

SOMEDAY

NOSFERASTA

ADAM KHALIL, BAYLEY SWEITZER, OBA

SEPTEMBER 16 - OCTOBER 22, 2022



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Creative Capital

2021 Creative Capital Award



SOMEDAY

ADAM KHALIL, BAYLEY SWEITZER, OBA: **NOSFERASTA**

SEPTEMBER 16 - OCTOBER 22, 2022

OPENING: FRIDAY, SEPT. 16., 6-8PM

Someday is pleased to announce **Nosferasta**, a multimedia installation by Adam Khalil, Bayley Sweitzer and Oba, opening Friday, September 16th from 6-8pm. The show will coincide with the US premiere of the film **“Nosferasta: First Bite” (33min | 2021 | dir. Khalil and Sweitzer)** at The Museum of Modern Art, New York on Monday, September 19th.

The exhibition features a suite of new sculptures by Oba, a Trinidadian artist and musician living in Brooklyn, who is also the star, executive producer, and co-writer of **Nosferasta: First Bite**. Oba's intricate assemblages utilize a wide variety of media, such as cardboard, acrylic paint, beads, glass, currency of all types, shells, brocade ribbons, sequins, cell phones, glitter, trimming and other textiles. His coffin-like figures reference various mythological idols - Egyptian pharaohs, demigods, ritualistic burial sites and Art Historical effigies. Painstakingly crafted in his bedroom, Oba's adorned sculptures recall shrouded altars, obscured (perversely) beneath an accumulation of offerings from their own worshipers.

Presented within this immersive installation is a seamlessly looped version of **Nosferasta: First Bite**, which reimagines Oba's own origin story as an immortal Rastafarian vampire, and Christopher Columbus, Oba's original biter, who work together spreading the colonial infection throughout the “new world.” Glimpses of Oba's early years as Columbus' young protege are blended with present day scenes of a now mortal Oba as he confronts the imperial bureaucracy he once helped establish. Together, the sculptures and film culminate in an impressionistic blur that poses questions of authorship, collaboration, and myth while also offering a glimmer of hope that it is perhaps possible to escape Babylon while still living inside of it.

Nosferasta is commissioned and produced by Gasworks, London, and Spike Island, Bristol, as part of the European Cooperation project 4Cs: From Conflict to Conviviality through Creativity and Culture, co-funded by Creative Europe and the Royal College of Art. The film is also supported by Creative Capital and 2022 reach. **Nosferasta's** US premiere will be held at The Museum of Modern Art, New York on September 19,

TRAILER AVAILABLE HERE: <https://vimeo.com/668410281>



Film still: *Nosferasta: First Bite* (2021 | dir. Khalil and Sweitzer). Courtesy of the artists. Commissioned and produced by Gasworks and Spike Island as part of the European Cooperation project 4Cs, co-funded by Creative Europe and the Royal College of Art



Film still: *Nosferasta: First Bite* (2021 | dir. Khalil and Sweitzer). Courtesy of the artists. Commissioned and produced by Gasworks and Spike Island as part of the European Cooperation project 4Cs, co-funded by Creative Europe and the Royal College of Art



Installation view: Adam Khalil, Bayley Sweitzer , Oba: Nosferasta, Someday, New York, 2022. Courtesy of the artists

The New York Times

What to See in N.Y.C. Galleries

Did you know Christopher Columbus was a vampire? It's true — at least according to the allegorically muddy “Nosferasta: First Bite,” a mockumentary video by Adam Khalil, Bayley Sweitzer and Oba, a Trinidadian artist and musician. Oba also plays himself as the main character: a Rastafarian nightwalker, made by the bloodthirsty Italian back in 1492 as an entree into Indigenous society, navigating green card issues in present-day Brooklyn. The video flips between historical re-enactment and modern folly, mixing post-colonial satire with wacky tableaux like a pair of undead “moonbathing” on a beach in the 15th century or Oba studying for the U.S. citizenship test in the 21st. An ominous fisheye shot of Columbus Circle and its triumphal pillar rams home the fact that, even though Columbus is dead (the dreadlocked protagonist claims he killed his master after trying weed for the first time), his name lives on.

In the gallery, Oba's glittering sculptures reify spiritual traditions in the form of Day-Glo shrines and statuettes encrusted in costume jewelry, cellphones and Pan-African symbols. The teachings of Ras Tafari — respect for human life and resistance to Babylon — serve as shorthand for post-colonial hope, borne through time by racism. Jokes aside, the vampiric metaphor of “Nosferasta” replaces the heroic image of Columbus with that of a lecherous leech feeding on the blood of others, infecting them with his greed. This is different from tearing down statues. Instead, it dissolves them in the bootleg acid of myth. Just in time for the Day Formerly Known as Columbus. *TRAVIS DIEHL*

TRIBECA

Adam Khalil, Bayley Sweitzer and Oba

Through Oct. 22. Someday, 120 Walker Street, Manhattan, somedaygallery.com.





Film still: *Nosferasta: First Bite* (2021 | dir. Khalil and Sweitzer). Courtesy of the artists. Commissioned and produced by Gasworks and Spike Island as part of the European Cooperation project 4Cs, co-funded by Creative Europe and the Royal College of Art



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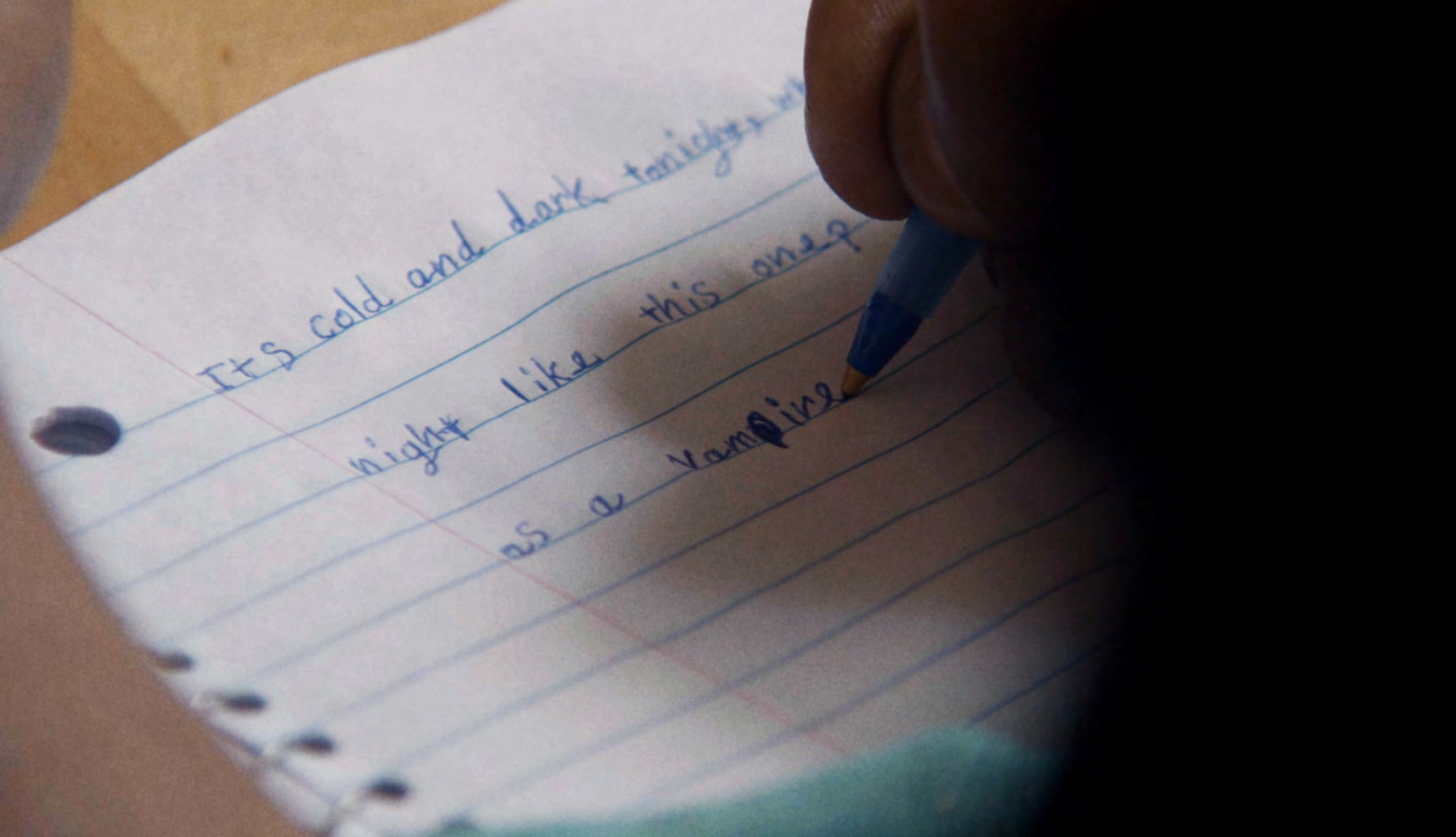
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Installation view: Adam Khalil, Bayley Sweitzer , Oba: Nosferasta, Someday, New York, 2022. Courtesy of the artists



Oba, Dancing Woman, 2022
Mixed Media
36 1/2 x 26 x 20" / 92.7 x 66 x 50.8 cm
OB2022-003





Oba
Mystical Engraving Glitter Mona Lisa, 2022
Mixed Media
43 x 25 x 13" / 109.2 x 63.5 x 33 cm
OB2022-002



Oba, the Demon Dread Vampire, 2015–2021. Installation View from: Nosferasta, Someday, New York, 2022 Courtesy of the artists. Commissioned and produced by Gasworks and Spike Island as part of the European Cooperation project 4Cs, co-funded by Creative Europe and the Royal College of Art

HYPERALLERGIC

Art

Seven New Art Spaces to Visit in Manhattan

From a basement gallery to a repurposed legendary punk-rock nightclub, these new kids on the block have something for everyone.



by Elaine Velle, Jasmine Liu and Valentina Di Liscia
2 days ago

Seen any good shows lately? I find myself asking this question to anyone who will listen in an attempt to narrow down the sheer number of exhibitions on view at any given time in New York. And with new art spaces cropping up all over the city, the task of deciding what's really worth two or three subway transfers isn't about to get any easier. Below, we rounded up seven art galleries and nonprofits — all in Manhattan, with other boroughs to come soon! — that opened in the last year or so, rising from the ashes after the pandemic brought the art world to a screeching halt. From cyborgs to felt reliefs to a contemporary art gallery in a historic East Village punk-rock nightclub, these new kids on the block have something for everyone.



View of *Nosferasta* exhibition (photo courtesy the artists and Someday, New York)

Someday Gallery

There's no shortage of things to look at inside Someday Gallery, founded by Rosie Motley, which is about to celebrate its one-year anniversary. Steps from the Canal Street subway stop, the building's elevator opens straight into the third-floor gallery space, an un-renovated gem with old wood floors, a tin ceiling, and lots of visible pipes and wiring. On view is artist Oba's stunning *Nosferasta*, for which the artist has created intricate mixed-media sculptures that evoke art historical religious imagery (plus a Mona Lisa) with small objects and coats of glitter. The show also includes a loop of Oba's 2021 narrative feature *Nosferasta: First Bite*, made in collaboration with filmmakers Adam Khalil and Bayley Sweitzer. The film recounts Oba's fictional origin story as a Rastafarian vampire who was bitten by Christopher Columbus and helped him spread the scourge of colonialism throughout the "new world."

— EV



Production photograph, courtesy of the artists

MoMA

An Evening with Adam Khalil and Bayley Sweitzer

Mon, Sep 19, 7:00 p.m.

MoMA, Floor T2/T1, Theater 2

The Roy and Niuta Titus Theater 2



MoMA



G A S W O R K S

Gasworks presents the first UK commission by Brooklyn-based filmmakers **Adam Khalil** and **Bayley Sweitzer** in collaboration with **Oba**. The exhibition launches their ongoing film *Nosferasta*, a nightmarish chronicle of colonial encounters dating back to 1492.

Nosferasta is the first iteration of a Rastafarian vampire film starring and co-written by Oba, a Trinidadian artist and musician based in Brooklyn. Spanning 500 years of colonial destruction, human trafficking and blood sucking, the film reimagines Oba's origin story. In the late 15th century, Oba is shipped as cargo from West Africa to the Caribbean, where he is bitten and converted by the vampire Christopher Columbus, ensuring his undying allegiance to the colonial project.

Oba claims he has three birthdays: the day he was born, the day he was bitten, and the day he killed his master.

There is a dark irony in the fact that Columbus is both a despotic father figure to Oba and his partner in crime. Engaged in unholy union, this unlikely duo spread vampirism across the Western Hemisphere, pulling the strings of 'New World' geopolitics until Oba's encounter with Rastafarianism, an anticolonial religion, enables him to break Columbus's spell.

In the film, period scenes are in tense dialogue with unscripted vignettes of Oba's post-vampiric existence in present-day Brooklyn. These portray Oba's real-life struggles with the colonial bureaucracy he once helped to build, including his quest for U.S. citizenship and literacy. Combining film forms and jumping across multiple timelines, locations and perspectives, *Nosferasta* tells the story of an ageing Rastafarian vampire at the decline of colonial empires. It examines the guilt of being complicit in imperial conquest, while acknowledging the extreme difficulty of unlearning centuries of vampiric conditioning.

Ultimately, the film tackles an uncomfortable question: How can you decolonise yourself, if it's in your blood?

Leading to the film projection, an old roller shutter has been installed to recreate the entrance of Adam Khalil's apartment building in Brooklyn, which was painted without permission by Oba in 2015. Made to "beautify Adam's place, as it didn't look good enough", Oba's mural featured the title 'Nosferasta' against a Rastafari lion symbolising Haile Selassie. It also marked the beginning of Adam and Oba's friendship. In 2018, Oba starred in Adam Khalil and Bayley Sweitzer's feature film *Empty Metal*, a sci-fi thriller set against a backdrop of racialised police brutality and mass surveillance. During its production, Oba insisted that *Empty Metal* was just a first step towards *Nosferasta*, a film telling his own story.

Welcoming the public into the gallery, Oba's votive sculpture *Nosferasta the Demon Dread Vampire* (2015–2021) combines a variety of objects including various forms of currency, from cowry shells to U.S. dollars, and telephones from different eras, alluding to the world-wide expansion of communication technologies as a result of global imperialism. Oba's demon incorporates in a single object of worship the entire universe of *Nosferasta*, providing a historical journey through colonial and vampiric entanglements since Columbus's time.

Within the sculpture, Khalil and Sweitzer have installed a sound work that whispers a timeline of major events in vampire history which have shaped colonial modernity to the present day.

To accompany the exhibition, Gasworks has also published a 176-page [book](#) that explores the ever-expanding vampiric universe of *Nosferasta*. Printed copies will be available at the gallery from mid-November. Also available to download as an [e-book here](#).

The film is approximately 32 minutes long and plays on a continuous loop.
An [audio recording of the exhibition information](#) is available.











Oba, the Demon Dread Vampire, 2015–2021. Installation View from:
Adam Khalil & Bayley Sweitzer with Oba, Nosferasta, 2021,
Gasworks, London. Courtesy of the artists. Commissioned and
produced by Gasworks and Spike Island as part of the European
Cooperation project 4Cs, co-funded by Creative Europe and the
Royal College of Art



Oba, the Demon Dread Vampire, 2015–2021 (detail).
Installation view from: Adam Khalil & Bayley Sweitzer
with Oba, Nosferasta, 2021, Gasworks, London.
Courtesy of the artists. Commissioned and produced
by Gasworks and Spike Island as part of the European
Cooperation project 4Cs, co-funded by Creative
Europe and the Royal College of Art



Installation view: Adam Khalil & Bayley Sweitzer with Oba, Nosferasta, 2021, Gasworks, London. Courtesy of the artists. Commissioned and produced by Gasworks and Spike Island as part of the European Cooperation project 4Cs, co-funded by Creative Europe and the Royal College of Art. Photo: Andy Keate





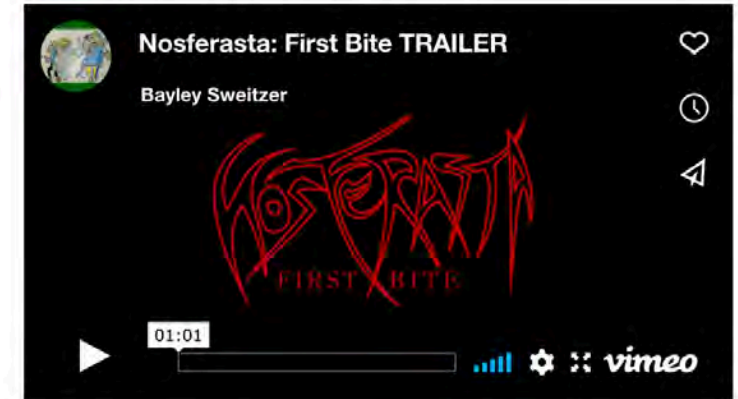
Spike Island

Adam Khalil and Bayley Sweitzer with Oba *Nosferasta*

Spike Island presents *Nosferasta*, a major new film commission by Brooklyn-based filmmakers Adam Khalil and Bayley Sweitzer. *Nosferasta* is the first iteration of a Rastafarian vampire film starring and co-written by Oba, a Trinidadian artist and musician based in Brooklyn. The film reimagines Oba's origin story; a nightmarish chronicle of colonial encounters dating back to 1492. Having been shipped as cargo from West Africa to the Caribbean, Oba is seduced and bitten by the vampire Christopher Columbus, ensuring an undying allegiance to the colonial project. Together this unlikely duo spread vampirism across the Western Hemisphere, pulling the strings of 'New World' geopolitics until Oba encounters Rastafarianism, an anticolonial religion, which, with a little help from the Devil's lettuce (cannibis), enables him to finally break Columbus' spell.

The film combines cinematic period scenes with unscripted vignettes of Oba's post-vampiric, present-day existence. These portray his real-life struggles with the colonial bureaucracy that he helped devise, including his pursuit of U.S. citizenship and literacy. Flitting between film forms, timelines, locations and perspectives, *Nosferasta* tells the story of an ageing Rastafarian vampire reckoning with the impact of colonialism. It examines the guilt surrounding his complicity in imperial conquest, while acknowledging the extreme difficulty of unlearning centuries of vampiric conditioning. Ultimately, the film tackles an uncomfortable question: How can you decolonise yourself, if it's in your blood?

WATCH A TRAILER FOR NOSFERASTA



ADAM KHALIL AND BAYLEY SWEITZER

Adam Khalil is an artist and filmmaker from the Ojibway tribe; and Bayley Sweitzer is a filmmaker from Southern Vermont. Khalil and Sweitzer's acclaimed debut feature film, *Empty Metal* (2018), is a science-fiction political thriller set against a backdrop of racialised police brutality and mass surveillance, delving into anti-colonial politics by weaving together indigenous histories and speculative imagination with a subcultural sensibility. Recent screenings include the Museum of Modern Art (2016), Anthology Film Archives (2019), and eflux (2018) in New York; the Walker Arts Center, Minneapolis (2019); LACMA, Los Angeles (2019) and Tate Modern, London (2019). Their works have also featured at the Whitney Biennial, Toronto Biennial (both 2019) and Sundance Film Festival (2018).

OBA

Oba is a multi-disciplinary artist, chef and actor born in Port-of-Spain, Trinidad. His paintings, sculptures and t-shirts have been featured at Motel Gallery and Rumblestiltskin, Brooklyn. He was lead singer of the avant-noise supergroup Dead Companionship from 2016-2018. He starred as King Alpha in Adam Khalil and Bayley Sweitzer's 2018 film *Empty Metal*. Oba's world-class corn soup has been slurped at the legendary Club Temptation in Flatbush, as well as fine establishments across the world.











ARTFORUM



The recipients of 2021's Creative Capital Awards.

December 08, 2020 at 1:52pm

2021 CREATIVE CAPITAL AWARD RECIPIENTS ANNOUNCED

Creative Capital today announced \$1.75 million in Creative Capital Awards. Thirty-five projects will each receive up to \$50,000 in project funding, with career development services being offered to the forty-two artists working on them.

The projects were chosen from among more than four thousand entries, by an eight-member multidisciplinary panel who considered each project together, regardless of genre. The winning artists, who range in age from their twenties through their seventies, are scattered across twelve states and territories, with 76 percent identifying as BIPOC, 55 percent as female, and 10 percent as having a disability.

“We are thrilled to honor these brilliant artists and the powerful, boundary-pushing work that they are creating,” said Leslie Singer, Creative Capital’s interim executive director. “We look forward to seeing these projects grow to make their mark on the world, in spite of the tremendous challenges this year has posed for so many artists.”

A Creative Capital Award is meant to represent not just a one-time infusion of cash but the beginning of a long-term relationship between Creative Capital, the artist, and the broader artistic community, with the organization offering connections to professional advice across various fields, from law to finance, as well as that of other artists. The goal of the awards is to foster sustainable practices for artists on which they may build.

Nosferasta: First Bite

Artist and singer Oba reveals his centuries-old existence and its undead origins in Adam Khalil and Bayley Sweitzer's brilliant short film, *Nosferasta: First Bite*, the first iteration of an ongoing project in collaboration with their star. The premise is that half a millennia ago, Oba was shipwrecked on the shores of the Americas where he was discovered and bitten by the vampire, Christopher Columbus, subsequently doing his bidding until he turned on his master hundreds of years later after discovering Rastafarianism.

Documentary-like footage of Oba in the modern-day United States, struggling to get his green card renewed, is interspersed with dramatic "recreations" of his life and death centuries earlier. Here, the young Oba (played by Adam Rashad Glenn) is coveted by Columbus (Jack Sochet) because the colour of his skin will allow an easier subjugation of the Indigenous population. As such, until his later revolt, Oba becomes complicit in these machinations.

Nosferasta: First Bite is a more slippery work than Khalil and Sweitzer's 2018 feature *Empty Metal*, but no less politically radical or potent for it. The film makes a clear and persuasive parallel between the actions and effects of the colonial discoverer-invader and a Gothic blood-sucking demon, also weaving in more subtle inferences about insidious methods of subjugation. It draws attention to both the manipulation of Oba's actions and to his illiteracy at the express behest of his master. This elusiveness is echoed in the form which shifts backwards and forwards in time, apparently blending non-fiction and fiction modes – at one point Oba is seen almost directing a previous historical scene – to create a work as thought-provoking and nebulous as its subject matter warrants.

[Ben Nicholson](#)

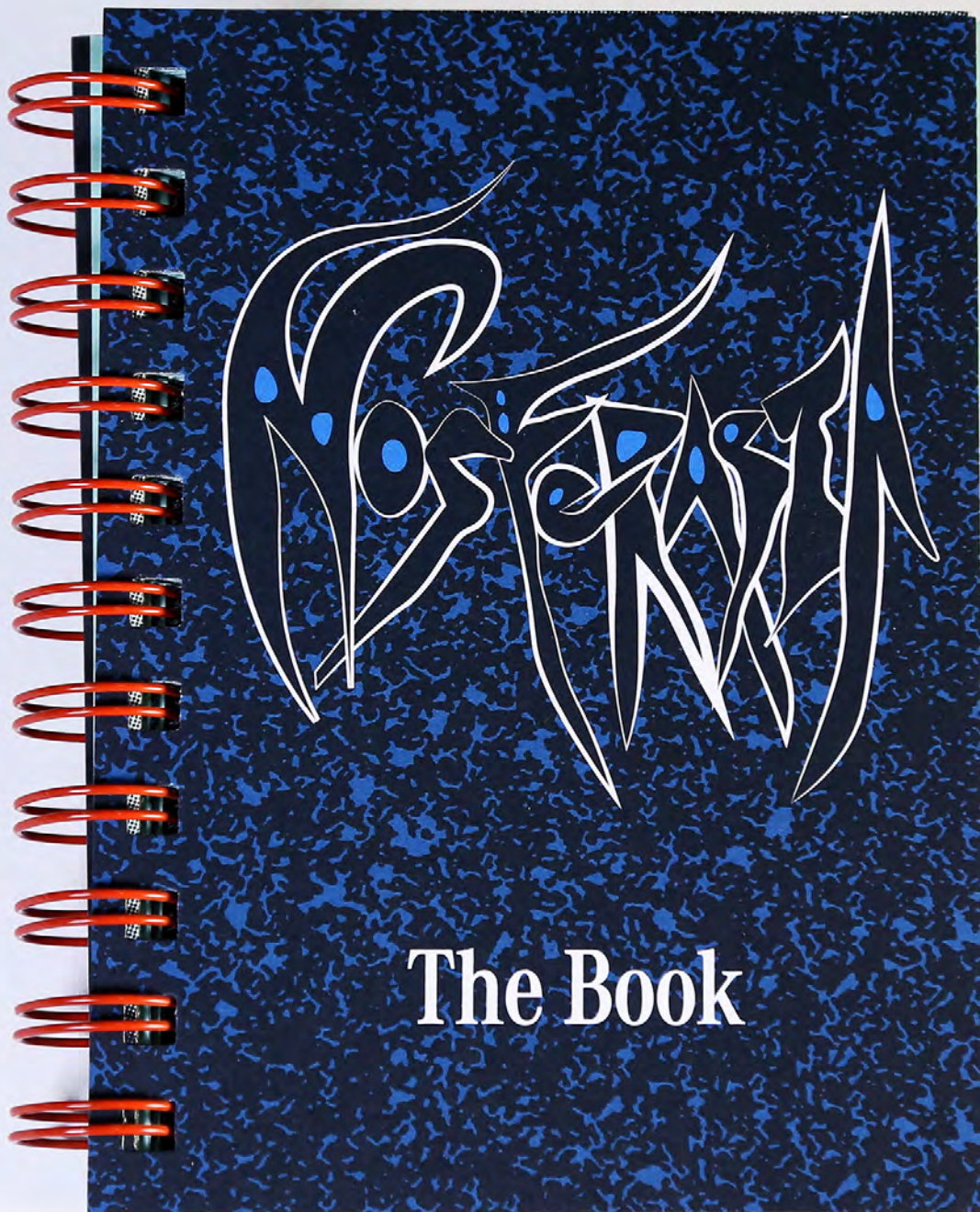
February 3rd, 2022

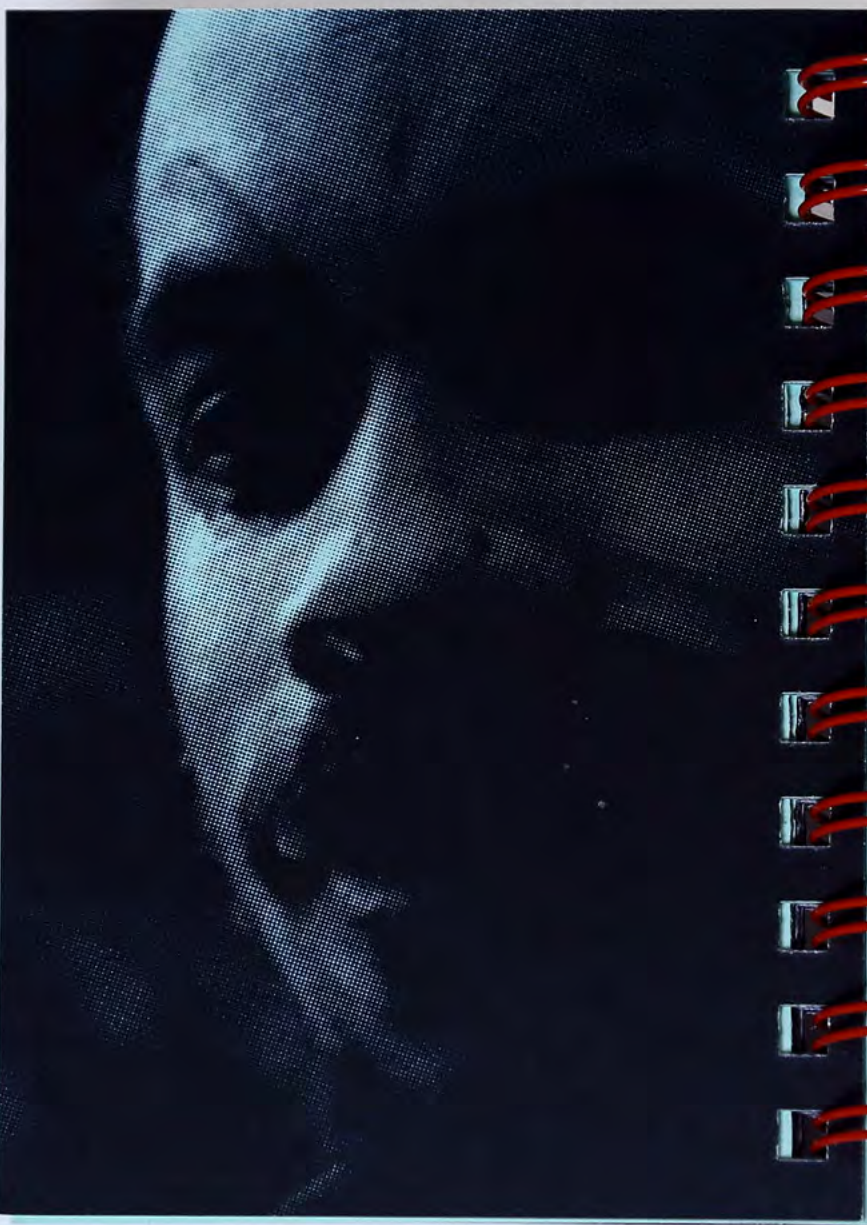
The Museum of Modern Art

MODERN MONDAYS RETURN FOR THE 2022–23 SEASON WITH APPEARANCES BY ARTISTS AND FILMMAKERS PRESENTING INNOVATIVE MOVING-IMAGE WORKS

NEW YORK, NY, July 26, 2022—The Museum of Modern Art's Modern Mondays series, which celebrates moving-image experimentation and innovation, returns beginning September 12 and continuing through May 2023. This year's line-up includes in-person appearances from artists and filmmakers across generations and representing the breadth of moving-image practices today: Wolfgang Tillmans, Adam Khalil and Bayley Sweitzer, Moyra Davey, Fox Maxy, Alfredo Jaar, Simon Liu, Linda Goode Bryant, and Yuri Ancarani. Modern Mondays is organized by the Department of Film and the Department of Media and Performance, and overseen by Sophie Cavoulacos, Associate Curator, Department of Film.

This long-running screening series builds upon the legacy of MoMA's Cineprobe (1968–2002) and Video Viewpoints (1978–2002) programs, inviting artists working in film and video to present their work in an intimate setting, with each evening presenting a unique opportunity for audiences to engage in dialogue with the artists, along with curators and other guests. Often premiering new films to New York City audiences or building on concurrent MoMA exhibitions through in-depth dialogue, Modern Mondays is a platform for both emerging artists and trailblazing figures at the forefront of the cinematic art form.





Edited and translated by Lou Cornum

Resurfaced
Fragments *from*
the Interplanetary
Conference
of Colonial
Prehistorians
on the Millennial
of Christopher
Columbus's
Voyage to the Old
New World

An Exercise in Futurology

Spanning five-hundred years of colonial destruction, human trafficking and blood sucking, *Nosferasta* is a Rastafarian vampire film that reimagines Oba's origin story. In the late 15th century, Oba is shipped as cargo from West Africa to the Caribbean, where he is bitten and converted by the vampire Christopher Columbus, ensuring his undying allegiance to the colonial project. Combining film forms and jumping across multiple timelines, locations and perspectives, *Nosferasta* examines the guilt of being complicit in imperial conquest, while acknowledging the extreme difficulty of unlearning centuries of vampiric conditioning. Ultimately, the film tackles an uncomfortable question:

How can you decolonise yourself, if it's in your blood?

This book is published to accompany the exhibition *Nosferasta* at Gasworks, London (October to December 2021). The exhibition presents the first iteration of an ongoing film project by Adam Khalil and Bayley Sweitzer in collaboration with Oba.



QUOTATIONS

Varney the Vampyre or Feast of Blood
by James Malcolm Rymer (1845)

Peter Cushing quote

Undoing Gender by Judith Butler (2004)

Carmilla by Sheridan Le Fanu (1872)

The Vampire Lectures, Lecture #1 by Laurence Rickels (1999)

Lilith by George MacDonald (1895)

Fledgling by Octavia Butler (2007)

Sacrifice by Georges Bataille (1939-40)

The Letters of Mina Harker by Dodie Bellamy (2004)

(Vampires) An Uneasy Essay on the Undead in Film
by Jalal Toufic (1993)

Lilith by George MacDonald (1895)



Adam Khalil; Bayley Sweitzer; Oba; Peggy Ahwesh; Lou Cornum; Sabel Gavaldon; Alex Esco; Austin Sley Julian; Mutabaruka; Laura Vallés; fag tips

Spanning 500 years of colonial destruction, human trafficking and blood sucking, Nosferasta is a Rastafarian vampire film by Adam Khalil and Bayley Sweitzer in collaboration with Oba. Interspersed with Oba's literacy diaries, this publication features critical essays, speculative fiction and visual contributions that expand on the exhibition at Gasworks, London.

Publisher	<u>Gasworks</u>
City	<u>London, UK</u>
Year	<u>2021</u>
Pages	176 p.
Dimensions	14.8 x 11.5 cm.
Cover	<u>Paperback</u>
Binding	<u>Spiral Bound</u>
Process	<u>Offset Printed</u>
Edition Size	1500
Stock ID	215641 B
In stock at	<u>Chelsea</u>



Adam Khalil, a member of the Ojibway tribe, is a filmmaker and artist from Sault Ste. Marie, Michigan, whose practice attempts to subvert traditional forms of ethnography through humor, relation, and transgression. Khalil is a core contributor to New Red Order and a co-founder of COUSINS Collective. Khalil's work has been exhibited at the Museum of Modern Art, Sundance Film Festival, Walker Arts Center, Lincoln Center, Tate Modern, HKW, Museum of Contemporary Art Detroit, Toronto Biennial 2019 and Whitney Biennial 2019, among other institutions. Upcoming exhibitions will be held at Gasworks in London, Spike Island in Bristol, and Artists Space in NYC. Khalil is the recipient of various fellowships and grants, including but not limited to a 2021 Creative Capital Award, Sundance Art of Nonfiction, Jerome Artist Fellowship, Cinereach and the Gates Millennium Scholarship.

Bayley Sweitzer is a filmmaker living and working in Brooklyn, whose practice revolves around an ongoing attempt to repurpose narrative film form in order to convey radical political possibilities. His work has been shown at Film at Lincoln Center, Walker Art Center, Tate Modern, Berlinale, Anthology Film Archives, Bozar in Brussels, Pacific Film Archive, Los Angeles County Museum of Art, Other Cinema in San Francisco, and Artists Space in New York City. Sweitzer has received a 2021 Creative Capital Awards and recent moving image commissions from the Park Avenue Armory in New York City, Gasworks in London, and Spike Island in Bristol. Sweitzer also works professionally as a focus puller and is a member of the International Cinematographers Guild, IATSE Local 600.



OBA

Oba is a multi-disciplinary artist, chef and actor born in Port-of-Spain, Trinidad. His paintings, sculptures and t-shirts have been featured at Motel Gallery and Rumpelstiltskin, Brooklyn. He was lead singer of the avant-noise supergroup Dead Companionship from 2016-2018. He starred as King Alpha in Adam Khalil and Bayley Sweitzer's 2018 film Empty Metal. Oba's world-class corn soup has been slurped at the legendary Club Temptation in Flatbush, as well as fine establishments across the world.

the HERB ALPERT AWARD *in the* ARTS 2022

The Herb Alpert Award in the Arts is an unrestricted prize of \$75,000 given annually to risk-taking mid-career artists working in the fields of dance, film/video, music, theatre and the visual arts.



Full of rage with a prankster's side-eye and biting critique, filmmaker, curator and mentor **Adam Khalil**'s work breaks and bends linear time, weaves narrative, documentary, and experimental forms together with humor and unapologetic political inquiry to address the ongoing trauma of colonization. Above all, his practice is a collaborative one, with multiple collaborations and multiple roles within each collaboration. He and Zack Khalil, his brother, are currently working on a new feature documentary about the repatriation of Native American human remains. A member of the Ojibway Tribe, he is a founding member of New Red Order, an interdisciplinary "public secret society" that co-produces video, performance, and installation works confronting settler colonial tendencies and obstacles to Indigenous growth. He is also a co-founder of Cousins Collective, an Indigenous-led film non-profit created to provide support for Indigenous artists who expand traditional understandings of the moving image by experimenting with form and genre. Other collaborations with Bayley Sweitzer have focused on creating experimental, politically urgent films that undermine traditional forms and roles of narrative filmmaking; all the work and the ways of making it are a counterweight to what Khalil calls "the individualism and auteurism that runs rampant in film and art circles."

"My work seeks to devise dexterous and unlikely conceptual frameworks to unpack, rearrange, and even parody the contradictions, missteps, and trauma which characterize the history of the colonial project since 1492."

WALKER

Adam Khalil and Bayley Sweitzer: *Empty Metal*

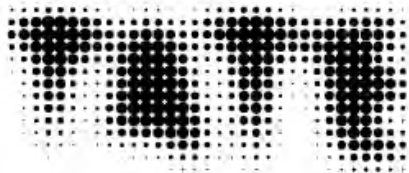


INDlgenesis: GEN2

“Film has become the Indigenous language of the First Nations people of Turtle Island and is our way of re-creating our history and truths.” —Missy Whiteman, guest curator

INDlgenesis: GEN2 returns to the Walker Cinema with Native/Indigenous films that speak to future generations, guest curated by filmmaker Missy Whiteman (Northern Arapaho and Kickapoo Nations). Through moving image, Native filmmakers look to the past, present, and future to convey truths about our histories and reconnect to Indigenous languages, land, and ways of life.

The four-week series showcases area premieres of narrative and documentary features as well as short films by Indigenous filmmakers, discussions and presentations by special guests, and a free youth-focused program.



TATE MODERN
FILM

Venture into the end of the world at the London premiere of this radical political thriller



ADAM KHALIL AND BAYLEY SWEITZER: EMPTY METAL

Set in a world chillingly similar to our own, *Empty Metal* follows the lives of a disaffected punk band, a militant indigenous family, a Rastafarian computer hacker and a Buddhist hermit in their path towards revolutionary action. Lashing out against racialised police brutality, mass surveillance and indifference, this network of marginal forces collaborates under the radar by means of telepathic, non-complicit communication in a dangerous assassination plot. Simulated drone imagining, camcorder shots and high-definition footage are weaved together in a tangled thread of narratives to reveal an alternative reality of asymmetrical revolt and radical militancy in the face of imminent destruction.