



If I Were to Be Alive Special Events



Tuesday | November 8, 2022 | 6:30 pm
La Casita Cultural Center with Colectivo Los Ingrávidos

THE SUN QUARTET
Colectivo Los Ingrávidos
2017 / 16mm / color / sound / 61:00

Part 1: Sunstone
Part 2: San Juan River
Part 3: Conflagration
Part 4: November 2 / Far from Ayotzinapa

The Sun Quartet is a solar composition in four movements, a political composition in four natural elements, an audiovisual composition in four bodily mutations: a sun stone where youth blooms in protest, a river overflowing the streets, the burning plain rising in the city. And, finally, the clamor of the people that shook Mexico after the night of September 26, 2014. The disappearance of 43 students from Ayotzinapa opened a breach in the Mexican political body.

On View in the Everson Plaza

If I Were to Be Alive

Suneil Sanzgiri & Colectivo Los Ingrávidos

401 Harrison St. | Everson Museum Plaz
September 1 - December 17, 2022
Th - Sat, dusk to 11 pm

Colectivo Los Ingrávidos (Tehuacán, Mexico) is a group of independent artists who experiment with documentary approaches and found footage. Their goal is to challenge the commercialization of audiovisual creativity and the tedium of conventional television and cinema production. Colectivo Los Ingrávidos arose as a resistance movement and collective action that began cooperating amid major protests against the Mexican government, reporting through an anonymous YouTube channel for fear of retaliation.

Suneil Sanzgiri is an Indian-American artist, researcher, and filmmaker. His work spans experimental video and film, essays, and installations, and contends with questions of identity, heritage, culture and diaspora in relation to structural violence. Sanzgiri's work has been screened extensively at festivals and galleries nationally and internationally, including International Film Festival Rotterdam, New York Film Festival, Sheffield Doc/Fest, Hong Kong International Film Festival, DocLisboa, Punto de Vista, Viennale, LA Film Forum, e-Flux, 25 FPS festival, and has won awards at BlackStar Film Fest, Open City Documentary Festival, VideoEx, Images Festival, and Chicago Underground Film Festival as well as Special Jury mentions at the European Media Arts Festival and Iowa City Docs. Sanzgiri was a 2016 resident of the SOMA program in Mexico City, a Flaherty NYC co-programmer in 2020-2021, a resident of the Pioneer Works Studio Residency in Spring 2021, an inaugural recipient of the Line of Sight Fellowship, and a 2021 MacDowell Fellow. He was named as one of the "25 New Faces of Independent Film" in Filmmaker Magazine's Fall 2021 issue. He is currently working on his first feature-length film.

About Light Work UVP

Light Work's Urban Video Project (UVP) program, a partnership with the Everson Museum of Art and Onondaga County, is an outdoor architectural projection venue dedicated to the public presentation of film, video, and other moving image arts, adding a new chapter to Central New York's legacy as one of the birthplaces of video art using cutting-edge technology. For more information visit www.lightwork.org/uvp

Light Work, UVP's parent organization, is a nonprofit, artist-run organization dedicated to the support of emerging and under-represented artists working in photography, lens-based and electronic media since 1973.

Thursday | Nov. 10, 6:30 pm (in-person at the Everson) | Dec. 1, 6:30 pm EST (online)
with Suneil Sanzgiri & Colectivo Los Ingrávidos

After America, Colectivo Los Ingrávidos

2021 | TRT: 7:17 | video, stereo sound

These are the western lands of the mind. The western tracks in the land. The western landscapes of our time. The wasted times of our lives. So is the rest of the Capitalocene civilization.

Faces in the Crowd: Anábasis

Colectivo Los Ingrávidos | 2017 | 5:40

A political composition on natural resistance. These images are an expiring breath in danger of extinction. These images become extinguished, consumed: a drop, a pure intensity which only appears when falling. In the presence of the image these audiovisual crowds become an affected body, assaulted by entropy. A face exhausted and reanimated by the continuous sound trance that traverses the battlefield. Faces for an eye that would not need to see.

Letter from your Far-Off Country

Suneil Sanzgiri | 2020 | 18:00

Shot with 16mm film stock that expired in 2002—the same year as the state-sponsored anti-Muslim genocide in Gujarat—and filmed amid the anti-CAA protests in Delhi, the filmmaker traces lines and lineages of ancestral memory, poetry, history, songs, and ruins from his birth in 1989. *Letter From Your Far-off Country* is a search for solidarity in the sounds and colors of the spontaneous Muslim women-led Shaheen Bagh movement in Delhi, in the poetry of Agha Shahid Ali, the song of Iqbal Bano, the theater of Safdar Hashmi, and images of B. R. Ambedkar—the radical anti-caste Dalit intellectual and founder of the Indian constitution—all surrounding a letter addressed to the filmmaker’s distant relative Prabhakar Sanzgiri, who wrote biographies of Ambedkar and was a Communist Party of India

Tear Gas, Colectivo Los Ingrávidos

2019 | TRT: 1:85 | video, stereo sound

An exercise in the politics of breathing.

Fracking

Colectivo Los Ingrávidos | 2018 | 3:15

Planetary battle over the porous body of the earth. This is the battle of the Earth.

Golden Jubilee

Suneil Sanzgiri | 2021 | 18:30

What is liberation when so much has already been taken? In *Golden Jubilee*, Sanzgiri reconsiders ideas of freedom, loss, and recovery in the wake of colonial and neo-colonial theft. The film asks us to consider “what is liberation when so much has been lost?” Reflecting on the contradictions in the pursuit of ‘preservation,’ the filmmaker creates a 3d virtual rendering of his father’s home in Goa using the same technologies of surveillance that mining companies use to extract iron ore in the region. Sanzgiri’s signature blend of 16mm sequences, 3D renders, direct animation, and desktop aesthetics are vividly employed in this lush and ghostly look at questions of heritage, culture, and the remnants of history.

Conversión,

Colectivo Los Ingrávidos | 2021 | 6:00

Here a double morphology of conversion forces us to think about the trance of non-reconciliation, outburst and trance that go through the centuries of colonial violence until reaching us in the tension of an audiovisual disjunction: visible and enunciable. On the one hand the museum, habitat of barbarism, on the other hand the voice, place and body of the furious testimonial. Religious conversion that conveys communal violence. Archaeological conversion that imposes object immobility.

Batalla

Colectivo Los Ingrávidos | 2017 | 4:35

To this day the student Aldo Gutiérrez Solano remains in a coma following the vicious attack that the paramilitary and police carried out on September 26, 2014 in Iguala, Guerrero. This piece offers a brief homage to the resistance of the body fighting against power.