

FUTURE

SCREENINGS

WORKSHOPS

NARRA  
TIVES

TALKS

PERFORMANCES

LED BY  
ARTISTIC RESEARCH

DISCUSSIONS

2024 — 2025

# FUTURE NARRATIVES VI

Er gebeurt veel onderzoek aan het RITCS, over praktijk en theorie, soms vrij zichtbaar, soms in de schaduw. Maar niet altijd zichtbaar genoeg. Met FUTURE NARRATIVES VI willen we daar een heel jaar lang iets aan doen. We willen tonen dat bevlogen kunstenaars, denkers en doeners, alles wat vanzelfsprekend is kritisch bevragen, en dat ze hun voorlopige, kwetsbare antwoorden graag met iedereen op het RITCS (en daarbuiten) willen delen. Met studenten, docenten, kunstenaars, mediamakers, whoever. FUTURE NARRATIVES VI is het hele jaar door aanwezig op en rond het RITCS, met workshops, screenings, discussies, leesgroepen, performances.... Op grote schaal, op kleine schaal, voor intimi of voor het breedst denkbare publiek.

Eigenlijk is FUTURE NARRATIVES VI al begonnen in juli, met het FEST van TransfoCollect, een open labo voor visionaire stadscultuur. Dat visionaire kenmerkt ook het onderzoek dat zich dit jaar wil tonen, of het nu gaat over artistieke inzet van AI, over het bedenken van alternatieve werelden, of over lasercamera's. Maar ook de krachten die de creativiteit willen inperken zijn voorwerp van artistiek onderzoek, in documentaires, installaties, hybride theater.

Onderzoek zet zekerheden op het spel, verstoort routines, zaait twijfel. De toekomst is onzeker, maar we willen er wel iets over zeggen. FUTURE NARRATIVES dus.

A lot of research takes place at RITCS, on practice and theory, sometimes quite visible, sometimes in the shadows. But not always visible enough. With FUTURE NARRATIVES VI, we want to do something about that for a whole year. We want to show that inspired artists, thinkers and doers, critically question everything that is taken for granted, and are eager to share their provisional, vulnerable answers with everyone at RITCS (and beyond). With students, teachers, artists, media makers, whoever. FUTURE NARRATIVES VI is present at and around RITCS all year round, with workshops, screenings, discussions, reading groups, performances.... On a large scale, on a small scale, for intimates or for the widest possible audience.

Actually, FUTURE NARRATIVES VI already started in July, with the FEST of TransfoCollect, an open lab for visionary urban culture. That visionary perspective also characterizes the research that wants to show itself this year, whether it is about artistic use of AI, about inventing alternative worlds, or about laser cameras. But the forces that want to curb creativity are also objects of artistic research, in documentaries, installations, hybrid theatre.

Research jeopardises certainties, disrupts routines, sows doubt. The future is uncertain, but we want to say something about it. FUTURE NARRATIVES, in other words.

## LOCATIES/LOCATIONS:

**RITCS &  
CINEMA RITCS**  
Antoine Dansaertstraat  
70, 1000 Brussel

**Passa Porta**  
Antoine Dansaertstraat  
46, 1000 Brussel

**Zinneke**  
Masuiplein 13, 1000  
Brussel

RESERVEREN/REGISTRATION:

[www.ritcs.be](http://www.ritcs.be)

# PROGRAMMA/PROGRAM

11-12-13/07/2024

## FEST - TRANSFOCOLLECT

### PERFORMANCES

Voor alle geïnteresseerden

19/09/2024

## MURDERING THE DEVIL (1970)

**Ester Krumbachová**

introduction by Wouter Hessels

### FILM

For everyone interested

7/10/2024

## THIS IS NOT A READING CLUB

**Led by Charlotte De Cort and**

**Shauni De Gussem**

### READING SESSION

For everyone interested

14/10/2024

## DE FILMCAMERA ALS THERAPEU- TISCH INSTRUMENT BIJ STERVEN EN ROUW.

**Door Maïté Baillieul en Griet Teck**

### LEZING

Voor studenten & medewerkers

15/10/2024

## TREE OF VIOLENCE

**Anna Mosienko**

aftertalk with artist and protagonist

Victoria Lomasko and director Anna  
Mosienko.

### FILM & TALK

For everyone interested

16-17-18/10/2024

## DISTANT BODIES & DIFFERENT WORLDS

### WORKSHOP

For students only

16/10/2024

## ARTIFICIAL INTELLIGENCE AND AUDIOVISUAL MEDIA/FILM.

Incorporating AI into the production  
process

**Maarten Francq**

### TALK

For everyone interested

17/10/2024

## MASTERCLASS ANNA MOSIENKO

### MASTERCLASS

For students

21/10/2024

## TEST SCREENING CHARBON

**Manu Riche**

### FILM

For everyone interested

4/11/2024

## ZIJN WE (NOG STEEDS) DE VELEN?

**Annemie Vanackere en**

**Barbara Van Lindt**

### LEZING

Voor studenten & medewerkers

4/11/2024

## THIS IS NOT A READING CLUB

**Led by Charlotte De Cort and**

**Shauni De Gussem**

### READING SESSION

For everyone interested

5/11/2024

## THEY SHOOT HORSES (2004/2024)

**Phil Collins**

aftertalk with Phil Collins and

Hossam Alfarra

### FILM

For everyone interested

6/11/2024

## MASTERCLASS PHIL COLLINS

### MASTERCLASS

For students

18/11/2024

## WHO IS AFRAID OF IDEOLOGY?

(part 1 & part 4) and artist talk

**Marwa Arsanía**

### FILM & ARTIST TALK

For students & everyone interested

27/11/2024

## JAFFA, THE ORANGE'S CLOCKWORK (2009)

**Eyal Sivan**

### FILM AND TALK

For everyone interested

2/12/2024

## INTERSECTIONAL- ITEIT VOOR BEGINNERS

**Stephanie Collingwoode Williams**

### LEZING

Voor studenten & medewerkers

2/12/2024

## THIS IS NOT A READING CLUB

**Led by Charlotte De Cort and**

**Shauni De Gussem**

### READING SESSION

For everyone interested

12/12/2024

## VAN NU EN STRAKS

over artificiële intelligentie op de  
theaterscène

### PANELGESPREK

Voor studenten & alle geïnteress-  
eerden

19/12/2024

## THE SEALED SOIL/ KHAKE SAR BEH MORH (1977)

**Marva Nabili**

Introduction by Guy Borlée, festival  
coordinator of Il Cinema Ritrovato

Bologna, debate between Guy

Borlée and Wouter Hessels

### FILM, INTRODUCTION AND

### DEBATE

For everyone interested

# FEST

## TransfoCollect



© Anthony Cheng

Welkom bij FEST! Op 11, 12 en 13 juli opent het Brusselse TransfoCollect de deuren van haar laboratorium voor drie dagen. TransfoCollect brengt jonge Brusselaars samen, die zich artistiek willen ontwikkelen en samen vorm willen geven aan toekomstige artistieke gemeenschappen. Tijdens FEST kun je kennismaken met het werk van TransfoCollect rond een post-apocalyptische 'noodcultuur' via verschillende installaties en performances.

11-12-13/07/2024

Zinneke

18:00

Gratis

PERFORMANCES

Voor alle  
geïnteresseerden

# MURDERING THE DEVIL

(1970)

**Ester Krumbachová**

Introduction by  
Wouter Hessels



Film still

She is in her forties-or near them-and life isn't at all what she expected. Maybe a trip down memory lane could help? In her younger days there had been a splendid young man, Bohouš Čert whom she fancied and who had also seemed interested in her. And so, she looks for and finds Bohouš Čert, who is now Engineer Čert. He has become pretentious, arrogant, self-involved-a nightmare. And still, she thinks it has to be this cretinous creature who will lead her to the altar.

**19/09/2024**  
**CINEMA RITCS**  
**19:00 | 72 min**

In Czech with English  
subtitles  
8/6/4 €

**FILM**  
*For everyone interested*

# THIS IS NOT A READING CLUB

led by  
**Charlotte De Cort**  
and **Shauni**  
**De Gussem**



© Shauni De Gussem

This is the plan. We kindly invite everyone interested in this shared-reading-and-shared-discussion-idea to join us. The power of this method is that you meet up with interesting people to read aloud together., to see a text through a different lens, and have an immediate chance to discuss and reflect about your and others' questions. We meet once a month, on Mondays. No preparation or extensive prior knowledge is needed, just showing up with body and mind. All are welcome: students, artists, teachers, researchers, both from inside and also outside RITCS. We deeply value interdisciplinary thinking and surprising associations. So if you're hungry for sharing reflections and ideas, this is for you.

**7/10/2024, 4/11/2024,**  
**2/12/2024**  
**Passa Porta**  
**15:00- 17:00**

In English  
For free

**READING SESSION**  
*For everyone interested*

# DE FILMCAMERA ALS THERAPEUTISCH INSTRUMENT BIJ STERVEN EN ROUW.

**Maïté Baillieul en  
Griet Teck**



screenshot uit film  
Seeing is Believing: Women Direct

Film is een krachtig instrument dat tussen verschillende werelden kan bewegen. Het indrukken van de opnameknop, het belichten van de scène, het kijken door de lens, en het (her)schikken en (her)bekijken van filmbeelden zijn handelingen die ondersteunend kunnen werken binnen rouw- en stervensprocessen. Door het (bijna) verlorene aan te raken, ontstaat de kans om nieuwe (liefdes)verhoudingen te vormen of bestaande, essentiële verbindingen te behouden.

*Sessie masterwerkcollege 'Filosofie: onderzoek'  
(titularis: Dominiek Hoens)*

**14/10/2024**  
**RITCS**  
**10:00-12:30**

In het Nederlands  
Gratis

**LEZING**  
*Voor studenten  
& medewerkers*

# TREE OF VIOLENCE

**Anna Mosienko**

Aftertalk with artist and  
protagonist Victoria Lomasko  
and director Anna Mosienko



Film still

Over the past decade, artist Victoria Lomasko has dedicated her life to chronicling Putin's Russia through graphic reportage and investigating the connections between domestic and state-sponsored violence in midst of an impending crisis. Having fled Russia in 2022, she embarked on a mural project depicting events since the protest-filled winter of 2021.

**15/10/2024**  
**CINEMA RITCS**  
**19:00 | 85 min**

Russian with English  
subtitles  
8/6/4 €

**FILM AND TALK**  
*For everyone interested*



# DISTANT BODIES & DIFFERENT WORLDS

## Worldbuilding Workshop

### Curating Team:

**Karin Verelst,  
Carina Erdmann,  
Sébastien Hendrickx  
and David Tann, in  
collaboration with  
Ash Eliza Smith**



© Merlijn Degenaar

NL De driedaagse workshop onderzoekt wat het betekent om als maker en speler vanuit de 'echte' wereld in het frame van het scherm te stappen. We verkennen de ontologische stappen die nodig zijn om ons lichaam te betrekken bij virtuele spelwerelden.

Door middel van methodes van Collective Worlding en Life Action Role Play (LARP), creëren deelnemers een 'Remote Reality Game' waarin een technologische overgang van de huidige wereld van de speler naar een digitale avatarwereld mogelijk wordt gemaakt.

Het schoolgebouw wordt een gelaagde spelruimte, waar spelers spelen en tegelijkertijd gespeeld worden. Door middel van observatieoefeningen en subjectieve mapping binnen

cosmogrammen zullen de deelnemers een narratieve context opzetten waarin deze bewegingen tussen werelden expliciet en natuurlijk worden gemaakt.

EN The three-day workshop will explore what it means as a maker and a player to step from the 'real' world into the frame of the screen. We will explore the ontological steps necessary to engage our bodies in virtual game worlds.

Through methods of Collective Worlding and Life Action Role Play (LARP), participants will create a Remote Reality Game in which a technological transition from the player's present world to a digital avatar world is made possible.

The school building becomes a multilayered gamespace, where players play and are simultaneously played. By means of observational exercises and subjective mapping within cosmograms, participants will set up a narrative context in which these movements between worlds become explicit and natural.

*A RITCS-KASK collaboration*

*With the support of Alliantiefonds EhB - HOGENT*

16-17-18/10/2024

RITCS

10:00- 18:00

English/Nederlands

For free/ gratis

**WORKSHOP**

*For students*

*(RITCS, KASK, VUB)*



# ARTIFICIAL INTELLIGENCE AND AUDIOVISUAL MEDIA/FILM

Incorporating AI into the production process

**Maarten Francq**



© Maarten Francq via AI

Multimodal generative AI is here to stay. Hard. Exponential. Based on the theory in Villém Flusser's "Ins Universum der technischen Bilder" where the author predicts a new society model, caused by the possibilities with synthetic images- we see the first real-world implementations and effects of this theory in the wild. Maarten Francq brings an overview of the current state of the art and technology with realtime demo's, examples from the world of cinema, live entertainment and the music industry and opens the discussion about the thin line between AI being a tool, a co-author or an independent artist.

*This lecture is part of the workshop Worldbuilding.*

16/10/2024  
RITCS  
16:30- 18:00

In English  
For free

**LECTURE**  
*For everyone interested*

# MASTERCLASSES

by **Anna Mosienko**

## **Morning session**

Anna Mosienko will provide an in-depth overview of her nearly five-year journey in creating *Tree of Violence*, which will be screened at Cinema RITCS on October 15th. She will discuss the screenplay writing process, working with a Belgian production team from a distance, building trust with the film's protagonist, filming in high-risk environments during political protests and censorship, and the combination of guerrilla-style shooting with larger productions alongside cinematographer Joachim Philippe. Additionally, Anna will cover editing a multilayered narrative that incorporates archival footage, animation, and artworks, as well as the creation of hand-drawn animation, sound design, voice-over, and music. She will share her experiences of working in diverse conditions, from no-budget activist films to project with budgets exceeding €500,000, depending on the creative vision.

## **Masterclass for Directing students RITCS**

In this afternoon session, Anna Mosienko will discuss the principles of the independent "direct cinema" school and the filmmaker community she was part of in Russia. Using her films *S.P.A.R.T.A.* and *Songs of Abdul*, as well as works from other community members, Anna will illustrate the art of deep observational filmmaking while working solo, taking on multiple roles such as director, cinematographer, and editor. Additionally, she will share insights from *Winter, Go Away*, a collaborative film created by a group of 10 directors, highlighting the challenges of teamwork and building a filmmaker community based on shared visions and values.

17/10/2024  
RITCS | 10:00-13:00  
& 14:00-17:00

In English  
For free

**MASTERCLASS**  
*For RITCS students*

# TEST SCREENING CHARBON

Manu Riche



*Charbon* is a journey in time from Zwartberg in Belgian Limburg to Ukraine and Iraq, to pause at the spot in Idroscalo where Pier Paolo Pasolini was murdered.

My grandfather Marcel began his career as a coal engineer on the front line between Germany and France in 1918. My father Marcel started his career as a petroleum dealer after World War II and I became a filmmaker in the Anthropocene thanks to them. The film is a personal retrospective of the last 100 years driven by fossil fuels.

21/10/2024  
CINEMA RITCS  
19:00 | 97 min

Italian, English, French,  
Arabic, Dutch with  
French and English  
subtitles  
8/6/4 €

**FILM**  
*For everyone interested*

# ZIJN WE (NOG STEEDS) DE VELEN?

Annemie Vanackere en  
Barbara Van Lindt



Annemie Vanackere (HAU Berlijn) en Barbara Van Lindt (Kaaaitheater Brussel) houden elk een lezing/presentatie rond de vraag "Zijn we (nog steeds) de Velen?" Hoe is het concept van "the many" in de voorbije jaren in de praktijk van theaters binnengekomen, wat betekent het voor theatermakers en andere kunstenaars? Aangezien "the many" een politiek begrip is: hoe ziet men de verhoudingen tussen de kunstinstellingen en "de politiek", zowel in de engere als bredere betekenis van het woord? Wat kan er gezegd worden over de verschillen in benaderingen tussen de Belgische/Brusselse context en de Duitse/Berlijnse context?

*Sessie masterwerkcollege "Politiek: onderzoek"*  
(titularis: Dieter Lesage)

4/11/2024  
RITCS  
9:00-13:00

In het Nederlands  
Gratis

**LEZING**  
*Voor RITCS studenten &  
RITCS personeel*

# THEY SHOOT HORSES

(2004/2024)

## Phil Collins

Aftertalk with Phil Collins  
and Hossam Alfarra.



Phil Collins, they shoot horses,  
2004/2024  
Courtesy Shady Lane  
Productions, Berlin

NL *they shoot horses* (2004/2024) is een discodansmarathon die twintig geleden werd gefilmd in Ramallah, Palestina, met een groep jongeren. Acht uur lang doorlopen de dansers verschillende stadia van vreugde, verrukking, vermoeidheid, uitputting en uithoudingsvermogen, ze belichamen de ontberingen én de veerkracht van het leven, dat lijdt onder de decennialange illegale bezetting door de staat Israël. Tegenover de flagrante ontmenselijking van Palestijnse levens, toont *they shoot horses* jonge mensen die dansen. Dansen als daad van verzet tegen de dagelijkse wreedheden, en als fragiel maar onuitroeibaar vooruitzicht op de komende bevrijding.

5/11/2024  
CINEMA RITCS  
13:15 | 7 hours 45 min  
AFTERTALK | 21:00

Zonder taal/  
No spoken language  
Contribution of 4 euros

FILM AND TALK  
*For everyone interested  
Audience is welcome  
to come and go at any  
time*

EN *they shoot horses* (2004/2024) is a disco dance marathon filmed two decades ago with a group of young people in Ramallah, Palestine. Over the course of eight hours, the dancers pass through unfolding stages of elation, joy, fatigue, exhaustion, and endurance, which speaks to the hardships and resilience of living under the decades-long illegal occupation by the state of Israel. Against the egregious dehumanisation of Palestinian lives, *they shoot horses* centres dancing as an act of resistance in the face of the daily atrocities, and as a fragile yet inextinguishable anticipation of liberation to come.

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## MASTERCLASS PHIL COLLINS

In the masterclass with drama students of RITCS School of Arts, Phil Collins will discuss the process behind his key projects, the intricacies of working with people and communities, as well as the wider context of intersectional struggle and solidarity.

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6/11/2024  
RITCS  
10:00-13:00

In English  
For free

MASTERCLASS  
*Only for drama students  
RITCS*

# WHO IS AFRAID OF IDEOLOGY?

part 1 & part 4

and artist talk  
by Marwa Arsanios



Film still

In Part 1 (2017) of *Who Is Afraid of Ideology?*, Marwa Arsanios addresses forms of self-governance and self-defense that have emerged from the Kurdish autonomous women's movement. The last film in this quadrilogy, Part 4: *Reverse Shot* (2022), examines the issues of inheritance, ownership, property and commons following a process of communalisation of land in the North of Lebanon. In the aftertalk Marwa Arsanios will discuss her film series and project *Who is Afraid of Ideology?*, focusing on the most recent process of communalizing land in Northern Lebanon. The question of property and its undoing will be central to the discussion. Marwa Arsanios is an artist, researcher and filmmaker living in Berlin.

*This film screening and artist talk take place in the frame of the course Artistic Research: Visual Arts (lecturer Saddie Choua)*

18/11/2024  
CINEMA RITCS  
19:00 | Part 1 23 min &  
Part 4 35 min

English subtitles  
8/6/4 €

**FILM AND  
ARTIST TALK**  
For RITCS students &  
everyone interested

# JAFFA, THE ORANGE'S CLOCKWORK

(2009)

Eyal Sivan

Aftertalk with Eyal Sivan  
and Flora Woudstra



The orange may not seem like the most obvious point of departure for an examination of the Israeli-Palestinian conflict, but during the last century, the disputed border area between Israel and the territories was one of the world's biggest exporters of this "orange gold." Director Eyal Sivan reconstructs how Jaffa started out as a Palestinian place name before becoming an Israeli brand name, and how the orange harvest shifted from a joint undertaking into a symbol used by both parties in the escalating conflict.

Eyal Sivan, is a documentary filmmaker and theoretician based in Marseille.

27/11/2024  
CINEMA RITCS  
19:00 | 89 min

French, Arabic, Hebrew,  
English, with English  
subtitles  
8/6/4 €

**FILM AND TALK**  
For everyone interested

# INTERSECTIONALITEIT VOOR BEGINNERS

**Stephanie Collingwoode Williams**



© Bethleem Dubois

Stephanie Collingwoode Williams (zij/die) is ex-sociaal werkster, antropoloog, curator, trainer in anti-racisme en vertrouwenspersoon.

De lezing die ze zal geven is een inleiding over intersectionaliteit: wat is de oorsprong ervan, wat zijn de praktische implicaties en welke rol kan het spelen in je eigen leven? Deze vragen zullen samen beantwoord worden, de inbreng van studenten en het aanwezige publiek zal de voorbeelden steeds verduidelijken. Intersectionaliteit voor beginners.

*In het kader van het vak Artistiek onderzoek: focus cultuur (docent Sara Oklobdzija)*

**2/12/2024**  
**RITCS**  
**10:00-13:00**

In het Nederlands  
Gratis

**LEZING**  
Voor RITCS studenten  
& RITCS personeel

# VAN NU EN STRAKS

Over artificiële intelligentie op de  
theaterscène

In het kader van de Avonden



© Maarten Francq via AI

Wat kan artificiële intelligentie betekenen voor de mogelijke verbeelding van de toekomst op de theaterbühne? AI niet als alternatief voor spelers of het ambachtelijke theaterwerk maar als complementair en mogelijk bevreemdend instrument om de verbeelding van de toekomst een stap verder te brengen. Kom mee de verbinding leggen tussen nu en straks.

*Deze avond past in het onderzoek van Stef De Paepe en Maarten Francq naar de verbeelding van de toekomst middels AI op scène. Op zoek naar nog meer interdisciplinariteit, op zoek naar innovatieve manieren van vertellen die mogelijk worden middels AI.*

*Met Maarten Francq, Stef De Paepe en mogelijk nog een paar genodigden.*

**12/12/2024**  
**CINEMA RITCS**  
**19:00-21:30**

In het Nederlands  
Gratis

**PANELGESPREK**  
Voor RITCS studenten  
en alle geïnteresseerden



# THE SEALED SOIL/ KHAKE SAR BEH MORH

(1977)

## Marva Nabili

Introduction by  
Guy Borlée,  
festival coordinator of  
Il Cinema Ritrovato Bologna  
Debate between Guy Borlée  
& Wouter Hessels



Film still

A young woman in pre-revolution Iran is caught between the traditional values of her small village and her own yearnings for independence and individuality.

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**19/12/2024**  
**CINEMA RITCS**  
**19:00 | 91 min**

Farsi with English  
subtitles  
8/6/4 €

**FILM, INTRODUCTION  
AND DEBATE**  
*For all persons  
interested*

RITCS®  
Royal Institute for  
Theatre, Cinema  
& Sound



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