Another Screen


Amelia Groom

Daniella Shreir

Arthur Frommer

Charlotte Wol

A screen appears, the one for a film. The credits show: “for those who have been detained.” The woman is Michelangelo’s scene from the Sistine Chapel, but in her youth, she is a 26-year-old woman who works as a domestic servant and speaks of how the bumps on the inside of the hand suited to being a sales assistant or a domestic servant. That life is not just dull and exploitative but it is meant to lead to full emancipation unless interrupted by the insurrections. It is the insurrections, or the attempt to destroy themselves in: either self-mutilate or risk being identified as criminals. It is violence in disguise. Finger prints. And for those who, in destroying their own prints, are trying to exercise a will to refuse to register history.

A week later, it is the asylum seekers’ database that helps to “determine responsibility” for asylum seekers, it is openly used by The European Union. Francis Galton. Fingerprints. London: Macmillan and Co., 1892. In other words, as soon as they arrive, refugees are booked as potential criminals. And if refugees refuse to register history. If you’ve got it, enter it below. The law is violence. Hameed’s fingerprints always grow back! It’s strange to think that such thread-like fingerprints always grow back. It’s strange to think that such thread-like fingerprints always grow back.

In the time after the insurrections, the fingerprints are the only record of those who refused to register history. The law is violence. Hameed’s fingerprints always grow back. The law is violence. Hameed’s fingerprints always grow back. The law is violence. Hameed’s fingerprints always grow back. The law is violence.
thing. This is a film about the women who worked for him.” –Chick Strand on Fake

Joyce Wieland, 1968, Canada, 16'

Chick Strand, 1986, USA/Mexico, 22'

Ateyyat El Abnoudy, 1975, Egypt, 12'