



Artists Film International

A KIND OF POWER

Still from *nepantlera* shot at the bodies of water that delineate the border between Mexico and the United States. 2025, 13:14 min. Photography by Pistor Orendain.

LACE Presents: Artists Film International

Saturday, June 27, 2026, 2–7 PM

Heavy Manners Library

1200 N Alvarado St, Los Angeles, CA 90026

LACE is proud to present the 2026 edition of Artists Film International (AFI '26), a touring film program which is collectively curated and presented by seventeen international arts organizations and convened by Forma. AFI '26 introduces the work of talented moving image artists to worldwide audiences, and will be live over 300 days, with exhibitions, screenings and public programs hosted across four continents.

This year the AFI partners have commissioned or selected recent artists' films which respond to the theme "**A Kind of Power**," which brings together moving-image works that consider what it means to look, to witness, and to be seen in an age when images move instantly across borders and where surveillance looms. AFI '26 invites artists to respond to these shifting conditions: to examine the politics of witnessing and being watched; to confront the legacies of race, gender, class, and empire that continue to structure perception; and to imagine forms of resistance, opacity, and care within contemporary visual culture. LACE's selection for AFI '26 is *nepantlera* (2025) by **Kiyo Gutiérrez**.

In her experimental film, Gutiérrez embodies Chicana scholar Gloria Anzaldúa's concept of the powerful goddess-like figure of the *nepantlera* (a boundary-crosser who lives in and navigates transitional spaces of identity, culture, and political borders, facilitating movement "between worlds" to elicit healing and connection) and challenges the history of border violence through the symbolism and historical disputes of bodies of water that today represent physical political borders between Mexico and the United States.

Artists Film international 2025 co-curation and co-presentation partners:

Center for Contemporary Arts Afghanistan in eXiLe e.V., (CCAA in EXiLe), Frankfurt, **Germany**, Tramway, Glasgow, **Scotland**, Galleria d'Arte Moderna e Contemporanea di Bergamo (GAMEC), Bergamo, **Italy**, argos centre for audiovisual arts, Brussels, **Belgium**, Los Angeles Contemporary Exhibitions (LACE), Los Angeles, **USA**, Tromsø Kunstforening, Tromsø, **Norway**, Project 88, Mumbai, **India**, Crawford Art Gallery, Cork, **Ireland**, Video-Forum of Neuer Berliner Kunstverein (n.b.k), Berlin, **Germany**, Forma, London and Focal Point, Southend, **UK**, Cultural Centre of Belgrade, Belgrade, **Serbia**, Sapieha Palace, branch of the Contemporary Art Centre (CAC), Vilnius, **Lithuania**

Featuring works by: Razia Akbari, Aqsa Arif, Alessandra Ferrini, Ira Goryainova, Kiyo Gutiérrez, Marte Hodne Haugen, Malik Irtiza, Thaís Muniz, Ann Oren, Amaal Said, Mila Turajlić, and Ieva Kotryna Ski, Akvilė Kabašinskaitė, Ignė Narbutaitė, Deniz Inceoglu, Lukas Brašiškis, Viltė Bražiūnaitė, Mark Prendergast, Cihangir Cakar, Ignė Smilingytė, Noriko Sato, Milda Januševičiūtė, and Yasemin Szawłowski.

This program is supported by the Andy Warhol Foundation for the Visual Arts. Special thanks to our friends at Heavy Manners Library for their support while LACE's Hollywood gallery is under renovation.

ARTISTS'
FILM
INTERNATIONAL

LACE Los Angeles
Contemporary
Exhibitions

FILMS

01

Ieva Kotryna Ski, Akvilė Kabašinskaitė, Ignė Narbutaitė, Deniz Inceoglu, Lukas Brašiškis, Viltė Bražiūnaitė, Mark Prendergast, Cihangir Cakar, Ignė Smilingytė, Noriko Sato, Milda Januševičiūtė, and Yasemin Szawlowski

Video News #17 (2018–2020), 9:29 min

Selected by Sapieha Palace, branch of the Contemporary Art Centre (CAC), Vilnius, Lithuania

Video News is an ongoing project initiated by artist Ieva Kotryna Ski together with Akvilė Kabašinskaitė. The project connects people in different locations through an evolving video conversation — without comments or words. From time to time, the videos were combined with almost no editing, preserving the original sequence in which they were shared via WhatsApp. In total, 17 videos were created and later on published on the YouTube channel @videonews.ongoingproject1933. The 17th video, however, remained unpublished until now. The conversation was active between 2018 and 2020, though *Video News* still reactivates for special occasions.

02

Alessandra Ferrini

Sight Unseen (2019), 18:54 min

Selected by Galleria d'Arte Moderna e Contemporanea di Bergamo (GAMeC), Bergamo, Italy

Sight Unseen is based on the most complete—but legally unpublishable—series of images documenting Libyan anticolonial leader Omar al-Mukhtar's capture, trial and state killing by Fascist Italy in 1931. Through strategic storytelling and editing, the film challenges this legal impasse revealing the politics of visibility and invisibility that shape the memory of colonial violence in Italy.

03

Mila Turajlić

Non-Aligned Newsreels: Voices from the Debris [Algiers sessions] (2026), 20:00 min

Selected by Cultural Centre of Belgrade, Belgrade, Serbia

Non-Aligned Newsreels is based on resurfacing forgotten archives filmed by Yugoslav cameramen. These archives are different strands which were filmed during the 1950s and 60s in India, Sudan, Indonesia, Ethiopia, India, Egypt, and Tanzania for non-aligned countries and liberation movements in Africa in the 60s and 70s. Stevan Labudovic, the maker, captured their struggles for decolonization and independence.

04

Thaís Muniz

The Kite Ballet (2024), 11:51 min

Selected by Crawford Art Gallery, Cork, Ireland

The Kite Ballet intertwines poetic and mythical elements with political themes, amplifying activist voices from Salvador, Brazil. Portraying kite runners in their weekly ritual, the film highlights the threat of development to Afro-Indigenous territory, where spiritual practices have thrived for centuries. It frames play and negotiation with nature as essential, revolutionary acts of resistance.

05

Malik Irtiza

Thokei (2024), 4:46 min

Selected by Project 88, Mumbai, India

Malik Irtiza's *Thokei* follows a figure from her childhood stories and recurring one in her artistic work; Shokpaseen is a shadowy non-being, void-like figure. It was once a songbird, but now roams strange places in search of its home and its tongue, both of which have been stolen. *Thokei* (spit) flows across waterscapes and (non-) language, absence and profusion, madness and humor.

06

Kiyo Gutiérrez

nepantlera (2025), 13:14 min

Video by Pistor Orendain. Music by Angel Deradoorian.

Selected by Los Angeles Contemporary Exhibitions (LACE), Los Angeles, USA

nepantlera is an experimental video that documents a series of ritual-performances activated in specific locations along the bodies of water that delineate the border between México and the United States, that is the Gulf of México, the Rio Bravo/Grande River, the Colorado River, the Gila River, The Tijuana River and the Pacific Ocean.

La nepantlera, a being/force/goddess/extinct creature embarks on a mythical journey to communicate with the waters that she gave birth to in ancient times. But she soon finds out that the rivers have been raped, and their waters have been partitioned by ambitious unsatiable men. Throughout la nepantlera's pilgrimage, which begins at the mouth of the Rio Bravo/Grande River in Brownsville, Texas, and concludes at the Pacific Ocean in Tijuana, México, the Treaty of Guadalupe Hidalgo, the historical document that turned these waters into borders, is transgressed, transformed, and consumed through gestures such as marking, sound-making, ripping, chewing, salivating, and soaking. These gestures, involving natural dye, voice, rattle sounds, saliva, ocean and river water, touch, alter, and erode the treaty's imperialist pages, challenging its authority and reimagining its significance. This project was crafted out of a deep concern for the land and human violence that occurs daily in the border, while also considering this space as a complex multilayered watery place where resistance, reciprocity, memory, stories and new possibilities arise.

INTERMISSION (30 MIN)

07

Marte Hodne Haugen

Content Moderator (2022), 8:00 min

Selected by Tromsø Kunstforening, Tromsø, Norway

Content Moderator is a music video based on Haugen's experience working as a content moderator for one of the world's biggest social media platforms. Based on the company's rules, the moderators decide whether controversial content should be deleted or stay up. The job is paid poorly and often done by those who don't have many other opportunities in the job market.

08

Ann Oren

Zoologische Gesellschaft (2021), 10:00 min

Selected by Video-Forum of Neuer Berliner Kunstverein (n.b.k), Berlin, Germany

The short film *Zoologische Gesellschaft* ("Zoological Society") interweaves image and sound recordings of zoo animals and Berlin parks through skillful editing. The animals appear to be a society of their own, seemingly observing each other and reacting when they feel they're being watched. Oren is interested in the relationships between humans, plants, and animals, and the moments when the supposedly clear distinctions between these worlds begin to dissolve.

09

Ira Goryainova

Regarding Faustine (2024), 14:00 min

Selected by argos centre for audiovisual arts, Brussels, Belgium

Starting with the premise that any documentary portrayal has something dominating and destructive in its nature, this short essay tackles the relationship between the director and her protagonist, Faustine. The act of looking becomes tangible through technology, superstitions and fantasmatic seeing. A film, it states, is a space that takes a real-life person hostage, engulfs, and seals them in forever.

10

Razia Akbari

On the edge of Canvas (2025), 14:23 min

Selected by Center for Contemporary Arts Afghanistan in eXiLe e.V., (CCAA in EXiLe), Frankfurt, Germany

This film describes the legal status of children and women in the geography called Afghanistan, attempting to impress its viewer with a cinematic narrative.

11

Aqsa Arif

Raindrops For Rani (2025), 17:34 min

Selected by Tramway, Glasgow, Scotland

Reimagining the tragic Punjabi love story of Heer Ranjha, the film follows Heera, a displaced mother navigating life in a Glasgow high-rise flat with her young daughter, both adapting differently.

12

Amaal Said

Open Country (2025), 13:10 min

Selected by Forma, London and Focal Point, Southend, UK

Open Country explores visibility, belonging, and the politics of movement within the contemporary British landscape, following a Somali mother and daughter travelling from London into the Kent countryside as they navigate histories of migration, race, and national identity embedded within their own experiences and the land itself.

ARTISTS

Razieh Akbari: I am a visual artist based in Offenbach, Germany, studying art at the University of Art and Design Offenbach. I finished my undergraduate studies in Painting at Kabul University. The core of my artistic work revolves around forgotten narratives and the often-invisible structures of society. These themes are rooted in my lived experience in Afghanistan, shaped by the educational system, the lingering impact of colonialism, and the dominant political and social frameworks. My work reflects a continuous interrogation of power relations, erased histories, and the role of politics in shaping both personal and collective experience. My practice spans various media including video art, painting, photography, and collage through which I maintain a dynamic, multi-layered, and experimental approach. Beyond my individual artistic endeavors, I am a founding member of the Center for Contemporary Arts Afghanistan in Exile.

Aqsa Arif is a Scottish-Pakistani artist and filmmaker based in Glasgow. Her work has been exhibited across the UK, including at Edinburgh Printmakers, Kelvingrove Art Gallery and Museum, GoMA, Southwark Park Galleries, G39, and Site Gallery. She has undertaken residencies at Cove Park, Street Level Photoworks, Hospitalfield, Jupiter Artland, and The British School at Rome. In 2022, she was awarded the 20/20 residency by UAL's Decolonising Arts Institute, resulting in her first solo exhibition *Anam Ki Almari (The Trophy Cupboard)* and 20 permanent acquisitions across UK public collections. Her film *Mountain of Light* was acquired by Glasgow Museums and is now on permanent display at the Riverside Museum. In 2023, Arif received the Platform: Early Career Artist Award and the RSA Morton Award, and was nominated for Jerwood Survey III, touring nationally from 2024–25. Her film *Spicy Pink Tea* was selected for BAFTA-qualifying festivals, winning Best Dance Film at Aesthetica and earning a nomination for Young Scottish Filmmaker at Glasgow Short Film Festival 2023. It toured nationally with *Selected 13*, curated by videoclub and FLAMIN, after a nomination by artists shortlisted for the 2022 Film London Jarman Award.

Alessandra Ferrini is an Italian-born, UK-based artist, researcher, and educator. Investigating the enduring legacies of Italian colonialism and Fascism within the Euro-Mediterranean area, her work is rooted in critical whiteness studies, radical historiography, archival and anticolonial praxis. Her practice spans across moving images, installation, and performance-lecture, as well as writing, publishing, and education. Her work has featured in group shows and international film programmes, including: the 60th Venice Art Biennale *Foreigners Everywhere* (2024), the International Film Festival Rotterdam (IFFR 2025), De La Cruz Gallery (Washington DC, 2024), the 5th Casablanca Biennale (2022), *Manifesta13 Parallèles du Sud* (Marseille, 2020), Sharjah Film Platform (UAE, 2019), DEPO (Istanbul Biennial collateral, 2019), the 2nd Lagos Biennial (2019), *Manifesta12 Film Programme* (Palermo, 2018). Ferrini is the recipient of the Maxxi Bvlgari Prize 2022 and the 2017 Experimenta Pitch Award at the London Film Festival. Solo exhibitions include: *Fondazione Sandretto Re Rebaudengo* (Turin, 2025), *Museo Novecento* (Florence, 2024), *Ar/Ge Kunst* (Bolzano, 2022), *Villa Romana* (Florence, 2019). Her first monograph, *Like Swarming Maggots: Confronting the Archive of Coloniality across Italy and Libya* (Archive Books, 2024) was supported by Villa Romana and the Italian Council (12th edition). She holds a PhD from the University of the Arts London.

Ira A. Goryainova is a film director, audiovisual artist, and researcher based in Brussels. The relationship between body, camera, screen, and spectator is her main area of interest, which she explores in essay- and montage films, video installations, and performances. Thematically her focus is on the body under extreme conditions — such as illness, death, and suffering — and how they can be read as political metaphors while still conveying explicit bodily, non-narrative meanings. Goryainova's work has been shown at IDFA, Hot Docs, Visions du Réel, Thessaloniki Film Festival, Artdocfest, Argos, Halle für Kunst Steiermark, ISELP, RIDM, Imagine Science Film Festival, Deutsches Theater Berlin, among others. Currently she is a researcher and teacher of hybrid and documentary film making.

Kiyo Gutiérrez is a Mexican multidisciplinary artist. Trained in history, she turned to performance to explore the body's potential as a tool of resistance. Her work emerged as a response to Mexico's brutal realities, femicide, disappearances, and environmental devastation. Her ritual-performances often integrate archival research, sculpture, textile, sound and audience participation. Her work reexamines the construction of colonial history, uncovering how bodies and materials themselves bear the traces of extraction, exploitation, resistance and transformation. Kiyo performs in public spaces and has participated in Performance Festivals and exhibitions in México, Brasil, Colombia, Bolivia, Spain, Italy and the United States. She participated in Irrational Exhibits 13 and is an alum of Georgetown University's Laboratory for Global Performance and Politics. Kiyo is a recipient of the Franklin Furnace Fund, the Macomber Travel Grant, the Fulbright Scholarship, and was nominated for the Gilder/Coigney International Theatre Award. She received her MFA in Fine Arts at the Roski School of Arts of the University of Southern California.

Marte Hodne Haugen (b. 1979, Stavanger, Norway) grew up in Finnøy, and lives in Berlin. Haugen has a Masters from Oslo National Academy of the Arts (KHiO). She has had solo exhibitions among others at Kunstplass in Oslo and Gallery James in Berlin, and has contributed to the Norwegian Autumn exhibition several times. Recently, she participated in the poetry biennial POSVERSO, Buenos Aires, and Videobardo International Videopoetry Festival, Buenos Aires.

Malik Irtiza (b. 1999) is an artist and researcher based in Srinagar, Kashmir. Situated at the intersection of artistic speculation and historical inquiry, her work seeks to develop possibilities of looking at time and voids emerging from contested territories. She is the recipient of the Adolfas Mekas Award (2024) and the Emerging Artists Award (2022), alongside multiple fellowships and residences across the globe.

Thaís Muniz's practice spans multiple mediums to investigate the intersections between inherited and acquired identities, memory, transit, and interior love as a methodology for radical care. Drawing from a critical engagement with the cultural geography of the places she traverses, Muniz's work is community-oriented and unfolds into collective learning processes such as workshops, performances, installations, and films. Her production also encompasses photography, celebrations, sculptures, and activations, incorporating memorabilia and symbology. Muniz proposes the reimagination of realities through refusal, dreaming, and personal magic, challenging canonical systems of belief and representation. She holds an MA in Art and Research Collaboration from IADT, Dublin. Her work has been exhibited at the Irish Museum of Modern Art, RHA Gallery, Luan Gallery, and Sirius Arts Centre (Ireland); the Fowler Museum (Los Angeles); the Museum of Contemporary Art in Bahia (Salvador); and A Gentil Carioca (Rio de Janeiro).

Ann Oren (b.1979) is a visual artist and filmmaker living in Berlin. By dissolving distinctions between plant, animal and human, she asks what it is to be human today, in an ecosystem immersed in digital culture. Playing with themes such as fictosexuality, animality, and other hybrid desires, she always employs a visceral language, drawing attention to the physicality of both performers and audience. She first studied Film and later received an MFA in Fine Arts, from The School of Visual Arts, New York. Her work's institutional presentations include The Hammer Museum LA, ICA London, Apexart NY, Lentos Kunstmuseum and Kindl - Zentrum für zeitgenössische Kunst. Her first narrative feature film PIAFFE premiered in the Locarno Film Festival's International Competition and was presented in dozens of festivals including San Sebastián and BFI London, winning numerous awards including the Junior Jury Awards at the Locarno Film Festival, the Silver Hugo Award at the Chicago International Film Festival and Best Debut from The German Film Critics' Association.

Amaal Said is a London-based multidisciplinary artist whose work encompasses visual storytelling and community engagement. Born in Denmark to Somali parents, her photography has been featured in Vogue, The Guardian, and The New Yorker. She has exhibited internationally and received the Southwark Council's I Create grant for her film Notes on Getting Home in 2022. As a Picture Researcher at Hyphen, she curates visuals to amplify Muslim narratives. Amaal holds an MA in Art & Politics from Goldsmiths and a BA in Politics from SOAS.

Mila Turajlić, born in Belgrade, Yugoslavia, is an award-winning filmmaker and visual artist whose documentary practice extends across film, video installation, mixed media and live performance, drawing on oral histories and film archives to confront the disappearing narratives of history. Her films include *CINEMA KOMUNISTO*, IDFA-winner *THE OTHER SIDE OF EVERYTHING* and most-recently the documentary diptych *NON-ALIGNED & CINÉ-GUERRILLAS: SCENES FROM THE LABUDOVIĆ REELS*, described by The New York Times as ‘a visually arresting inquiry into what it takes to envision a new world’. Works from her long-term artistic research project *NONALIGNED NEWSREELS* were curated for international exhibitions (MoMA, Cité Internationale des Arts) and biennials (Berlin’22, Belgrade’22, Sharjah’25). Her live documentary performance has recently become a production of the Theatre Nationale de Bretagne and will be touring in 2025-2027, including a 6-night run at the Theatre de la Bastille in Paris in April 2026. In 2020 Mila was invited to join the AMPAS (Oscars) Documentary Branch. She was named Chevalier des Arts et des Lettres by the French government in 2022.

ABOUT LACE

LACE champions artists, curators, and cultural workers who explore and defy boundaries through socially-engaged projects. We provide platforms within and beyond our space for diverse communities to connect deeply with challenging contemporary art. While the contemporary art community in Los Angeles has grown and expanded over the years, LACE plays a unique role in the L.A. art scene. Without the constraints of a commercial gallery, LACE is free to serve as a venue for the incubation of and discourse on emerging and experimental works. LACE maintains long-term relationships with a community of artists who value the support of its staff and interns. More than a venue in which to hold exhibitions or events, LACE is a partner in highlighting a diverse array of works and ideas for the public, including those from outside the traditional art world.