradition of political documentary. From early films by Paul Rotha, Humphrey Jennings and Lindsay Anderson, through to experimental artist feature films by Peter Gidal, Luke Fowler and Ken McMullen, and campaigning films by Cinema Action and Berwick Street Collective. Special events feature Q&As with curators, filmmakers and activists including David John Douglass, Mark Webber, Ken McMullen and Stuart Brisley.

1930s–40s British Documentary Movement
As Orwell was documenting poverty in the industrial North in 1936, the British Documentary Movement of the 1930s was also focusing on the culture, labour and problems of the working-class in Britain. The programme focuses on films from this period concerned with social reform and employment. Housing Problems (Arthur Elton, Edgar Anstey) is a propaganda film about slum housing using the voices of real people to show living conditions. Today We Live (Ruby Grierson) shows working people building their own community spaces for leisure activities and to learn new skills. Eastern Valley (Stuart Legg) is an agit-prop film about a volunteer-led co-operative amidst unemployment in the South Wales valleys. Land of Promise (Paul Rotha) is about national failures to coordinate housing policy.

Tyneside Cinema, Tue 1 March, 5.45pm, 120min, UK, 1935–46

Humphrey Jennings, The Silent Village, 1943. Courtesy BFI

Berwick Street Collective, Nightcleaners, 1975. Courtesy the artists and LUX, London

Kevin Brownlow and Andrew Mollo, Winstanley, 1975. Courtesy BFI

Kevin Brownlow and co-director Andrew Mollo recreated a small patch of seventeenth-century England to stage this film of Gerrard Winstanley and his Diggers, a small band of Christian communists who set up England’s first commune on St George’s Hill in Surrey. The noble but fated struggle of the Diggers to establish a fair and equitable society has an ongoing contemporary resonance.

Tyneside Cinema, Wed 9 March, 5.45pm, 96min, UK, 1975

Finest Hour: Films by Humphrey Jennings
Humphrey Jennings is widely considered Britain’s greatest documentary director. In 1937 he founded Mass Observation, and used his surrealist imagination to observe working-class leisure pursuits in the film Spare Time. He used associative montage to evoke daily life in Britain at war (Listen to Britain and Words for War), and re-enactment to stage Nazi destruction in a Welsh mining community (The Silent Village).

Tyneside Cinema, Wed 2 March, 5.45pm, 80min, UK, 1939–42

Nightcleaners
Nightcleaners is a documentary about the campaign to unionise underpaid and victimised women who clean office blocks at night. Originally intending to make a campaign film, instead the Collective employed new methods to represent the forces at work between the cleaners, the Cleaner’s Action Group and the unions. The result is an intensely self-reflexive film, which implicates us all in the processes of precarious, invisible labour. Screened in support of International Women’s Day.

Tyneside Cinema, Tue 8 March, 5.45pm, 90min, UK, 1975

RESISTANCE: BRITISH DOCUMENTARY FILM
Tue 1 – Thu 24 March

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Tyneside Cinema, Tue 8 March, 5.45pm, 90min, UK, 1975
Cinema Action: The Miners’ Film

The Miners’ Film documents the 1973–4 miners’ strike that helped bring down Edward Heath’s government. Miners’ reflect on the 1926 General Strike, failures of nationalisation, and recent energy and employment policies. Followed by discussion with Tyneside political activist, writer, coal miner and member of Cinema Action David John Douglass.

Tyneside Cinema, Thu 10 March, 5.45pm, 85min, UK, 1975

Cinema Action: So That You Can Live

So That You Can Live was Cinema Action’s most personal and reflective film. Gone are the political sloganeering and single issue campaigning of their earlier work, replaced by a more subtle and revealing study of the life of Shirley Butts, an engineering union convenor who loses her job after a strike over equal pay.

Northern Charter, Tue 15 March, 7pm, 83min, UK, 1981

Peter Gidal: Close Up

This rare screening of Peter Gidal’s “feature length” film Close Up anticipates the publication of Flare Out: Aesthetics 1966–2016, a collection of essays by one of film’s great polemicists. Gidal was a central figure during the formative years of the London Film-Makers’ Co-operative, whose 50th anniversary is being celebrated throughout 2016, and made some its most radical works. His cinema is anti-narrative, against representation and fiercely materialist. In Close Up, Gidal’s political, ultra-leftist practice is augmented by the disembodied voices of Nicaraguan revolutionaries heard on the soundtrack. Introduced by Mark Webber. Flare Out: Aesthetics 1966–2016 is published by The Visible Press in Spring 2016.

Northern Charter, Wed 16 March, 7pm, 70min + Intro, UK, 1983

Luke Fowler: The Poor Stockinger, the Luddite Cropper and the Deluded Followers of Joanna Southcott

Luke Fowler’s film focuses on Marxist historian E.P. Thompson, employed by the Workers’ Education Association from 1946 to teach literature and social history to adults in the industrial towns of West Riding. The film explores the issues around progressive educationalists who desired to use teaching to create revolutionaries and pursue the original WEA values of socially purposeful education.

Tyneside Cinema, Thu 17 March, 5.45pm, 61min, UK, 2012

March to Aldermaston

This programme of three short films focuses around the Free Cinema movement of the 1950s, originally a reference to the films having been made free from the demands of propaganda. March to Aldermaston (Lindsay Anderson) documents the CND march in 1958; We Are the Lambeth Boys (Karel Reisz) follows a group of teenagers at work and leisure; Refuge England (Robert Vas) records the experiences of a Hungarian refugee in London.

Tyneside Cinema, Tue 22 March, 5.45pm, 109min, UK, 1959

Ken McMullen: Resistance

Resistance assembles fragments of raw material (archive film, performances, music, historical and psychological contradictions) and attempts to make a whole. The historical focus of the film is the French Resistance. In the film artist Stuart Brisley plays a worker and former Communist Party member who was expelled from the party in 1936. Followed by a special Q&A with Ken McMullen and Stuart Brisley.

Northern Charter, Thu 24 March, 7pm, 90min + Q&A, UK, 1976
### FESTIVAL DIARY

<table>
<thead>
<tr>
<th>Date / Time</th>
<th>Title</th>
<th>Venue</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Festival Exhibition</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>27 Feb – 27 Mar</td>
<td>Thomas Spence</td>
<td>The Lit &amp; Phil</td>
<td>3</td>
</tr>
<tr>
<td>27 Feb – 27 Mar</td>
<td>The Socialist Café: Amber Films</td>
<td>The Mining Institute</td>
<td>3</td>
</tr>
<tr>
<td>27 Feb – 27 Mar</td>
<td>Tyneside Story</td>
<td>The Mining Institute</td>
<td>3</td>
</tr>
<tr>
<td>27 Feb – 27 Mar</td>
<td>Madhusudhanan: The Marx Archive</td>
<td>BALTIC 39</td>
<td>5</td>
</tr>
<tr>
<td>27 Feb – 27 Mar</td>
<td>Pallavi Paul: Trilogy</td>
<td>BALTIC 39</td>
<td>6</td>
</tr>
<tr>
<td>27 Feb – 27 Mar</td>
<td>Haim Sokol: Testimony</td>
<td>The Gallery at Tyneside Cinema</td>
<td>7</td>
</tr>
<tr>
<td>27 Feb – 27 Mar</td>
<td>Tim Brennan: Crusade</td>
<td>Vane</td>
<td>4</td>
</tr>
<tr>
<td>27 Feb – 27 Mar</td>
<td>Claire Fontaine</td>
<td>Vane</td>
<td>8</td>
</tr>
<tr>
<td>27 Feb – 27 Mar</td>
<td>Dan Perjovschi</td>
<td>NewBridge Project Space</td>
<td>4</td>
</tr>
<tr>
<td>27 Feb – 27 Mar</td>
<td>Left Book Club</td>
<td>NewBridge Bookshop</td>
<td>8</td>
</tr>
<tr>
<td>27 Feb – 27 Mar</td>
<td>R.E.P.</td>
<td>Gallery North</td>
<td>7</td>
</tr>
<tr>
<td>Fri 26 February</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6–7pm</td>
<td>Festival Launch</td>
<td>The Mining Institute</td>
<td>10</td>
</tr>
<tr>
<td>7–10pm</td>
<td>Exhibition Preview</td>
<td>All exhibition venues</td>
<td>10</td>
</tr>
<tr>
<td>10pm–1am</td>
<td>Late Night Social</td>
<td>The Mining Institute Bar</td>
<td>10</td>
</tr>
<tr>
<td><strong>Sat 27 February</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10–11am</td>
<td>Gallery Talk: Thomas Spence</td>
<td>The Lit and Phil</td>
<td>10</td>
</tr>
<tr>
<td>11.30am–12.30pm</td>
<td>Artist Talk: Haim Sokol and R.E.P.</td>
<td>Tyneside Cinema</td>
<td>10</td>
</tr>
<tr>
<td>12:45–1:30pm</td>
<td>Artist Talk: Claire Fontaine</td>
<td>Tyneside Cinema</td>
<td>11</td>
</tr>
<tr>
<td>2:15–3pm</td>
<td>Artist Talk: Hugo Canoilas</td>
<td>Workplace Gallery</td>
<td>11</td>
</tr>
<tr>
<td>3:45–4:45pm</td>
<td>Artist Talk: Dan Perjovschi</td>
<td>NewBridge Project Space</td>
<td>11</td>
</tr>
<tr>
<td>5:30–7:35pm</td>
<td>Oleg Mavromatti: No Place for Fools</td>
<td>Tyneside Cinema</td>
<td>11</td>
</tr>
<tr>
<td>8:30–10:30pm</td>
<td>Roeie Rosen: Buried Alive</td>
<td>BALTIC Centre for Contemporary Art</td>
<td>12</td>
</tr>
<tr>
<td><strong>Sun 28 February</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11am–12pm</td>
<td>Artist Talk: Pallavi Paul</td>
<td>Tyneside Cinema</td>
<td>12</td>
</tr>
<tr>
<td>12:30–3pm</td>
<td>Haim Sokol: Testimony Reading</td>
<td>Tyneside Cinema</td>
<td>13</td>
</tr>
<tr>
<td>3:15–5:15pm</td>
<td>Tim Brennan: A Red Shoe Diary #4</td>
<td>Vane</td>
<td>13</td>
</tr>
<tr>
<td>5:45–8pm</td>
<td>Ran Ghosh: Quarter Number 4/11</td>
<td>Tyneside Cinema</td>
<td>13</td>
</tr>
<tr>
<td><strong>Fri 1 March</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5:45pm</td>
<td>1930s–40s British Documentary Movement</td>
<td>Tyneside Cinema</td>
<td>26</td>
</tr>
<tr>
<td><strong>Wed 2 March</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5:45pm</td>
<td>Finest Hour: Films by Humphrey Jennings</td>
<td>Tyneside Cinema</td>
<td>27</td>
</tr>
<tr>
<td><strong>Fri 4 March</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:45pm</td>
<td>Marc Karlin: Between Times</td>
<td>Tyneside Cinema</td>
<td>15</td>
</tr>
<tr>
<td><strong>Sat 5 March</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12–2pm</td>
<td>Marc Karlin: A Dream from the Bath &amp; The Serpent &amp; The Haircut</td>
<td>Tyneside Cinema</td>
<td>15</td>
</tr>
<tr>
<td>2:20–5:20pm</td>
<td>Marc Karlin: Utopias</td>
<td>Tyneside Cinema</td>
<td>15</td>
</tr>
<tr>
<td>8:30–11pm</td>
<td>Marc Karlin: For Memory</td>
<td>Tyneside Cinema</td>
<td>16</td>
</tr>
<tr>
<td><strong>Sun 6 March</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12–6:30pm</td>
<td>Marc Karlin: Nicaragua Part 1–4</td>
<td>Tyneside Cinema</td>
<td>16</td>
</tr>
<tr>
<td>8:15–10:45pm</td>
<td>Marc Karlin: Scenes for a Revolution</td>
<td>Tyneside Cinema</td>
<td>16</td>
</tr>
<tr>
<td><strong>Tue 8 March</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5:45pm</td>
<td>Berwick Street Collective: Nightcleaners</td>
<td>Tyneside Cinema</td>
<td>27</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Date / Time</th>
<th>Title</th>
<th>Venue</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Wed 9 March</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5:45pm</td>
<td>Kevin Brownlow and Andrew Mollo: Winstanley</td>
<td>Tyneside Cinema</td>
<td>27</td>
</tr>
<tr>
<td><strong>Thu 10 March</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5:45pm</td>
<td>Cinema Action: The Miners’ Film</td>
<td>Tyneside Cinema</td>
<td>28</td>
</tr>
<tr>
<td><strong>Fri 11 March</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:30pm</td>
<td>Naeem Mohaiemen: United Red Army (The Young Man Was..., Part 1)</td>
<td>Tyneside Cinema</td>
<td>18</td>
</tr>
<tr>
<td><strong>Sat 12 March</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5:45–7:45pm</td>
<td>Eric Baudelaire: The Anabasis of May and...</td>
<td>Tyneside Cinema</td>
<td>19</td>
</tr>
<tr>
<td>8:45–10:45pm</td>
<td>Massao Adachi: AKA: Serial Killer</td>
<td>Tyneside Cinema</td>
<td>18</td>
</tr>
<tr>
<td><strong>Sun 13 March</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:30–5pm</td>
<td>Massao Adachi: The Red Army/PFLP</td>
<td>Tyneside Cinema</td>
<td>18</td>
</tr>
<tr>
<td>5:45–8pm</td>
<td>Eric Baudelaire: The Ugly One</td>
<td>Tyneside Cinema</td>
<td>19</td>
</tr>
<tr>
<td><strong>Tue 16 March</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7pm</td>
<td>Cinema Action: So That You Can Live</td>
<td>Northern Charter</td>
<td>28</td>
</tr>
<tr>
<td><strong>Wed 16 March</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7pm</td>
<td>Peter Gidal: Close Up</td>
<td>Northern Charter</td>
<td>28</td>
</tr>
<tr>
<td><strong>Thu 17 March</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5:45pm</td>
<td>Luke Fowler: The Poor Stockinger...</td>
<td>Tyneside Cinema</td>
<td>29</td>
</tr>
<tr>
<td><strong>Fri 18 March</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:15–8:20pm</td>
<td>Oleksandr Dovzhenko: Earth</td>
<td>Tyneside Cinema</td>
<td>20</td>
</tr>
<tr>
<td><strong>Sat 19 March</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:45–2:15pm</td>
<td>Felix Sobolev: The Target is Your Brain</td>
<td>Tyneside Cinema</td>
<td>21</td>
</tr>
<tr>
<td>2:50–5:10pm</td>
<td>Levels of Democracy</td>
<td>Tyneside Cinema</td>
<td>21</td>
</tr>
<tr>
<td>5:45pm–7:45pm</td>
<td>Sergei Loznitsa: The Event</td>
<td>Tyneside Cinema</td>
<td>21</td>
</tr>
<tr>
<td>9–11pm</td>
<td>Test Dept: Live soundtrack to Kaufman film</td>
<td>Tyneside Cinema</td>
<td>22</td>
</tr>
<tr>
<td><strong>Sun 20 March</strong></td>
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<td></td>
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</tr>
<tr>
<td>12:45–2:25pm</td>
<td>Dziga Vertov: Enthusiasm (Symphony of the Donbas)</td>
<td>Tyneside Cinema</td>
<td>23</td>
</tr>
<tr>
<td>2:45–4:40pm</td>
<td>Sergei Loznitsa: Revue</td>
<td>Tyneside Cinema</td>
<td>23</td>
</tr>
<tr>
<td>5:15–8pm</td>
<td>Sergei Loznitsa: Maidan</td>
<td>Tyneside Cinema</td>
<td>23</td>
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<tr>
<td>8:30–10pm</td>
<td>Mikhail Kaufman: In Spring</td>
<td>Tyneside Cinema</td>
<td>23</td>
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<tr>
<td><strong>Tue 22 March</strong></td>
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<tr>
<td>5:45pm</td>
<td>March to Aldermaston: Free Cinema</td>
<td>Tyneside Cinema</td>
<td>29</td>
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<tr>
<td><strong>Wed 23 March</strong></td>
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<tr>
<td>4:30–6pm</td>
<td>Artist Talk: Bianca Baldi</td>
<td>Seaton Delaval Hall</td>
<td>24</td>
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<tr>
<td><strong>Thu 24 March</strong></td>
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<tr>
<td>7pm</td>
<td>Ken McMullen and Stuart Brisley: Resistance</td>
<td>Northern Charter</td>
<td>29</td>
</tr>
<tr>
<td><strong>Fri 25 March</strong></td>
<td></td>
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<tr>
<td>4–6pm</td>
<td>Artist Talk + Screening: Madhusudhanan</td>
<td>Baltic 39</td>
<td>6</td>
</tr>
<tr>
<td>7–8:30pm</td>
<td>Artist Talk + Screening: Mykola Ridnyi</td>
<td>Tyneside Cinema</td>
<td>24</td>
</tr>
<tr>
<td><strong>Sat 26 March</strong></td>
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<tr>
<td>2pm start (24 hrs)</td>
<td>Kris Canavan: Labour isn’t Working</td>
<td>Jarrow</td>
<td>25</td>
</tr>
</tbody>
</table>
How to book tickets
Film screenings and special events at Tyneside Cinema can be booked online at tynesidecinema.co.uk or by calling the Box Office on 0191 227 5500.
For all other events please book via the AV Festival website.
Many events are limited capacity, so please book in advance to avoid disappointment.
Tickets will be available on the door for all events, subject to availability.

Film tickets
AV Festival films at Tyneside Cinema are available at a special reduced Festival price for all daytime and evening screenings.
£7.50 Full Price
£6 Concession / Tyneside Cinema Friends
£4 Young Tyneside

Film passes
Film Passes can only be booked via the Tyneside Cinema Box Office.
Pass One: Between Times: Marc Karlin Weekend
Fri 4 – Sun 6 March
£30 Full Price / £25 Concession
Pass Two: Tracing the anabasis of the Japanese Red Army
Fri 11 – Sun 13 March
£26 Full Price / £21 Concession
Pass Three: Levels of Democracy: Ukraine Film Weekend
Fri 18 – Sun 20 March
£30 Full Price / £25 Concession
Offer excludes Test Dept separate tickets available
Pass Four: Resistance: British Documentary Film
Tue 1 – Thu 24 March
£28 Full Price / £23 Concession
Offer includes screenings at Northern Charter

Contact us
visit@avfestival.co.uk
+44 (0)191 261 4949
avfestival.co.uk

Special Events
Roee Rosen: Buried Alive
£6 Full Price / £5 Concession
Book tickets via avfestival.co.uk
Test Dept: Live soundtrack to Mikhail Kaufman’s An Unprecedented Campaign
Stalls: £12 Full Price / £10 Concession
Circle: £14 Full Price / £12 Concession
Book tickets via Tyneside Cinema
Concession rate available with Film Pass Three

Other film ticket deals
Opening Weekend Deal: 2 for the price of 1
On attending both of the films: Oleg Mavromatti: No Place for Fools and Ranu Ghosh: Quarter Number 4/11.
Book tickets via Tyneside Cinema
Northern Charter film tickets
£6 Full Price / £5 Concession
Book tickets via avfestival.co.uk
FREE with Festival Pass Four

FESTIVAL VENUES

Newcastle
BALTIC 39
39 High Bridge Street
Newcastle NE1 1EW
baltic39.com
Tue, Wed, Fri, Sat and Sun 12–6pm, Thu 12–8pm, closed Mon

Gallery North
Northumbria University
Sandyford Road
Newcastle NE1 8ST
Tue – Sun 12–6pm, closed Mon

NewBridge Books
14 New Bridge Street West
Newcastle NE1 8AW
newbridgebooks.co.uk
Tue – Sun 12–6pm, closed Mon

NewBridge Project Space
16 New Bridge Street West
Newcastle NE1 8AW
thenewbridgeproject.com
Tue – Sun 12–6pm, closed Mon

The Gallery at Tyneside Cinema
10 – 12 Pilgrim Street
Newcastle NE1 6QG
tynesidecinemagallery.co.uk
Mon – Sat 10am–5pm, Sun 11am–5pm

Gateshead
BALTIC Centre for Contemporary Art
South Shore Road
Gateshead NE8 3BA
balticmill.com
Workplace Gallery
The Old Post Office
19 – 21 West Street
Gateshead NE8 1AD
workplacegallery.co.uk
Tue – Sun 12–6pm, closed Mon

Northumberland
Seaton Delaval Hall
The Avenue
Seaton Sluice
Northumberland NE26 4QR
nationaltrust.org.uk/seaton-delaval-hall

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Oleksandr Dovzhenko National Centre

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Muckle

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