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.
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.

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.

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.

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.

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.

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.