

**I'M FRIGHTENED. BRING POPCORN. | Tuesday 12 – Saturday 16
November 2013**

Intensive 4-day workshop on horror cinema with Anja Kirschner and guests.

„Portents and prophecies, monsters and wonders are called such, because in them that which is of the future is revealed.” Isidor of Sevilla

As part of developing a new feature-length horror movie the artist and director Anja Kirschner will run a 4-day intensive workshop on horror cinema at Teatro Valle Occupato, offering participants an insight in her own eclectic research and working process and inviting them discuss, fathom and perform the 'monstrous'.

Departing from the idea that a complex and intimate relationship exists between horror cinema and the political unconscious in situations of crisis, Kirschner has invited film critics, theorists, screenwriters and actors to speak about the genre and it's wider significance in relation to recent Italian history and beyond.

Intended as a platform for collective research and experiment, and starting with a day of presentations, the workshop will open up to a participatory and praxis-led exploration of horror cinema, ranging from improvisation to script development and filming.

The aim of the workshop is to find out if and how personal and political agency may be constructed through recourse to the horror genre. Is it merely an escapist entertainment strategy, or could it constitute an actual revolt of reason, in a desire to ultimately prevail, albeit in a heightened and by then barely legible state? For where there are demons there is also the possibility of an exorcism or of merging with the other as a radical and perhaps even outré ethical choice...

The workshop is open to all with an interest in horror cinema.

Day 1 will be more focused on historical, political and theoretical approaches to the genre. The number of participants is not limited.

Day 2,3 & 4 will focus on acting technique, character development and performance improvisation and are particularly designed for actors, physical performers and people with a professional interest in working in the genre.

The number of participants is limited to 15.

Tuesday 12 | 8.30 pm | SCREENING

Dario Argento's *Susperia* (IT, 1977) 92min

introduced by the director Dario Argento and critic Enrrico Ghezzi

+

Nikos Nikolaidis' *Singapore Sling* (GR, 1990), 111min, w. Engl. subtitles

introduced by Anja Kirschner

"When I was shooting *Singapore Sling*, I was under the impression that I was making a comedy with elements taken from Ancient Greek Tragedy...

Later, when some European and American critics characterized it as 'one of the most disturbing films of all times', I started to feel that something was wrong with me. Then, when British censors banned its release in England, I finally realized that something is wrong with all of us." *Nikos Nikolaidis*

Wednesday 13 | 2pm – 7pm

Presentation by Anja Kirschner

"I'm into certain tendencies within horror cinema that make the genre porous and open towards reality, and can be thought to relate to the darker side of our political unconscious in situations of crisis and struggle. I'll show a selection of clips from horror movies to illustrate that idea, but also to think through it cinematically and from the excited distance that gives birth to monsters. The clips I'll be showing belong to the dark imagination of post-war Japan, cold-war Europe, infitah-era Egypt, post-junta Greece and sub-prime mortgage crisis USA. What they have in common is that in them 'horror' seeps through the rational limits of political analysis and connects it affectively to the trauma of the recent past and the guilt of knowing the price at which any present illusion of stability have been bought."

+ contributions from Valerio De Simone, Marco Greganti and others tbc.

Wednesday 13 | 9.00 pm | SCREENING

Andrzej Zulawski's *Possession* (FR/WEST GERMANY, 1981), 123min, English present by a critic to be decided

"It [*Possession*] stems again from the simple fact that I was living in Paris and I went to see Ingmar Bergman's *Scenes from a Marriage*. It's an extremely well acted and brilliant film, but I left the cinema feeling empty. I went out and I said, all right, the analysis is perfect. It's cold, it's brilliant, like always. But so what? I was walking the streets I remember, it was raining and I said look, the beauty of the stories that we are telling our children is the moral at the end. That is to say that there is always something fantastic by the end of

the story. So they walk along the pavement and they go into the house... this is the first floor, this is the kitchen, blah blah, but what's in the attic? And I was thinking, okay, in my little story what attic does it really have? If I go up the stairs out of the realistic realm and into the fantasy, the science fiction, what is the fairy tale? What is the bad fairy tale at the end? So I went to the attic and I found a monster." *Andrzej Zulawski*"

Thursday 14 | 10am – 5PM

Becoming Animal, Becoming Non-Human, Becoming Evil

with Giovanni Lombardo Radice

The day will focus on physical improvisations and acting techniques that will lead performers to develop characters that will act on instinct, enter situations of unimaginable horror and transform themselves into beings that dwell beyond human rationality and judgement.

Giovanni Lombardo Radice (John Morghen), is an actor, writer, translator and director who starred in some of the most dark and delirious Italian horror movies of the 80s, such as Ruggero Deodato's *House on the Edge of the Park* and Lucio Fulci *City of the Living Dead*. For many years he was the artistic director of the cooperative *Società per Attori e del Teatro della Cometa* in Rome and is currently directing a new production of Shakespeare's *Macbeth*.
<http://www.giovanilombadoradice.com>

Friday 15 all day

Shooting in Ostia

Saturday 16 all day

Shooting in Teatro Valle