

## Laura Waddington: CV

### Biography

Born in London in 1970, Laura Waddington has lived around the world. She is half British and half Irish. After studying English literature at Cambridge University, she moved to New York where she worked in independent cinema and began to make short films. Fascinated by how technology, and the internet, were about to transform our perceptions, she embarked on a series of experiments, learning to film without using her eyes. Her early videos of the 1990s—*Zone* shot on a cruise ship, with a spy camera sewn into her jacket and *The Lost Days*, directed via the internet with friends and strangers filming on her behalf in fifteen countries—experimented with the frontiers of the medium, creating fictional journeys out of intricately reworked documentary footage.

A series of pivotal encounters during those years (in which she lived in the US without residency papers), including the sinister reality glimpsed when she was detained in an immigration cell on the Canadian-US border, contributed to a deepening preoccupation with tales of people stranded in liminal spaces, and issues of statelessness and migration.

Moving to Paris by way of Lisbon and Barcelona at the start of the millennium, she began to increasingly focus on borders, refugees, and the hidden cost of globalisation, travelling extensively by bus, train and boat around the edges of Europe, the Balkans, Kurdistan and the Arab world, with a small video camera. *Cargo* (commissioned by the International Film Festival Rotterdam for the 30th anniversary project *On the Waterfront*), filmed on a container ship with Filipino, Romanian and Polish sailors bound for Syria and Lebanon, won several awards including the ARTE Prize for Best European Short Film at the 48th International Short Film Festival Oberhausen. *Border*, shot over several months in the fields around Sangatte Red Cross camp in France, documented the nightly attempts of Afghan and Iraqi refugees to make their way through the Channel tunnel to Britain. After premiering at the Locarno International Film Festival, it went on to screen in hundreds of locations worldwide, and received a number of awards.

In 2006, Waddington travelled to Jordan to meet people fleeing the Iraq war, spending several months gathering testimonies and later returning to live in the region. Her faith in her practice was shaken when a young Iraqi man recounted to her his experience of mistaken imprisonment and torture in a pitch-black cell for two years during Saddam Hussein's regime. Haunted by his tale but unable to find the production funds and an effective way to depict it in a film without revealing his identity, she eventually decided to teach herself to draw. *M's Story* is a hand-drawn documentary on paper, inspired by comics—the words precisely as the anonymous 'M' told them but the images only from Waddington's imagination. It is intended to be presented in book and rudimentary, low-budget exhibition form (forthcoming publication).

Waddington's written book, *The Iraqi Suitcase* is a hybrid of notes and narrative drawn from the diaries that she kept during the months she spent with Iraqi refugees in Amman and revisited during the pandemic lockdown in Lisbon. Illustrated with stills from her unreleased videos of that time, it chronicles the scars that totalitarianism and conflict leave on individuals' lives, while confronting, in tandem, the limits of bearing witness with a camera (forthcoming publication).

Laura Waddington's films and videos have been shown widely at international film festivals, including Locarno, Rotterdam, the New York Video Festival at the Film Society of Lincoln Center, Montreal (FCMM), London, and the Pan-African Film and Television Festival of Ouagadougou (FESPACO). They have been broadcast on European public

television (ARTE, ZDF), and presented in museums such as the Reina Sofia Museum, Madrid, the Jeu de Paume, Paris, the Walker Art Center, Minneapolis, and the Wifredo Lam Contemporary Art Center, Havana. Her videos are part of public collections including that of the Centre Georges Pompidou, Paris and the Bibliothèque nationale de France. Focuses and spotlights on her work have been held at the 51st International Short Film Festival Oberhausen, the 41a Mostra Internazionale del Nuovo Cinema Pesaro, the Centre Pompidou and the Austrian Film Museum, Vienna. She has spoken at venues including the European Parliament in Brussels, the British Film Institute, London (via video address) and the Flaherty Seminars, New York. In addition to her films and other projects, Waddington publishes essays and reflections on cinema and art internationally. Her work has been the subject of considerable scholarly discussion, including in the final chapter of Georges Didi-Huberman's seminal book on cultural transmission and resistance in dark times, *Survivance des lucioles* (*Survival of the Fireflies*), and in writing by Scott MacDonald and Paweł Mościcki, to name a few.

## Screenings and Exhibitions

### Selected Focuses and Showcases

- 2020 *Mujeres en la Resistencia / Women in the Resistance I: Laura Waddington* [online cycle in response to the COVID-19 quarantine, that replicated parts of the *Women in the Resistance* travelling program] [curated by Desistfilm, Lima (José Sarmiento-Hinojosa and Mónica Delgado), and Nicole Brenez (Cinémathèque Française)]
- 2019 *Tres Cortos de Laura Waddington: Mujeres en la Resistencia / Women in the Resistance*, travelling showcase [curated by Desistfilm, Lima (José Sarmiento-Hinojosa and Mónica Delgado), and Nicole Brenez (Cinémathèque Française)] [itinerary: Sala Armando Robles Godoy del Ministerio de Cultura del Perú, Museo de la Nación, Lima, Peru; Efimera, La Paz, Bolivia; and Cámara Lúcida: Encuentros Cinematográficos and Alianza Francesca, Cuenca, Ecuador]
- 2013 *IMA & Eyespeak Present: The Films of Laura Waddington. An Evening with Laura Waddington and Nicholas Mirzoeff*, Lang Theater, Hunter College – CUNY, The City University of New York, US [organised by Jason Fox]
- 2012 *Internationalist Cinema for Today: Laura Waddington*, Anthology Film Archives, New York, US [curated by Nicole Brenez]
- 2007 *Laura Waddington, Mostra Video Itau Cultural*, Palácio das Artes, Belo Horizonte, Brazil [curated by Andre Brasil, Institut Itau Cultural, São Paulo] [itinerary: Instituto de Artes do Pará, Bélem do Pará, Brazil]
- Spazio Laura Waddington*, La Frontiera: Controgeografie del Rifugio, Sala Curò, Piazza Cittadella, Bergamo, Italy [organised by Lab 80 film and Millepiani, Bergamo, in collaboration with the Municipality of Bergamo]
- Focus : Laura Waddington*, Salon Vidéo de Printemps, Salon Mommen, Brussels [organised by 68 Septante, Brussels]
- 2006 *Vidéo et après : Laura Waddington*, Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France

- A Nomadic Camera: Films by Laura Waddington*, Curzon Cinema, London, UK [curated by Cinémathèque de Tanger, Morocco (Yto Barrada and Bouchra Khalili), and The Photographers' Gallery, London]
- Laura Waddington*, Ambassade de France en Serbie in partnership with Centre Culturel Français de Belgrade, Belgrade, Serbia [curated by Brent Klinkum, Transat Vidéo] [*Border* and *Cargo*]
- 2005 *Special: Laura Waddington*, 51st International Short Film Festival Oberhausen, Germany
- Omaggio a Laura Waddington*, 41st Pesaro International Film Festival, Italy
- Tapis, coussins et vidéo : Laura Waddington*, Chapelle Fromentin, 33rd La Rochelle International Film Festival, France
- 2002 *In Person: Laura Waddington*, Österreichisches Filmmuseum, Vienna, Austria [curated by Brigitta Burger-Utzer, Sixpack Film]

### Selected Film Festivals

- 2021 *Vers La Mer* and *Cargo*, Visite Film Festival, Het Bos, Antwerp, Belgium [film of choice Annik Leroy] [curated by Eva van Tongeren and De Imagerie]
- 2020 *Kinoclash! Film + Power* [Cinémaclash! Film + Power], Film Mutations, Festival of Invisible Cinema XIII, Art-kino, Rijeka, Croatia [part of *Age of Power*, Rijeka2020 – European Capital of Culture]
- 2019 *Images clandestines* in *Images migrantes : Rencontres cinémas et migrations*, Lyon, France [programmed by le réseau Traces]
- Dans le noir des frontières*, 23ème Rencontres autour du Film Ethnographique, Cinémathèque de Grenoble, France
- Aux Écrans du Réel* [20th anniversary selection of past festival highlights], 20ème édition, Cinéma Le Royal, Le Mans, France
- 2018 *Europe Is Falling Apart* [special 30th anniversary program: *Focus: Europe*], 30th FilmFest Dresden, Germany
- 2015 *Des migrants. Des frontières*, Les Écrans Documentaires, 19ème édition Arcueil, France
- L'étranger*, 11èmes Rencontres du film documentaire : Luttés et résistances, Saint Jean du Gard, France [organised by l'association Abraham Mazel] [double bill: *Cargo* and *Border*]
- 2014 *Shifting Borders*, 18th International Short Film Festival Winterthur, Switzerland
- 2012 *Cine-Nocturnes: with film critic Scott MacDonald*, 19th James River Film Festival, The Virginia Museum of Fine Arts, Richmond, Virginia, US
- 2011 *Rétrospective : Côté Court 20 Ans !* [20th anniversary selection of past festival highlights], Côté Court : 20ème Festival du film court en Seine-Saint-Denis, Pantin, France
- La 1ère édition du Festival International du Film des Droits de l'Homme de Metz (FIFDH), France
- 2010 *Les Jeudis du Festival*, Festival International du Film des Droits de l'Homme de Paris, Cinema Nouveau Latina, Paris, France
- Outrage & Rebellion* [selection of films from the collective project], IndieLisboa 2010, Cinema Londres, Lisbon, Portugal
- 2009 *The Visual Pamphlet: Milestones and Actualities / Program IV: Collective*

- Outrage & Rebellion* [selection, curated by Nicole Brenez] in Film Mutations, Third Festival of Invisible Cinema, Zagreb, Croatia
- Exils*, 4ème Festival ItinErrance, Paris, France [organised by l'association Les yeux dans le monde]
- Exilé en des lieux incertains* – atelier de lecture d'images, 23ème Festival A Nous de Voir – Science et Cinéma, Oullins, France
- 2008 *The Age of Migration*, The 54th Robert Flaherty Film Seminar, Colgate University, Hamilton, New York, US [curated by Chi-hui Yang] [*Cargo and Border*]
- 10 Jahre Videoex...10 Jahre „Other Stories“* [10th anniversary selection of past festival highlights], Videoex – International Experimental Film and Video Festival, Zürich, Switzerland
- Frontières*, Les Yeux Ouverts, 3ème édition du festival, Beauvais, France [organised by ORPC and La Ligue de l'enseignement de l'Oise] [double bill: *Cargo and Border*]
- 2007 *Towards a Canon of Short Film* [compilation of classic short films], 26th Uppsala International Short Film Festival, Sweden
- Carte Blanche à 6870.be*, 10ème édition du festival Bandits-Mages, Bourges, France
- Cinémas Francophones & Cinémas d'Outremer*, FEMI, Festival International Cinéma & Femme de Guadeloupe, 14ème édition, Guadeloupe
- Festival Travelling, 18ème édition, Rennes, France [curated by Brent Klinkum, Transat Vidéo]
- Festival Travelling, 18ème édition, Rennes, France [curated by Brent Klinkum, Transat Vidéo]
- 2006 21st Mar del Plata International Film Festival, Argentina
- Le 28ème Festival international du court métrage de Clermont-Ferrand, France
- 3rd Singapore Shorts Film Festival, The Substation, Singapore
- VIPER International Festival for Film Video and Media, Basel, Switzerland
- 19th Stuttgarter Filmwinter, Germany
- Panorama*, International Women's Film Festival, Dortmund / Cologne 2006 (IFF Dortmund+Köln), Filmhaus Cinema, Cologne, Germany
- Panorama International*, Paris Tout Court, Cinéma L'Arlequin, Paris, France
- 2005–2006 International Short Film Festival Oberhausen: *Oberhausen on Tour* [itinerary: Goethe-Institut, Washington, D.C; 10th Malaysian Video Awards, Kuala Lumpur; and other locations]
- 2005 34th International Film Festival Rotterdam, the Netherlands
- 51st International Short Film Festival Oberhausen, Germany [*International Competition: Special Mention of the Ecumenical Jury*]
- Far As the Eye Can See*, Scanners: The 2005 New York Video Festival, Walter Reade Theater, Film Society of Lincoln Center, New York, US
- 59th Edinburgh International Film Festival, Scotland
- La Semaine des réalisateurs*, FESPACO, 19th Pan-African Film & TV Festival of Ouagadougou, Burkina Faso
- Côté Court : 14ème Festival du film court en Seine-Saint-Denis 2005, Pantin, France [*Grand Prix Essai / Art Vidéo*]
- Videoex 2005 – International Experimental Film and Video Festival, Zürich, Switzerland [*First Prize*]
- 6th Seoul Net & Film Festival (Senef), South Korea

- 21st International Short Film Festival Hamburg, Germany  
 Images Festival, 18th edition, Toronto, Canada  
 One World: 7th International Human Rights Film Festival [Jeden svět],  
 Prague, Czech Republic  
*Manifesto 3* [curated by Pointligneplan], Paris Cinéma, 3ème édition du  
 festival, L'Entrepôt, Paris, France  
 Planet in Focus 2005: International Environmental Film and Video Festival,  
 Toronto, Canada  
 Dokument 3, International Human Rights Documentary Film Festival,  
 Glasgow, Scotland  
 Invideo 2005, 15th International Exhibition of Video Art and Cinema Beyond,  
 Milan, Italy  
 L'Alternativa 2005, 12th Independent Film Festival of Barcelona, CCCB:  
 Centre de Cultura Contemporània de Barcelona, Spain  
 22nd Kassel Documentary Film and Video Festival, Germany  
 Les Écrans Documentaires, 9ème édition Arcueil, France  
*Carte blanche the Locarno International Film Festival*, Festival Neusis, 1st  
 edition, Urbino, Italy, June 2005  
 Les 21èmes Rencontres Cinéma de Gindou, France  
 European Short Film Biennale 2005, Ludwigsburg, Germany  
 27th International Women's Film Festival, Créteil, France  
 Les Rencontres cinématographiques de Cerbère, 1ère édition, Belvédère du  
 Rayon vert, Cerbère, France [curated by Patrick Viret]  
 Les 12èmes Rencontres de Cinéma de Court Métrage, Chabrières d'Avignon,  
 France  
 Le 14ème Festival du Film de Vendôme, France [double bill: *Cargo* and  
*Border*]  
*Frontières*, 23ème Festival Cinéma d'Alès – Itinérances, France  
*Carte Blanche à La Cinémathèque de Tanger*, 18e Instants Vidéos numériques  
 et poétiques, Marseille, France  
 The Human Rights Film Festival Zagreb Tour of Croatia and Belgrade 2005  
 [precise itinerary: not known]
- 2004
- 57th Locarno International Film Festival, Switzerland [world premiere of  
*Border*]  
 33rd Montreal International Festival of New Cinema and New Media  
 (FCMM), Canada  
 19th Festival International du Film de Belfort – Entrevues, France  
 Filmer à tout prix, 11ème édition, Brussels, Belgium  
 2nd Human Rights Film Festival, Zagreb, Croatia  
 Rencontres Internationales Paris/Berlin, 2004, Paris, France  
 9th Malaysian Video Awards Festival, Kuala Lumpur, Malaysia
- 2003
- 51st Sydney International Film Festival, Australia  
 One World: 4th International Human Rights Film Festival Prishtina, Kosovo  
 [organised by Council for Defence of Human Rights and Freedoms  
 (CDHRF), Kosovo]  
 One World: 5th International Human Rights Film Festival [Jeden svět],  
 Prague, Czech Republic  
 Rencontres Internationales Paris/Berlin 2003, Paris, France  
 The International Women Film Festival, Turin, Italy

- No Place like Home*, 9th International Women's Film Festival Dortmund  
[organised by Femme Totale]
- 2002–2004 10 Oldenburger Filmtage [Oldenburg International Film Festival] Germany  
International Short Film Festival Oberhausen: *Oberhausen on Tour* [itinerary:  
Montreal, Group Intervention Vidéo, Montreal, Canada (2002);  
Goethe-Institut, Vilnius, Lithuania (2002); Kino Xenix, Zürich,  
Switzerland (2003); Kommunales Kino, Freiburg, Germany (2003);  
Cinema Les Variétés, Marseille, France (2003); Cinema Nova,  
Brussels, Belgium (2003); Filmkunsthaus die Nato, Leipzig, Germany  
(2003); Berliner Kino Babylon, Berlin, Germany (2003); Belgrade  
International Film Festival, Serbia (2003); Black Nights Film Festival,  
Goethe-Institut, Tallinn, Estonia (2003); Goethe-Institut, Sydney,  
Australia (2004); Goethe-Institut, Auckland, New Zealand (2004);  
Signes de Nuit, Cinema Balzac, Paris, France (2004)]
- 2002 48th International Short Film Festival Oberhausen, Germany [*ARTE Prize for  
Best European Short Film*]  
ISEA 2002, International Symposium on Electronic Arts, Nagoya, Japan  
38th Pesaro International Film Festival, Italy  
3rd Jeonju International Film Festival, Korea  
14th Ankara International Film Festival, Turkey  
6th International Jihlava Documentary Film Festival, Czech Republic  
22nd Indie Video Archive 2002, Seoul, South Korea  
Videoex 2002 – International Experimental Film and Video Festival, Zürich,  
Switzerland [*First Prize ex aequo*]  
6th Video Medeja, International Video Festival, Novi Sad, Serbia  
Birmingham Film and TV Festival, UK  
Filmer à tout prix, 10ème édition, Brussels, Belgium [double bill: *Cargo* and  
*The Lost Days*]  
The Festival of Festivals, Cinealternative, Paris, France  
10th International Festival of Video and Multimedia, Canarias, Spain  
15e Instants Vidéos numériques et poétiques, Manosque, France  
PEK festival, Filmhuis, The Hague, the Netherlands
- 2001–2002 *Highlights of the New York Video Festival 2001*, Film Society of Lincoln Center,  
Tour of North America [itinerary: various locations in the US]
- 2001 30th International Film Festival Rotterdam, the Netherlands [world premiere of  
*Cargo*]  
8th New York Video Festival 2001, Walter Reade Theater, Film Society of  
Lincoln Center, New York, US  
30th Montreal International Festival of New Cinema and New Media  
(FCMM), Canada  
45th London International Film Festival, United Kingdom  
19th World Wide Video Festival, Amsterdam, the Netherlands  
22nd Durban International Film Festival, South Africa  
5th Graz Biennial on Media and Architecture, Austria  
VIPER, International Festival for Film, Video and Multimedia, Basel,  
Switzerland  
*Hors Les Murs*, FIDMarseille – Marseille International Film Festival, France  
43rd Bilbao Documentary and Short Film Festival, Spain

- VideoArt XXII Festival et Forum International de la Vidéo et des Arts  
Électroniques et de la Nouvelle Culture Émergente, Locarno,  
Switzerland
- 2000-1 *Highlights of the New York Video Festival 2000*, Film Society of Lincoln  
Center, Tour of North America [itinerary: various locations in the US]
- 2000 29th International Film Festival Rotterdam, the Netherlands  
The New York Video Festival 2000, Film Society of Lincoln Center, New  
York  
29th Montreal International Festival of New Cinema and New Media  
(FCMM), Canada  
18th World Wide Video Festival, Amsterdam, the Netherlands  
Transmediale International Media Arts Festival 2000, Berlin, Germany  
ISEA 2000, 10th International Symposium on Electronic Art, Paris, France  
*Netmage*, Linkproject, Bologna, Italy  
*Dnet*, The Lux Centre, Hoxton Square, London, UK  
Cinematexas 2000, Texas, US  
Videomedeja 5, Novi Sad, Serbia  
*Film UK* showcase, Edinburgh International Film Festival, Scotland  
*Carte Blanche CICV Pierre Schaeffer*, Interferences, 2nd International  
Festival of Urban Multimedia Arts, Belfort, France
- 1996 25th Montreal International Festival of New Cinema and New Media  
(FCMM), Canada  
5th New York Video Festival, Walter Reade Theater, Film Society of Lincoln  
Center, New York, US  
VIPER International Film, Video and Multimedia Festival, Luzerne,  
Switzerland  
8th European Media Art Festival, Osnabruk, Germany  
12th Hamburg Short film festival, Hamburg, Germany

### **Selected Group Exhibitions and Museum Screenings**

- 2023 *The Lost Days / Some Friends (Apart) – Carte Blanche #2 Michael Pilz*,  
Retrospective Michael Pilz: *So Much Beauty*, Österreichisches  
Filmmuseum, Vienna, Austria [presented by Michael Pilz on the  
occasion of his 80th birthday tribute, as part of his retrospective]  
*Cargo in Question: Two Films about Labor, Shipping, and Globalization in  
the 21st Century*, SBMM, Santa Barbara Maritime Museum, US  
[curated by Mae A Miller-Likhethé]
- 2021 *Crossings*, Adam Art Gallery Te Pātaka Toi, Victoria University of  
Wellington, New Zealand [screening of *Border* followed by a Q&A  
with Murdoch Stephens, to accompany the exhibition] [curated by  
Christina Barton, Millie Riddell, and Sophie Torn]
- 2019 *TRANSFERT*, Galeria Studio, Palace of Culture and Science, Warsaw, Poland  
[curated by Tomasz Szerszeń, Dorota Jarecka, Teodor Ajder, Natalia  
Andrzejewska] [exhibition – installation]  
*Jacqueline Hoang Nguyen, Maeve Brennan, Laura Waddington*, Cample Line,  
Dumfries and Galloway, Scotland [curated by Tina Fiske] [exhibition  
– installation]

- 2018 *Trzeci bezpieczny kraj [Third Safe Country]: Ahmed Deeb, Sylvain George, Laura Waddington*, Malta Festival, Poznań, Poland [exhibition – installation]  
*Buffard Rembobine !* Comédie de Caen, France [curated by Alain Buffard at the invitation of the Centre Georges Pompidou, Paris and re-exhibited posthumously] [exhibition] [*Border and Cargo*]
- 2017 *Filmer Calais*, Le Musée national de l’histoire de l’immigration, Palais de la Porte Dorée, Paris  
*Buffard Rembobine !* CND, Centre national de la danse, Pantin, France [curated by Alain Buffard at the invitation of the Centre Georges Pompidou, Paris and re-exhibited posthumously] [exhibition] [*Border and Cargo*]
- 2016 *The Current Convening #2*, Fort Kochi, Kerala, India [event of Thyssen-Bornemisza Art Contemporary (TBA21-Academy) Vienna, curator: Stefanie Hessler] [films curated by Shanay Jhaveri (Metropolitan Museum of Art, New York)]  
*Récits d’exil*, CINEMATEK - Cinemathèque royale de la Belgique, Brussels, Belgium [curated by Le P’tit Ciné, and Regards sur les Docs, in conjunction with Goethe-Institut, Brussels]
- 2015–16 *Exilés – cinéma d’urgence*, Bibliothèque nationale de France (BnF), Paris, France [on demand streaming of *Border* in the reading rooms of the library]
- 2015 *La Frontera nos cruzó*, MUNTREF – Museo de la Universidad Nacional de Tres de Febrero, Buenos Aires, Argentina [curated by le peuple qui manque (Aliocha Imhoff and Kantuta Quiros)] [exhibition – installation]
- 2013 *Political Matters*, Xcèntric. 12th season 2012-2013, CCCB: Centre de Cultura Contemporània de Barcelona, Spain  
*The Borderscape Room*, Le Quartier, Centre d’Art Contemporain, Quimper, France [curated by le peuple qui manque (Aliocha Imhoff and Kantuta Quiros)] [exhibition – installation]
- 2012 *Exils : Réminiscences et Nouveaux mondes*, Musée Fernand Léger, Biot, France [screening to accompany the exhibition, proposed by L’ECLAT, Nice by invitation][multi-site show including the Musée national Marc Chagall and Musée national Pablo Picasso, La Guerre et la Paix, Vallauris]
- 2011 *Centre Pompidou Collection Nouveaux Médias*, Institut français d’Izmir, Turkey [curated by Christine Van Assche] [exhibition – installation]  
*Tomorrow Never Comes Until It’s Too Late*, Serralves Museum of Contemporary Arts, Porto, Portugal [programmed by Eugénia Vilela and Cátia Salgueiro in the context of the international conference *Borders, Displacement and Creation, Questioning the Contemporary*]  
*Les contre-allées : architectures contemporaines de l’exil. Carte blanche au collectif le peuple qui manque*, Le Musée national de l’histoire de l’immigration, Palais de la Porte Dorée, Paris, France [screening to accompany the exhibition *J’ai deux amours*]  
*Well Connected Part 2: On Smugglers and Border Crossers*, Cinemathèque Leipzig, Germany [curated by Luc Carolin-Ziemann and Vera Lauf in the context of *Well Connected–On Curatorial Processes and Cultures of the Curatorial*, Academy of Visual Arts, Leipzig]



- 2010 *La Intratable Belleza del Mundo*, The Wifredo Lam Contemporary Art Center, Havana, Cuba [curated by Christine Van Assche (Centre Georges Pompidou)] [exhibition – installation]
- Selected Works from the Pompidou's New Media Collection*, The Herzliya Museum of Contemporary Art, Israel [curated by Christine Van Assche and Ghila Limon] [exhibition – installation]
- Alternatives to Memories*, Galerie Art & Essai, Université de Rennes 2, France [curated by Marion Hohlfeldt] [exhibition – installation]
- Container Werkstatt / Container Officina 2010* [in the *ART CONTAINER* by Erich Kofler Fuchsberg], Thermenplatz Meran, Merano, Italy [curated by Sabine Gamper in conjunction with Kunst Meran – Merano Arte] [part of the architecture exhibition *Wohn Raum Alpen*]
- Buffard Rembobine ! Voir / Revoir 4, (Un choix d'Alain Buffard dans la Collection Nouveaux Médias et Film du Musée National d'art Moderne)*, Centre Georges Pompidou, Paris, France [exhibition]
- Géographies fracturées #2 : A New World Border*, Maison Pop' de Montreuil, France [curated by le peuple qui manque (Aliocha Imhoff and Kantuta Quiros)]
- Clandestinité, mobilité et frontières #1 in Suspended spaces #1*, Maison de la Culture d'Amiens, France [commissaire générale: Brent Klinkum] [project of the *Suspended spaces* collective: Brent Klinkum, Daniel Lê, Françoise Parfait and Éric Valette]
- Demain vous n'y penserez plus*, Galerie Art & Essai, Université de Rennes, France [curated by Marion Hohlfeldt] [exhibition – installation]
- 2009–11 *elles@centrepompidou: Artistes femmes dans les collections du Musée national d'art moderne*, Centre Georges Pompidou, Paris, France [exhibition]
- 2009 *La Frontera infinita*, Le Jeu de Paume, Paris, France [film cycle in parallel to the exhibition *Augustí Centenelles : journal d'une guerre et d'un exil, Espagne-France, 1936-9*] [curated by Danièle Hibon]
- In Praise of Independents: The Flaherty*, National Gallery of Art, Washington, DC, US
- Outside In: Alternative Narratives in Contemporary Art*, University Museum and Art Gallery (UMAG), The University of Hong Kong, Hong Kong, China [curated by Tina Yee-wan Pang] [exhibition]
- Accompagner Le Mouvement du Monde* [films by Robert Kramer, Ken Loach and Laura Waddington], Cinéma du Réel 2009, 31e Festival international de films documentaires, Centre Georges Pompidou, Paris, France [curated by Javier Packer-Comyn]
- 2008–9 *Home ? Figures des migrations*, Galerie Villa des Tourelles, Nanterre, France [exhibition – installation]
- 2008 *Robert Flaherty Film Seminar at BAM*, BAMcinémathèque, Brooklyn Academy of Music, Brooklyn, New York, US [selection of films from the 54th Robert Flaherty Film Seminar]
- 2007 *Turbulence: The 3rd Auckland Triennial*, Auckland Art Gallery Toi o Tāmaki and other venues, Auckland, New Zealand [curated by Victoria Lynn] [exhibition]
- Port City: On Mobility and Exchange*, Arnolfini Centre for Contemporary Art, Bristol, UK [screening to accompany the exhibition]

- 2006 *Crime & Punishment*, Kunsthalle Tallinn, Tallinn, Estonia [curated by Anders Härm] [exhibition – installation]
- Poèmes anti-coloniaux, essais humanistes*, La Cinémathèque française, Paris, France [curated by Nicole Brenez]
- A Poesia Civil – Sobre algumas formas contemporâneas do cinema politico*, in *Em Contramão*, Serralves Museum of Contemporary Art, Porto, Portugal [curated by Ricardo Matos Cabo and Nicole Brenez]
- Cinémathèque de Tanger: Explorations in Film and Video*, The Photographer's Gallery, London [guest curated by Yto Barrada and Bouchra Khalili (Cinémathèque de Tanger), exhibition programmed by Christine Van Assche (Centre Georges Pompidou)] [exhibition]
- New Territories*, De Hallen, Bruges, Belgium [curated by Michel Dewilde] [exhibition – installation]
- PULSAR*, Caracas Contemporary Art Museum, The Alejandro Otero Museum, the National Cinematheque of Venezuela and other venues, Caracas, Venezuela [films curated by Rencontres Internationales Paris/Berlin by invitation of the French embassy in Caracas]
- Cinémathèque de Tanger: Among the Moderns*, The Unhomely: Phantom Scenes in Global Society, 2nd International Biennial of Contemporary Art of Seville (BIACS), Spain [Biennial curated by Okwui Enwezor] [film cycle curated by Yto Barrada and Bouchra Khalili (Cinémathèque de Tanger) by invitation, and presented in Morocco in autumn 2006]
- Filmforum's 30th Anniversary: Inard & Outward Journeys – Films by Sarah Miles and Laura Waddington*, The Egyptian Theatre, American Cinematheque, Los Angeles, US [curated by Mark Rance]
- Film Programme 3: De-limitation in Resolution /Dissolution III - De-limitation*, nGbK, Neue Gesellschaft für Bildende Kunst, Berlin, Germany [in the exhibition *Auflösung III - Entgrenzung - De-limitation*] [curated by RealismusStudio (Friederike Anders, Anke Hoffmann, and Christian Lahr)]
- Cocobello in Crash Test Dummy: The New European 'Self' in a Bio-political Crash Test* [mobile studio in touring multidisciplinary event; itinerary: Ljubljana, Munich, Budapest, Prague] [organised by Projekt Atol Institute, Ljubljana; Muffatwerk, Munich; Trafo, Budapest; Archa Theatre, Prague] [films curated by Alexandra Weltz]
- Cinémathèque de Tanger: Among the Moderns*, Stills Gallery, Edinburgh, Scotland [exhibition]
- 2005 *Cine y casi cine 2005*, Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain [curated by Berta Sichel, and Celine Brouwez]
- Women with Vision 2005; Amid Chaos*, Walker Art Center, Minneapolis, US [curated by Sheryl Mousley, and Verena Mund]
- Subversion éternelle la suite, la relève : Esthétiques rebelles*, La Cinémathèque française, Paris, France [curated by Nicole Brenez]
- Nous le Passage*, Watou 2005, Poëziezomer, Watou, Belgium [curated by Cis Bierinckx] [exhibition – installation]
- 2004–2005 *Es ist schwer das Reale zu berühren / It is Hard to Touch the Real*, Kunstverein München, Video Archive Tour [Curated by Soren Grammel and Maria Lind] [itinerary: Dundee Contemporary Arts, Scotland (2004); Site Gallery, Sheffield, UK (2004); Bildmuseet

- Umeå, University College of Fine Arts, Sweden (2005); Yeans, Gothenburg, Sweden (2005); UKS, Unge Kunstnerers Samfund, Oslo, Norway, (2005); City Gallery, Tallinn Kunsthalle, Estonia (2005)] [Subsequently held permanently at the Grazer Kunstverein, Austria] [exhibition]
- 2004 *Leben durch Wasser*, in *H2O Ausstellung 2004*, Kaleidoskop – Filmforum in Aachen, Aachen, Germany [screening in the context of the exhibition *H2O*]
- 2003 *Es ist schwer das Reale zu berühren / It is Hard to Touch the Real*, Video Festival, Kunstverein München, Munich, Germany [selection of Mari Laanemets and Killu Sukmit, by invitation]
- Video archive in *Total Motiviert – Ein Soziokulturelles Manöver* [Totally Motivated: A Socio-Cultural Manoeuvre], Kunstverein München, Munich, Germany [curated by Søren Grammel, Maria Lind, and Ana Paula Cohen] [exhibition]
- Transfer Damaskus*, Mücsarnok Kunsthalle, Budapest, Hungary [screening of films by Rabih Mroué, Solamz Shahbazi, Tirdad Zolghadr and Laura Waddington in the panel *Cultural Production & the Economy of Public Space* to accompany the exhibition] [curated by Simonetta Ferfaglia, Irene Lucas, and Christoph Euler]
- Coop on Location #79: Kartographien: Territories*, Austrian Filmmakers Coop, 20er Haus [Belvedere 21. Museum of Contemporary Art], Vienna, Austria [curated by Melanie Ohnemus]
- Coop on Location #79: Kartographien: Tracks*, Austrian Filmmakers Coop, 20er Haus [Belvedere 21. Museum of Contemporary Art], Vienna, Austria [curated by Melanie Ohnemus]
- 2002 *New Abstract Films*, Film Forum, Egyptian Theatre, American Cinematheque, Los Angeles, US [curated by Mark Rance]
- Reveries and Elegies: Sokurov, Waddington and Nelson*, Pulse 2002, Chicago Filmmakers, Chicago Cultural Center, US
- PLAY gallery for still and motion pictures, Berlin, Germany [selection from *Videoex 2002 – Experimental Film and Video Festival*, curated by Patrick Huber]
- The Lost Days*, Mykolas Žilinskas Art Gallery, Kaunas, Lithuania [proposed and presented by Vaidas Petruelis]
- 2001 *DIG.IT Festival of Digital Media*, Walker Art Center, Minneapolis, US
- Five Travelers*, Film Forum, Hammer Museum, UCLA, Los Angeles, US [curated by Mark Rance]
- Erasures and Inscriptions: Highlights of the New York Video Festival*, Yerba Buena Center for the Arts, San Francisco, US [curated by Irina Leimbacher, San Francisco Cinematheque]
- De-Globalizing / Re-Globalizing*, Travelling Micromuseum, Medi@terra Festival 2001, Fornos Centre for Art and New Technologies, Athens, Greece [itinerary: Athens, Lavrion, Sofia, Belgrade, Maribor, Osnabrück, and The Frankfurt Book Fair]
- 1999–2000 *The Lost Days*, The GMI Video Wall, Leicester Square, London [curated by FACT, Liverpool]

## Selected Independent and Miscellaneous

- 2023 *Filmer les frontières, Bienvenue : Mobilisation pour les réfugié.e.s*, La Troisième Porte à Gauche, Bordeaux, France [screening to raise funds for *SOS MEDITERANEE*]
- 2022 *Ocupação Limiar: Estudo de Cena na Oficina Cultural Oswald de Andrade*, São Paulo, Brazil [cycle of films by Chris Marker, Jean-Luc Godard, Ingmar Bergman, Ridley Scott, Chantal Akerman, Laura Waddington, and Patricio Guzmán that inspired the play *Notas para a vida no Limiar*]  
*Filmer les frontières : le territoire en questions*, school program of Passagers du Réel festival [programmed by La Troisième Porte à Gauche, in the context of La Cinémathèque du Documentaire], in partnership with Bibliothèque municipale de Bordeaux – Mériadeck, France
- 2020 *Grenzbereiche – Ein Themenraum / Border Zones: An Exploration Space*, Das 6. Internationale Choreografenatelier 2020/21, Munich, Germany [organised by Tanztendenz München e.V.]  
*Les rencontres du réel #8, Mois du doc 2020*, Nouvelle-Aquitaine, France [programmed by l'association L'oeil Lucide]
- 2019 *Va, regarde. Au bord des images connues*, Nuit Bleue, INHA, L'Institut national d'histoire de l'art, Paris, France [curated by Masters students of Nicole Brenez (in 'Praxis de la Programmation' at Université Sorbonne Nouvelle) by invitation of l'INHA and in collaboration with Cnap]  
 Program and lecture by Tanja Vrvilo under the theme *Expanded Mediterranean* [in the context of Karla Crnčević's *Unseen* festival project], Galerija Flora, Dubrovnik, Croatia  
*Border Line*, Diep-Haven, Festival transmanche de création contemporaine, Dieppe Scène Nationale (DSN), France [curated by Alice Schÿler Mallet and Philippe Terrier-Hermann]
- 2017 *Migration Crisis in Europe*, fall film series, Bill Hall, Connecticut College, US [curated by Catherine Benoît]
- 2016 *Routes of Difference*, Goethe-Institut, Lisbon, Portugal [programmed by Goethe-Institut, in collaboration with the international conference *Routes of Difference: Migration in Artistic, Academic and Media Discourses*, organised by the Lisbon Consortium]  
*Jak naprawić świat: przegląd filmów post-realistycznych – w wyborze Jill Godmilow* [*How to Fix the World: A Program of Post-Realist Films – selected by Jill Godmilow*], Teatr Polski w Bydgoszczy, Bydgoszcz, Poland  
*Filming at the Borders: Migrating to Europe Today*, Maison Française, Columbia University, New York, US [curated by Nora Philippe]  
*Regards sur des films invisibles*, Aux Écrans du Réel, 16ème édition, Le Mans, France [programmed by l'association Chroma]  
*Les Lucioles du Doc*, Nanterre Prison, France [selected by prisoners in collaboration with Jonathan Vaudey]
- 2015 *Week-end de solidarité avec les migrante.e.s*, Dar Lamifa, Marseille, France [organised by the Collectif Soutien Migrants 13, Marseille]  
*Noční tuláci* (Bijan Anquetil) & *Border* (Laura Waddington), Brussels, Belgium [programmed by Sabzian international film journal]
- 2014 *Border* extracts in the concert *Nachleben* by J Blondeau, ManiFeste-2014 [IRCAM–Centre Pompidou], Le Centquatre-Paris, France

- 2013 *Live like a refugee: On the Border*, Flaherty NYC Presents: *Global Revolt: Cinematic Ammunition*, Anthology Film Archives, New York, US [curated by Ernie Larsen and Sherry Millner, dedicated to the memory of Allan Sekula]  
*MOVING\_IMAGE – a contemporary ABC #5 : E comme économie*, Gaîté Lyrique, Paris, France [curated by Rencontres Internationales Paris/Berlin (Nathalie Hénon and Jean-François Rettig)]  
*Denk\_mal: Border von Laura Waddington* and *Denk\_mal: Cargo von Laura Waddington*; *Denk\_mal im Kopf*, Südbahnhof, Krefeld, Germany [programmed by Werkhaus e.V. Krefeld, in conjunction with International Short Film Festival Oberhausen, Germany]  
*KunstSoos*, Kreek, Oosterbeek, the Netherlands [invitation of Jan van IJendoorn]  
*Justice et vérité pour Wissam*, Journée internationale contre les violences policières, Salle Poly, Clermont Ferrand, France [programmed by the committee for Justice and Truth for Wissam El-Yamini, for the International Day Against Police Brutality]
- 2012 *Border*, Gran Lux, Saint-Étienne, France  
*Cargo*, Cent lieux d'art 2, Solre-le-Château, France [curated by Brent Klinkum, Transat Vidéo]
- 2011 *L'Autre Écran*, Salle Jean Dame, Paris, France [programmed by l'association Toiles & Toiles]
- 2010 *La Séance*, Cinéma les 3 Luxembourg, Paris, France [curated by Alexandra Fau]  
*De la propagande révolutionnaire à la contre-information contemporaine* [presented by Nicole Brenez] in *Cinéma militant, politique, social, engagé... L'héritage Dziga Vertov*, Formation pour les enseignants Cinéma et Audiovisuel de l'Académie de Créteil, La Cinémathèque française, Paris, France  
*Insomnuit*, Les Rencontres des Arts Mers-sur-Indre, France  
*Plaidoirie pour une jurisprudence* and *Border*, Théâtre Le Maillon, Strasbourg, France [by invitation of Patrick Bernier, Olive Martin and La Société pour la Diffusion de l'Utile Ignorance]  
*The Best of Flaherty 2009–2010*, F.I.L.M. (Forum for Images and Language in Motion), Hamilton College, New York, US [curated by Scott MacDonald]
- 2009 *Scott MacDonald Presents: Documentary and The Avant-Garde*, UnionDocs, Brooklyn, US [selected by Scott MacDonald]  
*Cine-Nocturnes, a presentation by Scott MacDonald* [cinematic nocturnes by Peter Hutton, Philip Solomon, Abbas Kiarostami and Laura Waddington], F.I.L.M. at Hamilton College: Forum on Image and Language in Motion Sunday Series, Hamilton, New York, US
- 2008 *Contrechamp : Ce lumineux sujet de désir*, Le Cinématographe, Nantes, France  
*Flaherty NYC #3*, Anthology Film Archives, New York, US  
*The Presence of Place*, BRIC Rotunda Gallery, Brooklyn, New York, US, [an evening of films to accompany the exhibition *A Wrinkle in Time*, curated by Baseera Khan] [films curated by Jason Fox]  
*Partenze e Arrivi – percorsi di arte contemporanea* [*Border* presented by Delfina Marcello], Venice, Italy [organised by the Scuola]

- Internazionale di Grafica di Venezia and Associazione culturale 'E', in partnership with Boston University and Fondazione Bevilacqua la Masa, Venice]
- 2007 *Cargo* [accompanied by a discussion with Claude Villers], Espace Image Son, Bibliothèque municipale d'Anglet, France-Pays Basque
- Border* [screening programmed by l'association Chroma], Le Mans, France
- Carte Blanche à Françoise Parfait*, École nationale supérieure des beaux-arts de Paris (ENSBA), Paris, France
- Happy New Ears*, BUDA Kunstencentrum, Kortrijk, Belgium [programmed by Lieve Vankeirsbulck]
- Demokratie und Menschenrechte – Abend des politischen Kurzfilms* [films from the International Short Film Festival Oberhausen Archive], *Auftrag: Demokratie!*, Konrad-Adenauer-Stiftung, Berlin, Germany
- Kino Palas, Banja Luka, Bosnia and Herzegovina [selection from the International Short Film Festival Oberhausen Archive]
- Border*, Cinéma Lux, Caen, France [curated by Brent Klinkum, Transat Vidéo]
- Corps d'exils* in *Identités remarquables #2*, Polygone étoilé, Marseille, France [organised by Peuple et culture Marseille]
- Que faisons-nous ensemble ?* Théâtre de l'Espace, Besançon, France
- Rencontre festive alternative et solidaire*, Les Landes de Janouse, Brittany, France [organised by l'association Tous dans le même panier]
- Border* projected in diverse locations in the Champagne-Ardenne region, France [organised by La Pellicule Ensorcelée]
- 2006 *Mardis Documentaires de la Scam : Vers la mer d'Annik Leroy et à l'invitation d'Annik Leroy Border de Laura Waddington*, Petit Théâtre Mercelis, Brussels, Belgium
- Makan House, Amman, Jordan [presented by Brent Klinkum]
- Atom Cities*, Kunstihoone Tallina LinnaGalerii / Tallin City Gallery, Estonia [film cycle to accompany the exhibition by Eleonore de Montesquiou on the Soviet military towns of *Paldiski* and *Sillamäe*, by invitation of the artist]
- With Out Passport / Exils*, Cinéma Nova, Brussels, Belgium
- Border* in *Cine y videoarte*, La Enana Marrón cinema, Madrid, Spain [multiple screenings over two months]
- Border* and *Last Resort* by Paweł Pawlikowski, Cinéma Oblo, Lausanne, Switzerland
- Best of Vidéophages, Faites de l'image*, 5ème édition, Jardin de la Colonne, Toulouse, France
- Cargo* [carte blanche the Pesaro International Film Festival], *Struttura*, San Vincenzo, Italy
- Eleonore de Montesquiou*, Platform, Berlin [curated by Ulrike Kremerier] [screening to accompany the exhibition, by invitation of the artist and curator]
- The Lost Days*, Mediathèque Neudorf, Bibliothèque municipale de Strasbourg, France [in partnership with Vidéo Les Beaux Jours]
- 2005 *Phantombilder*, Top Kino, Vienna, Austria [curated by Sixpackfilm]
- Laura Waddington*, LaDOC Lectures Cologne, Kino in der Brücke, Cologne, Germany [organised by Saskia Walker]

- Les Escapes contre le racisme* [Screenings and discussion of *Border* in the context of *Les Semaines d'éducation contre le racisme*], Carré Amelot, La Rochelle, and La Médiathèque Michel-Crépeau, La Rochelle, France
- Exil*, Espace Khiasma, Lilas, France [screening during the opening of the exhibition of Michel Séméniako] [curated by Olivier Marboeuf]
- Carte blanche : la revue Tausend Augen*, Festival 10 Vagues, Lille, France
- Acte Public de Co-errances*, Marie de Romainville, France
- Le Passage in Frontières*, Daki Ling, Marseille, France [organised by Africum Vitae and Khiasma Sud, Marseille]
- Vie Précaire. Regards Croisés, Nord-Sud*, Festival Esperanzah, Namur, Belgium
- Cargo* [selection of the Pesaro International Film Festival], *Siganli Luminoso*, Centro Arti Visive Pescheria, Pesaro, Italy
- Screening series at the École nationale supérieure d'électrotechnique, d'électronique, d'informatique, d'hydraulique et des télécommunications (ENSEEIH), Toulouse, France [programmed by Les Vidéophages]
- Welt Aus Dem Container*, Palast der Republik, Berlin, Germany
- Westend 05*, Schaubühne Lindenfels, Leipzig, Germany
- Tranzit.hu bemutatja*, Irok Boltja, Budapest, Hungary
- 2004 *L'expérience documentaire : Les cinéastes à l'approche du monde*, Cinéma Arenberg, Brussels, Belgium [curated by Javier Packer-Comyn for Le P'tit Ciné]
- 2003 *Border*, screening for activists, Milan, Italy [organised by Federica Sossi]
- MOving Images, Digital Video Forum, Norwich School of Art and Design, UK
- La Roche qui boit*, La Manche, Normandie, France [curated by Brent Klinkum, Transat Vidéo]
- Reel to Real*, Künstlerhaus Mousonturm, Frankfurt, Germany [curated by Kathrin Brinkmann and Marie-Hélène Gutberlet]
- 2002 *Cargo*, COE Cinema, Milan, Italy
- Responses – A view of time*, Kaleidoskop – Filmforum in Aachen, Germany
- Écran d'amour*, Glazart, Paris, France [curated by Orlan Roy]
- 2001 *Fragments of a Journey* [translation], Pollak Gallery, Tel Aviv, Israel [screening to accompany the group exhibition, by invitation of Dana Levy]
- Cargo*, Cineteatro San Lorenzo, Milan, Italy
- Cargo*, Cinema de Balie, Amsterdam, the Netherlands
- 2000 Projection by Simon Fisher Turner, Uplink, Tokyo, Japan
- 1997 *Kurzfilmforum: The Visitor and The Room*, OFF Broadway Kino [cinema], Cologne
- Kurzfilm aus der Jahresrolle*, OFF Broadway Kino [cinema], Cologne
- 1996 The Knitting Factory Video Lounge, New York, US
- Sosie*, Sagacho Exhibit Space, Tokyo, Japan [commissioned video, in exhibition of Sylvie Fleury curated by Hervé Mikaeloff]
- 1995 *Chefs-d'oeuvre*, Galleria The Box, Turin, Italy [commissioned video, in exhibition of Sylvie Fleury curated by Hervé Mikaeloff]
- 1993 Open Film Screening, Millennium Film Workshop, New York
- Group Screening, Gallery in Soho, New York

*Rooster Rushes*, Pyramid club, New York

## Selected Television and Internet

- 2016 *Politics and Poetry August 2016: Border* (Laura Waddington), online showcase, European Foundation Joris Ivens website, Nijmegen, the Netherlands, August 29–October 2, 2016 [curated by Pedro Tavares]
- 2009–10 *Outrage & Rebellion*, showcase of films from the collective film project against police brutality in France initiated by Nicole Brenez and Nathalie Hubert, on the website of the French online newspaper Mediapart, [www.mediapart.fr](http://www.mediapart.fr)
- 2003 *Cargo, Court-Circuit / Kurzschluss*, ARTE TV/ZDF, France and Germany (The European cultural channel)

## Selected Screenings in Conferences, Lectures and Roundtables

- 2016 *On the Fleeing Visibility of the Refugees* by Paweł Moscicki, in *Cultural Literacy of Migration: Affects, Memory, Concepts*, a workshop of the Cultural Literacy in Europe Forum, Warsaw, Poland [organised by the Institute of Literary Research of the Polish Academy of Sciences] [presentation about *Border*]
- Calais – tam gdzie kończy się Europa* by Paweł Moscicki, in the lecture cycle, *Obrazy uchodźcze [Calais – Where Europe Ends, in Refugee Images]*, Teatr Polski w Bydgoszczy, Bydgoszcz, Poland [lecture about *Border* with screening and visual analysis of the film]
- 2012 *De l'art vidéo aux œuvres contemporaines, le regard d'une revue d'art sur les images, animées, à partir d'un choix d'œuvres proposé par Catherine Millet, Dominique Païni et Dork Zabuniano*, in *ArtPress, 40 ans de regard*, Festival International du Film Entrevues, Belfort, France [extracts of *Border* chosen and discussed by Catherine Millet in roundtable to celebrate the fortieth birthday of *Art Press*]
- 2010 *Życie pośmiertne ludu* by Paweł Mościcki, in the cycle: *Archiwum i utopia w XX wieku [Afterlife of the People, in Archive and Utopia in the 20th century]*, Museum of Modern Art Warsaw, Poland [lecture on what has survived of revolutionary ideas in art, focused on *Border*, Harun Farocki's *Arbeiten verlassen die Fabrik*, and Sharon Lockhart's *Exit*, with screening of the films]
- Suspicious Images; Iconoclasm and the Prohibition of Representation* by Chari Larrson, in the conference *Reading the Suspect: Interpretations and Aesthetics*, University of Queensland, Australia [on Georges-Didi Huberman's writing on the Sonderkommando's photos of Auschwitz, and *Border*'s disruption of mainstream media images]
- 2009 *Quelle place pour les migrants dans notre société ?* Journée Internationale des Migrants, Auditorium du Centre Culturel Jean-Cocteau, Les Lilas, France [projection of *Border* to open the roundtable organised by Observatoire de la diversité culturelle, on International Migrants Day]
- 2006 *Rencontre Catherine Millet: Projections Antoni Muntadas, Laura Waddington*, Grande Plage #1, Biarritz, France [programmed by Artistes & Associés during FIPA, Biarritz] [lecture by Catherine Millet (founder and editor of *Art Press*) on the frontier between documentary



- and art, with a screening of *Border* and Antoni Muntadas' *On Translation: Fear/Miedo*, chosen by her]
- Dia Mundial dos Refugiados*, projection of *Border* in the Commemoration Conference for World Refugee Day, Museu Nacional Soares dos Reis, Porto, Portugal [organised by The University of Porto (UP) and the Conselho Português para os Refugiados] [invitation of Eugénia Vilela]
- 2005 *Conférence sur l'immigration, l'intégration et les droits de l'homme* [Conference on Immigration, Integration and Human Rights], European Parliament, Brussels, Belgium [screening of extracts of *Border* and presentation by Laura Waddington]
- Incommunicado 05: information technology for everybody else*, De Balie, Amsterdam, the Netherlands [working conference organised by the Institute of Network Cultures and de Waag, Amsterdam, and the New Media Centre Sarai, Delhi] [invitation of Geert Lovink]
- 2002 *Place and Location III: The City\_topias and Reflections*, Tallin, Estonia [organised by the Institute of Art History, The Estonian Academy of Arts, Under and Tuglas Literature Centre and Estonian Semiotic Society] [films curated by Mari Laanemets]

### Screenings in Lectures and Seminars by Laura Waddington

- 2007 Seminar, École de recherche graphique (ERG), Brussels, Belgium [by invitation of Annik Leroy] [*Border* and *Cargo*]
- 2006 Lecture, École supérieure des arts décoratifs de Strasbourg (ESAD), France [in collaboration with Vidéo Les Beaux Jours] [*Border* and *Cargo*]
- 2005 Lecture, in a series on the loss of freedom and civil rights in Europe, University of Fine Arts, Münster, Germany [by invitation of Jan Enste, the Student Government and the students from the academy]
- Seminar, Kunsthochschule für Medien Köln (KHM), Germany [by invitation of Matthias Müller]
- 2004 *ELIA Biennial Conference Lectures: Laura Waddington*, Hochschule für Gestaltung und Kunst, Luzerne, Switzerland [*Cargo*, *Border*, *The Lost Days*, *Zone*, *The Room*, *The Visitor*]
- 2002 Workshop for Masters students, Estonian Academy of Arts, Tallinn, Estonia. [*Cargo*, *The Lost Days*, *Zone*, *The Room*, *The Visitor*]

### Selected Educational Screenings and University Syllabuses

- 2025 Class of Patrick Marshall, Harvard University, US
- 2023 *Racial Capitalism: A Graduate Seminar in Criticism and Theory*, Paul Nadal, Princeton University, US [syllabus]
- 2022 *Border* fragment in diploma exhibition of Magdalena Mądra University of Arts, Poznań, Poland
- 2021 *Lignes d'erre*, Cinémada festival, 1ère édition [in conjunction with the workshop for teenagers conducted by Gilles Deroo for the association 47.2] [part of the Passeurs d'images national education initiative] Eden Cinema, Cosne-sur-Loire, France
- 2020–21 *Vidéo : Near Documentary*, Course of Thomas Sipp, Institut supérieur des arts de Toulouse, France
- 2020 Class of Catherine Benoît, Anthropology department, Connecticut College, US

- 2018 Classes of Matthias Müller, Kunsthochschule für Medien Köln (KHM),  
Cologne, Germany
- 2017 Class of Sophie Bruneau, INSAS, Brussels, Belgium  
Class of Youna Kwak [class on Laura Waddington’s essay *Scattered Truth* in  
course on artists’ writings], University of Redlands, California, US
- 2014 Guest Seminar by Peter Snowdon at Aberystwyth University, Wales
- 2010 *Kitsch, Rache, Solidarität?: Un/Sichtbarkeiten von Grenze und Migration*,  
Raumerweiterungshalle am Ostkreuz, Berlin, Germany [Film analysis  
workshop by Martyna Starosta, project supported by Interflugs – UdK  
and Frauenbeauftragte – UdK, Universität der Künste, Berlin]
- 2009 *Filmische Wege zum Realen. Der essayistische Dokumentarfilm*, classes in the  
course of Eva Kuhn, University of Basel, Switzerland  
Workshop of Ursula Biemann, Rotonde des Arts, Abidjan, Ivory Coast  
Class of Jane Gillooly, School of the Museum of Fine Arts (SMFA), Boston,  
US  
Lecture by Masa Hilcisin, Department of Film Studies and Audio-Visual  
Culture, Masaryk University, Czech Republic  
Presentation by Patrick Huber, Zurich University of the Arts (ZHdK), Zürich,  
Switzerland
- 2008–2009 Classes of Bhaskar Sarkar, University of California Santa Barbara, US  
Classes of Sarah Elder, University at Buffalo, US
- 2008 Classes of Georges Didi-Huberman, École des hautes études en sciences  
sociales (EHESS), Paris, France [diverse years]  
Class of Ana Devic, Department of Sociology and Anthropology, University  
of Glasgow, Scotland  
Workshop of Ulrike Franke, Filmhaus Köln, Cologne, Germany  
*Border*, Seminar on asylum by Aline Clavelier at IRTESS, Institut régional  
d’enseignement supérieur en travail social, Dijon, France  
Guest Seminar by Pharos (Nathalie Combe and Yann Sinic) for students of the  
École Supérieure d’art de Metz, and the École nationale supérieure  
d’art et de design de Nancy, France
- 2006 Guest Seminar by Kai Kaljo, IDKA, Gavle, Sweden  
Class of Nezar Andary, Zayed University, Abu Dhabi, UAE
- 2003 Seminar by Heather Winter, Volkshochschule, Wien Nord West, Vienna
- 2002 Workshop by Vipin Vijay at the Mass Communication Centre, Kerala, India  
Classes of Peter Hutton, Bard College, US [diverse years]

*A detailed screening and exhibition history for each film, including precise dates, is available to consult and for download on the relevant film pages at [www.laurawaddington.com](http://www.laurawaddington.com).*

## **Bibliography (by category and year)**

Markings. <sup>(\*)</sup><sup>(W)</sup>

<sup>(\*)</sup> Key analyses of Laura Waddington’s work.

<sup>(W)</sup> Texts available on Laura Waddington’s website (see “Press Archive” and “Writings”).

(Excerpts from articles not available on the website can often be found in the “Press Quotes” section under each relevant film.)

## Selected Books

- MacDonald, Scott M. “Night Light—The Modern Cine-Nocturne.” In *Comprehending Cinema*. Oxford: Oxford University Press, 2024: pp. 13, 133, 135–138, 556. (The chapter is an expanded version of the essay “Gardens of the Moon: The Modern Cine-Nocturne” published in *Technology and the Garden*, Dumbarton Oaks, 2014) (\*)
- Cortez, Iggy. “Nabua and Other Nocturnal Peripheries.” In *Night Fever: Film and Photography after Dark*, edited by Shanay Jhaveri. Cologne: Walther König, 2024: pp. 216–217. (\*)
- Hayashi, Silvia. “Espaço negativo: Matéria, tempo e a inscrição da luz no cinema.” In *Montagem audiovisual: Reflexões e experiências*, edited by Ana Rosa Marques, Elianne Ivo Barroso, and Silvia Hayashi. São Paulo: Polytheama Editora, 2024: p. 163.
- Ross, Christine. *Art for Coexistence: Unlearning the Way We See Migration*. Cambridge, MA: MIT Press, 2022: pp. 9–10, 12, 15, 82, 100, 232. (W)
- Jacobs, Bidhan. *Esthétique du signal: Hacker le filmique*. Milan: Éditions Mimésis, 2022: pp. 22, 103, 268, 274–278, 508, 524, 541. (\*)
- Trione, Vincenzo. *Artivismo: Arte, politica, impegno*. Turin: Giulio Einaudi Editore, 2022: pp. 68–70, 182. (W)
- (An English translation “Migrant Imaginaries.” In *Artivism: Art, Politics Commitment* is also available on Laura Waddington’s website.) (W)
- Van Gelder, Hilde. *Ground Sea: Photography and the Right to Be Reborn*, Vol. I. Leuven: Leuven University Press, 2021: p. 69.
- Smith, Alison. “Anachronism, Survival and Filmic Fireflies.” In *Georges Didi-Huberman and Film: The Politics of the Image*. London: Bloomsbury Academic, 2020: pp. 2, 14, 122–129, 141. (\*) (W)
- Mañero Rodicio, Javier. “Escapada: De tiempos y espejos.” In *Refugio, la humanidad en tránsito*, edited by Uria Fernández, Miguel Sánchez-Moñita, and Tomás Zarza Núñez. Madrid: Fundación Anastasio de Gracia-Fitel, 2020: pp. 41–43.
- Didi-Huberman, Georges. *Survival of the Fireflies*. Translated by Lia Swope Mitchell. Minneapolis: University of Minnesota Press/Univocal, 2018: pp. 83–87. (\*) (W)
- Jacobs, Bidhan. “Plasticités des violences politiques au début du XXIe siècle.” In *Un art documentaire: Enjeux esthétiques, politiques et éthiques*, edited by Aline Caillet and Frédéric Pouillaude. Rennes: Presses Universitaires de Rennes, 2017: pp. 143, 145–147, 149. (\*) (W)
- Mościcki, Paweł. “Obraz-dzielenie: Laura Waddington.” In *Migawki z tradycji uciśnionych*. Warsaw: Biblioteka Le Monde Diplomatique, Instytut Wydawniczy Książka and Prasa, Teatr Polski w Bydgoszczy, Bydgoszcz, Poland, 2017: pp. 187–229. (\*)

- Anderson, Kelly, Martin Lucas, and Mick Hurbis-Cherrier. "Making a Documentary in the Dark." In *Documentary Voice & Vision: A Creative Approach to Non-Fiction Media Production*. New York: Routledge/Focal Press, 2016: p. 198.
- Marcheschi, Elena. "Oltre la rappresentazione, dentro la vita in *Border* di Laura Waddington." In *Videoestetiche dell'emergenza: L'immagine della crisi nella sperimentazione audiovisiva*. Turin: Edizioni Kaplan, 2015: pp. 78, 89–92. (\*)<sup>(W)</sup>
- (An English translation "Beyond Representation, into Life in *Border*" is also available on Laura Waddington's website.) (\*)<sup>(W)</sup>
- MacDonald, Scott M. "Gardens of the Moon: The Modern Cine-Nocturne." In *Technology and the Garden*, edited by Michael G. Lee and Kenneth I. Helphand. Washington, DC: Dumbarton Oaks Research Library and Collection, 2014: pp. 222–225, 229. (\*)<sup>(W)</sup>
- Kuhn, Eva. "Subjektivität und Selbstreflexion: Drei Formen von 'Film-Ichs'." In *Im Netz der Eindeutigkeiten: Unbestimmte Figuren und die Irritation von Identität*, edited by Michael Andres and Natascha Frankenberg. Bielefeld: Transcript Verlag, December 2013: pp. 99–104.<sup>(W)</sup>
- Rimini, Stefania. *Immaginazioni: Riscritture e ibridazioni fra teatro e cinema*. Acireale: Bonanno Editore, 2012: pp. 13, 195–198, 200. (The chapter "Frammenti di cinema resistente" first appeared as an article in *La Rivista di Engramma*, no. 84 ("Lucciole malgrado tutto," special issue devoted to Georges Didi-Huberman), October 2010, and is printed in the book with light revisions.)
- Kuhn, Eva. "*Border*: The Videographic Traces by Laura Waddington as a Cinematographic Memorial." Translated by Elizabeth Tucker. In *Images of Illegalized Immigration: Towards a Critical Iconology of Politics*, edited by Christine Bischoff, Francesca Falk, and Sylvia Kafehsy. Bielefeld: Transcript Verlag, 2010: pp. 129–141. (The essay is an adapted and expanded version of the paper of the same title presented at the conference of the same name at Basel University, 2009.) (\*)<sup>(W)</sup>
- Didi-Huberman, Georges. *Survivance des lucioles*. Paris: Éditions de Minuit, 2009: pp. 134–138. (\*)<sup>(W)</sup>
- Available in translation: *Come le lucciole: Una politica delle sopravvivenze*, Turin: Bollati Boringhieri, 2010; *Sobrevivência dos vaga-lumes*. Belo Horizonte: Editora UFMG, 2011; *Supervivencia de las luciérnagas*. Madrid: Abada Editores, 2012; *Überleben der Glühwürmchen*. Paderborn: Brill/Wilhelm Fink, 2012; *Het voortleven van de vuurvliegjes*. Amsterdam: Octavo Publicaties, 2022; *Ateşböceklerinin Var Kalma Mücadelesi*. Istanbul: Norgunk Yayıncılık, 2023. The English translation is listed separately as *Survival of the Fireflies*, 2018.
- Brenez, Nicole. *Cinéma d'avant-garde*. Paris: Cahiers du Cinéma/Les Petits Cahiers, 2006: pp. 51–2, 91. (Brief mention.)<sup>(W)</sup>
- (An English translation *Avant-garde Cinemas* is also available on Laura Waddington's website. This book only contains brief mention of Laura Waddington's work.)<sup>(W)</sup>

Didi-Huberman, Georges. "Figurants." In *Dictionnaire mondial des images*, under the direction of Laurent Gervereau. Paris: Nouveau Monde Éditions, 2006: p. 400. <sup>(W)</sup>

Link Project. "These Are Not My Images." In *Netmage, Piccola enciclopedia dell'immaginario tecnologico: Media, arte, comunicazione*. Milan: Oscar Mondadori/Piccola Biblioteca Oscar, 2000: pp. 243–44.

## Selected Catalogues

Ellero, Roberto. "Il cinema di Delfina, che andava di fretta." In *Love Accessories: Delfina Marcello*, edited by Ewa Gorniak Morgan and Margherita Fabbri. Venice: Nuova Icona and Scuola Internazionale di Grafica, 2022: pp. 8, 18. (Describes Delfina Marcello's collaborations with Laura Waddington in the 1990s.) <sup>(W)</sup>

(An English translation "Delfina's Cinema, Which Was in a Hurry" is also available on Laura Waddington's website.) <sup>(W)</sup>

Pereña, Helena. "Kunst trifft auf Migration: Über die Macht der Bilder." In *Hier zuhause: Migrationsgeschichten aus Tirol*. Innsbruck: Tiroler Volkskunstmuseum and ZeMit, 2017: p. 131. Published in conjunction with the exhibition of the same title.

Hohlfeldt, Marion. "Demain vous n'y penserez plus." *Journal d'Exposition: Galerie Art & Essai*, no. 10, Université de Rennes 2, April 2010: p. 1. Published in conjunction with the exhibition of the same title at Galerie Art & Essai, Rennes, April 29–June 5, 2010. <sup>(W)</sup>

Hohlfeldt, Marion. "Alternatives to Memories." *Journal d'Exposition: Galerie Art & Essai*, no. 12, Université de Rennes 2, November 2010: p. 2. Published in conjunction with the exhibition of the same title at Galerie Art & Essai, Rennes, December 2, 2010–February 4, 2011. <sup>(W)</sup>

(An English translation of the relevant excerpt is also available under the same title on Laura Waddington's website.) <sup>(W)</sup>

Green, Alexandra, and Tina Yee-wan Pang. *Outside In: Alternative Narratives in Contemporary Art*. Hong Kong: Department of Fine Arts and University Museum and Art Gallery, 2009: pp. 2, 27–30. Published in conjunction with the exhibition of the same title at University Museum and Art Gallery (UMAG), The University of Hong Kong, June 9–July 19, 2009.

Laanemets, Mari. "Maantee, teeperv, buss: Laura Waddington filmist Piir." In *Kuritöö ja Karistus/Crime and Punishment Exhibition Catalogue*. Tallin: Sihtasutus Tallinna Kunstihoone Fond, 2007: pp. 8, 14, 120–123. Published in conjunction with the exhibition of the same title at Kunsthalle Tallinn, October 28–December 12, 2006.

Laanemets, Mari. "Highway, Road, Embankment, Bus: About Laura Waddington's Film Border." In *Kuritöö ja Karistus/Crime and Punishment Exhibition Catalogue*. Tallin: Sihtasutus Tallinna Kunstihoone Fond, 2007: pp. 8, 14, 124–131. Published in conjunction with the exhibition of the same title at Kunsthalle Tallinn, October 28–

December 12, 2006. (Translated from the original Estonian. Published concurrently in English and Estonian.) <sup>(W)</sup>

Trigg, Fiona. “Laura Waddington: *Border*.” In *Turbulence: The 3rd Auckland Triennial Exhibition Catalogue*. Auckland: Auckland Art Gallery Toi o Tāmaki, 2007: pp. 106–7. Published in conjunction with the Auckland Triennial, March 9–June 4, 2007. <sup>(W)</sup>

Möller, Olaf. “The Days and Years of My Travels.” In *41a Mostra Internazionale del Nuovo Cinema Pesaro Catalogue*. Rome: Fondazione Pesaro Nuova Cinema Onlus, 2005: pp. 125–128. Essay on the occasion of the *Homage to Laura Waddington* at the 41st Pesaro International Film Festival, 25 June–3 July, 2005. (Published concurrently in English and Italian.) <sup>(\*)</sup> <sup>(W)</sup>

(A French translation “Les jours et les années de mes voyages” is also available on Laura Waddington’s website.) <sup>(W)</sup>

Möller, Olaf. “Giorni e anni viaggio.” In *41a Mostra Internazionale del Nuovo Cinema Pesaro Catalogue*. Rome: Fondazione Pesaro Nuova Cinema Onlus, 2005: pp. 125–128. Essay on the occasion of the *Omaggio a Laura Waddington* at the 41st Pesaro International Film Festival, 25 June–3 July, 2005. (Translated from the English. Published concurrently in English and Italian.) <sup>(W)</sup>

Khalili, Bouchra. “The Pain of Seeing: The Videos of Laura Waddington.” In *The 51st International Short Film Festival Oberhausen Catalogue*. Oberhausen: Karl Maria Laufen, 2005: pp. 170–174. Essay on the occasion of the *Special: Laura Waddington* at the 51st Internationale Kurzfilmtage Oberhausen, May 5–10, 2005. (Translated from the French original. Published concurrently in English and German.) <sup>(\*)</sup> <sup>(W)</sup>

Khalili, Bouchra. “Der Schmerz des Sehens: Die Videoarbeiten von Laura Waddington.” In *The 51st International Short Film Festival Oberhausen Catalogue*. Translated by Saskia Walker. Oberhausen: Karl Maria Laufen, 2005: pp. 170–174. Essay on the occasion of the *Special: Laura Waddington* at the 51st Internationale Kurzfilmtage Oberhausen, May 5–10, 2005. (Published concurrently in English and German.)

“In Person: Laura Waddington.” Flyer for *In Person: Laura Waddington*, curated by Sixpack Film at the Österreichisches Filmmuseum (Austrian Film Museum), edited by Brigitta Burger-Utzer. Vienna: Sixpack Film, May 2002. <sup>(W)</sup>

Vesters, Christel. “*Cargo*.” In *The 19th World Wide Video Festival Catalogue*. Amsterdam: Stichting World Wide Video Centre, 2001: pp. 330–333. <sup>(W)</sup>

Dols, Teddi. “*The Lost Days*.” In *The 18th World Wide Video Festival Catalogue*. Amsterdam: Stichting World Wide Video Centre, 2000: pp. 430–433. <sup>(W)</sup>

## Selected Articles and Reviews

Álvarez, Carlos Manuel. “Todo el mundo se eriza.” *El Estornudo*, Cuba, March 19, 2024.

Bima, Cecilia. “Calais. Estetiche di una frontiera.” *TBD Ultramagazine*, issue 4 (“Buio!”, vol. 1 of the trilogy “Cattiva luce”), May 2023: pp. 56–60, 62–64.

Laub, Michel. “Como definir uma existência na qual a luz só aparece quando se está de olhos fechados?” *Valor Econômico*, São Paulo, November 19, 2021: p. 4.

Lessa Filho, Ricardo, and Frederico Vieira. “Entre travessias e escuridão: Notas sobre os espectros (i)migrantes em *Border*.” *Logos* 52, vol. 27, no. 1 (Dossiê instabilidade e conflito das/nas imagens), PPGCom da UERJ, Rio de Janeiro (2020): pp. 134–151. (\*)<sup>(W)</sup>

(An English translation “Between Crossing and Darkness: Notes on (im)migrant Spectres in *Border*” is also available on Laura Waddington’s website.) (\*)<sup>(W)</sup>

Sarmiento Hinojosa, José. “Panorama: Tres cortometrajes de Laura Waddington.” *Desistfilm* Online Film Journal, Peru, February 22, 2019. <https://desistfilm.com/panorama-tres-cortometrajes-de-laura-waddington>.<sup>(W)</sup>

Sarmiento Hinojosa, José. “#Crucial21DbW: *Border* directed by Laura Waddington.” *Crucial 21st Century Cinema*, #DirectedbyWomen website, March 15, 2019. <https://www.directedbywomen.com/crucial21dbw-border-directed-by-laura-waddington>.<sup>(W)</sup>

Gontijo Flores, Guilherme. “Sobre *Border* de Laura Waddington.” [coletivopraxis.com.br](http://coletivopraxis.com.br), 2018. (Site inactive as of August 8, 2024.)<sup>(W)</sup>

Mościcki, Paweł. “Obraz jako dobro wspólne: O filmie *Border* Laury Waddington.” *Widok: Teorie i Praktyki Kultury Wizualnej*, no. 14 (2016). <https://doi.org/10.36854/widok/2016.14.776>. (25-page essay. Published concurrently in English and Polish.) (\*)<sup>(W)</sup>

Mościcki, Paweł. “The Image as Common Good: On Laura Waddington’s *Border*.” Translated from the Polish by Jan Szelaǳewicz. *View: Theories and Practices of Visual Culture / Widok: Teorie i Praktyki Kultury Wizualnej*, no. 14 (2016). <https://doi.org/10.36854/widok/2016.14.839>. (24-page essay. Published concurrently in English and Polish.) (\*)<sup>(W)</sup>

Mota Tavares, Pedro. “Sep 2016: *Border* (Laura Waddington) Curator: Pedro Tavares.” Interview with Pedro Tavares about *Border* in the online showcase *Politics & Poetry*. European Foundation Joris Ivens website, Nijmegen, the Netherlands, 2016. <https://ivens.nl/en/politics-poetry/399-sep16>.<sup>(W)</sup>

Kang, Sumi. “I Can’t See. An Aesthetics of Some and Such: Kyungah Ham’s Impossible Art.” Adapted essay on the occasion of Ham Kyungah winning the Korea Artist’s Prize. Korea Artist’s Prize website, Seoul, 2016. <https://koreaartistprize.org/en/project/ham-kyung-ah/?ckattempt=3>. (Brief reference to Laura Waddington’s work as point of comparison.)

Hohlfeldt, Marion. “Betwixt and Between: Displacement and Liminality in Laura Waddington’s *Border*.” *Interventions* (online journal of Columbia University’s graduate program in Modern Art: Critical & Curatorial Studies), vol. 2, no. 1 (Borders and the Global Contemporary) (January 2013). <https://interventionsjournal.wordpress.com/2013/01/29/betwixt-and-between-displacement-and-liminality-in-laura-waddingtons-border/>. (\*)<sup>(W)</sup>

- Brenez, Nicole. "Political Cinema Today – The New Exigencies: For a Republic of Images." *Screening the Past*, issue 37, October 2013.
- Larsson, Chari. "Suspicious Images: Iconophobia and the Ethical Gaze." *M/C Journal*, vol. 15, no. 1 (Suspicion) (November 4, 2011). <https://doi.org/10.5204/mcj.393>. (\*)<sup>(W)</sup>
- Belloc, Chloé. "Matière de frontière / Frontière de la matière: Analyse comparative des films de Laura Waddington et Sylvain George (Épisode I)." *La Furia Umana*, no. 9, Summer 2011. (Multilingual quarterly of theory and history of cinema.) <http://www.lafuriaumana.it/index.php?view=article&catid=58>. (Page inactive as of August 8, 2024 but an archive exists at <http://www.lafuriaumana.com>.)<sup>(W)</sup>
- Belloc, Chloé. "Matière de frontière / Frontière de la matière: Analyse comparative des films de Laura Waddington et Sylvain George (Épisode II)." *La Furia Umana*, no. 10, Summer 2011. (Multilingual quarterly of theory and history of cinema.) <http://www.lafuriaumana.it/index.php?view=article&catid=59>. (Page inactive as of August 8, 2024 but an archive exists at <http://www.lafuriaumana.com>.)<sup>(W)</sup>
- Belloc, Chloé. "Matière de frontière / Frontière de la matière: Analyse comparative des films de Laura Waddington et Sylvain George (Épisode III)." *La Furia Umana*, no. 11, Autumn 2011. (Multilingual quarterly of theory and history of cinema.) <http://www.lafuriaumana.it/index.php?view=article&catid=61>. (Page inactive as of August 8, 2024 but an archive exists at <http://www.lafuriaumana.com>.)<sup>(W)</sup>
- Carbone, Antonio. "Miracolo a Le Havre di Kaurismaki, il barcone che si ribalta a Brindisi, una recensione e i frammenti di umanità." *Magazine Roma*, Rome, November 27, 2011.
- Escorel, Eduardo. "Béla Tarr – Um resistente." *Revista Piauí / Folha de S. Paulo*, São Paulo, October 14, 2011.
- Mościcki, Paweł. "Na granicach widzialności" ["On the Boundaries of the Visible"]. *Krytyka Polityczna [Political Critique]*, no. 24–25, Warsaw, 2010: pp. 55–58 [of essay pp. 49–58]. (\*)<sup>(W)</sup>
- Rimini, Stefania. "Frammenti di cinema resistente." *La Rivista di Engramma*, no. 84 ("Lucciole malgrado tutto," special issue devoted to Georges Didi-Huberman), October 2010: pp. 101–112. [https://www.gramma.it/eOS/index.php?id\\_articolo=1860](https://www.gramma.it/eOS/index.php?id_articolo=1860). (The article was later published, with light revisions, in the book *Immaginazioni: Riscritture e ibridazioni fra teatro e cinema*. Acireale: Bonanno Editore, 2012. See "Selected Books.") (\*)<sup>(W)</sup>
- Truong, Nicolas. "*Survivance des lucioles*, de Georges Didi-Huberman: Lueurs d'espairs face aux lumières aveuglantes du pouvoir." *Le Monde*, Paris, December 2009.
- Aeschimann, Eric. "Didi-Huberman rallume la lumière." *Libération*, Paris, October 29, 2009.
- Koon, Yee-wan. "The Doors Not Taken: The Narrative Pleasure of Visual Art." *Muse*, issue 30, Hong Kong, July 2009.



- Nehm, Daniel. "Welcome – Kritik." *www.critic.de* (online film site), Germany, June 24, 2009.
- Yahr, Harriette. "Stirring Things Up: Flaherty Seminar." *DOX Magazine*, no. 80, Denmark, January 2009: p. 23. <sup>(W)</sup>
- Gallagher, Cullen. "Films from Flaherty." *The L Magazine*, New York, September 18, 2008.
- Brenez, Nicole. "Les Clandestins ou No One Is Illegal." *Cahiers du cinéma*, no. 627, Paris, October 2007: pp. 52–53.
- Brenez, Nicole. "Cineastas libres frente al liberalismo globalizado: Los 'clandestinos' vistos por la red." Translated by Rafael Durán. *Cahiers du cinéma España*, Madrid, October 2007: pp. 56–57.
- Blottière, Mathilde, and Laurent Rigoulet. "Laura Waddington: La caméra clandestine." *Télérama*, no. 2925, Paris, February 4, 2006: p. 30. <sup>(W)</sup>
- (An English translation "Laura Waddington: The Clandestine Camera" is also available on Laura Waddington's website.) <sup>(W)</sup>
- Suárez, Pablo. "Report on 21st Mar de Plata Film Festival." *Buenos Aires Herald*, November 2006.
- Marquat, Fabrice. "Border." *Bref: Le magazine du court métrage*, no. 73, Paris, July–August 2006. <sup>(W)</sup>
- Meden, Jurij. "Pesaro 2005 – skakanje na glavo." *Kinoplus*, Ljubljana, 2005. <sup>(W)</sup>
- Rahayel, Oliver. "'Too much beauty': Oberhausen 2005 (I): Filmische 'Grenzüberschreitungen' mit Laura Waddington." *Film Dienst* magazine, Bonn, April 28, 2005: pp. 45–46. <sup>(W)</sup>
- (An English translation "'Too much beauty: Cinematic 'Border Crossings' with Laura Waddington." is also available on Laura Waddington's website.) <sup>(W)</sup>
- Neuner, Florian and Kammerer Dietmar. "Arbeiten und Sehen. Skepsis, radikale Autobiographie und Schmerzen: Zwei politisch bemerkenswerte Sonderreihen der 51. Internationalen Kurzfilmtage Oberhausen." *Junge Welt*, Berlin, May 2005: p. 13.
- Marcheschi, Elena. "Corti del contemporáneo." *Il Manifesto*, Rome, May 28, 2005: p. 15.
- Linssen, Dana. "Time, Duration, History." FIPRESCI (The International Federation of Film Critics) report on the 51st International Short Film Festival Oberhausen, May 2005.
- Meueler, Christof. "'Nein', sagt Peter Hein." *Junge Welt*, Berlin, May 14, 2005.
- Gronenborn, Klaus. "Trend zum Handy-Film?" Deutschlandfunk.de, Deutschlandradio, Cologne, May 8, 2005.

- Schultz, Gabrielle. “Wie der Punk nach Düsseldorf kam: Identitätssuche bei den Kurzfilmtagen Oberhausen.” *Berliner Morgenpost*, Berlin, May 11, 2005.
- Duclos, Denis, and Valérie Jacq. “Du documentaire au 'cinéma des gens.’” *Le monde diplomatique*, Paris, May 2005: p. 28.
- Sossi, Federica. “Sangatte: Frontiera del mondo.” *Jura Gentium Cinema: Cinema and Globalization*. JGcinema.com, Italy, February 2005. [http://www.jgcinema.org/pages/view.php?cat=recensioni&id=127&id\\_film=0&id\\_dossier=17](http://www.jgcinema.org/pages/view.php?cat=recensioni&id=127&id_film=0&id_dossier=17). (Site inactive as of August 8, 2024.) <sup>(\*)</sup> <sup>(W)</sup>
- (An English translation “Sangatte: Frontier of the World” is also available on Laura Waddington’s website.) <sup>(\*)</sup> <sup>(W)</sup>
- Sossi, Federica. “Sangatte: Grenz der Welt.” Translated from the Italian by Jana Würfel. *Jura Gentium Cinema: Cinema and Globalization*. JGcinema.com, Italy, February 2005. (Published concurrently in Italian and German.) [http://www.jgcinema.org/pages/view.php?cat=recensioni&id=127&id\\_film=0&id\\_dossier=17/](http://www.jgcinema.org/pages/view.php?cat=recensioni&id=127&id_film=0&id_dossier=17/). (Site inactive as of August 8, 2024.) <sup>(W)</sup>
- Chauveau, Eric. “La sereine colère de Laura Waddington.” *Sud Ouest*, Bordeaux, March 18, 2005. <sup>(W)</sup>
- (An English translation “The Serene Anger of Laura Waddington” is also available on Laura Waddington’s website.) <sup>(W)</sup>
- Collot, Antoni. “Border.” *Manéci: Le Journal des Ecrans Documentaires*, no. 1, Arcueil, 2005.
- Morelli, Thomas. “Border: Free Zone.” *Sextant* (revue acoustellaire), no.1, France, December 2005: pp. 46–47. <sup>(W)</sup>
- Bombarda, Olivier. “Le documentaire à Belfort.” ARTE television website, France and Germany, December 8, 2004. <https://www.arte.tv>. (Specific page not located; probably inactive as of August 8, 2024.)
- Lorfèvre, Alain. “L’autre expérience documentaire.” *La Libre*, Brussels, December 2004.
- Drew, James. “Running with the Refugees.” *The Bulletin*, Brussels, November 18, 2004.
- Maire, Frédéric. “Locarno, festival des frontières.” *L’Express/L’Impartial*, Neuchâtel, August 16, 2004: p. 16.
- Azoury, Philippe. “Caméras libres.” *Libération*, Paris, August 11, 2004: pp. 21–22. <sup>(W)</sup>
- (An English translation “Free Cameras” is also available on Laura Waddington’s website.) <sup>(W)</sup>
- Loutte, Bertrand. “Lac mineur: 57e festival de Locarno.” *Les Inrockuptibles*, no. 456, Paris, August 25–31, 2004: p. 42.

Di Addezio, Sara. "In Pillole." *Pardo News*, no. 5, Locarno, August 8, 2004.

Macnab, Geoffrey. "The Nightmare of Sangatte." *Pardo News*, no. 5, Locarno, August 9, 2004: p. 19.

Nicklaus, Olivier. "Les yeux de Laura." *Les Inrockuptibles*, no. 394, Paris, June 18, 2003. <sup>(W)</sup>

(An English translation "Laura's Eyes" is also available on Laura Waddington's website.) <sup>(W)</sup>

Hörzu. "Cargo." TV magazine review, Hamburg, June 2003.

Wong, Ki. "Cargo and Short Interview with Laura Waddington." *Cream Magazine*, Hong Kong, November 2002: p. 142. (Article with sections in English and Chinese. English translation also available on Laura Waddington's website.) <sup>(W)</sup>

Mckechneay, Maya. "Streifenweise." *Falter*, Vienna, edition 20/02, May 2002. <sup>(W)</sup>

Evans, Gareth. "Oberhausen Notes. Shorts Circuit." *Sight and Sound* magazine, British Film Institute, London, July 2002: p. 5.

Allmaier, Michael. "Movies that Grow Shorter by the Minute." *Frankfurter Allgemeine Zeitung*, Frankfurt, May 12, 2002.

Wilink, Andreas. "Schatten und Stein." *Süddeutsche Zeitung*, Munich, May 2002.

Pearce, Patrick. "Accélération de fraîcheur : Dossier Festival International Nouveaux Médias Montréal, 12–20 October, 2000." *Tournages webzine*, Montreal, 2000.

Pearce, Patrick. "Interview with Karil Sadomai : Dossier Festival International Nouveaux Médias Montréal, 12–20 October, 2000." *Tournages webzine*, Montreal, 2000.

Burkhardt, Andreas. "Kunst mit Chip." *tip Berlin* magazine, Berlin, March 2000: p. 216.

Leggatt, Graham. "All of These and None of These." *Parkett*, vol. 48, Zurich/New York, 1996: p. 165.

## **Selected Dissertations and Theses**

Bima, Cecilia. "Lacune visive: Bassa definizione per un'etica della testimonianza." Corso di Laurea Magistrale in Arti Visive, Università Iuav di Venezia, Dipartimento di Culture del Progetto, 2019/2020: pp. 1–124. (Master's thesis devoted to Laura Waddington's films *Border*, *Cargo* and *Zone*.) <sup>(\*)</sup> <sup>(W)</sup>

(An English translation by Marguerite Shore, "Visual Gaps: Low Definition for an Ethos of Bearing Witness," is also available on Laura Waddington's website.) <sup>(\*)</sup> <sup>(W)</sup>

Belloc, Chloé. "*Border/No Border: A la croisée de deux regards (Analyse comparative de l'écriture de l'expérience de l'exil dans deux films: *Border* de Laura Waddington et *No Border* de Sylvain George).*" Mémoire, Masters en Cinéma Documentaire,

Université Paris 7 Denis Diderot, 2010: pp. 4–11, 14, 16–18, 21–26, 28–29, 32–37, 40–42, 45–49. (An adapted version of the thesis was later published in three episodes under the title “Matière de frontière / Frontière de la matière: Analyse comparative des films de Laura Waddington et Sylvain George,” in the multilingual quarterly of theory and history of cinema *La Furia Umana*, no. 9, no. 10, and no. 11. See “Selected Articles and Reviews.”)

Kuhn, Eva. “*Border* – ein filmisches Gedenken oder Die videografischen Spuren von Laura Waddington.” Lizentiatsarbeit, Philosophisch-Historische Fakultät der Universität Basel, Kunsthistorisches Seminar, 2006: pp. 1–110. (Master’s thesis on Laura Waddington’s film *Border*.) (\*)

## Selected Conference Papers and Academic Journals

Angelucci, Daniela. “Tremor, Uncertainty, Invention: Europe and the Sea.” Paper presented at Notes on Europe: The Dogmatic Sleep, International Conference, CEEA (Centro de Estudos Arnaldo Araújo), Escola Superior Artística do Porto, October 29–31, 2019: pp. 11, 15–16.

Prieto Arrubla, Daniella. “Politiques de l’image: Apparition de l’humain et résistance à partir de Judith Butler et Georges Didi-Huberman.” *Acta Universitatis Carolinae Interpretationes: Studia Philosophica Europæana*, vol. 8, no. 2 (February 2018): pp. 87–88, 95.

Kjaer, Michael. “Billedrummet som et levende atlas i verden: En introduktion til Georges Didi-Hubermans billedpolitiske projekt og kuratoriske praksis.” *Periskop Forum for Kunsthistorisk Debat*, no. 18: Det Sande Billede (August 14, 2017): p. 49–50.

Jacobs, Bidhan. “Plasticités des violences politiques au début du XXIe siècle.” Paper presented at Un Art documentaire: Enjeux esthétiques, politiques et éthiques, Université Paris-Sorbonne, June 3–5, 2015. (An adapted version of the presentation was later published in a book of the same title as the colloquium. See “Selected Books.”)

Savelli, Julie. “Peuple de la nuit.” In *Intermédialités (Histoire et théorie des arts, des lettres et des techniques)*, no. 26 (Habiter (la nuit) / inhabiting (the night)) (Autumn 2015).

Hohlfeldt, Marion. “Ni ici ni ailleurs – liminalité et formes de déplacement dans l’œuvre vidéo de Maja Bajevic et Laura Waddington.” Paper presented at Comment l’art déjoue les frontières invisibles, Université Rennes 2, April 23, 2012.

Larsson, Chari. “Suspicious Images: Iconoclasm and the Prohibition of Representation.” Paper presented at Reading the Suspect: Interpretations and Aesthetics, University of Queensland, July 2010: pp. 1, 6–7. (\*)<sup>(W)</sup>

Kuhn, Eva. “*Border* – ein filmisches Gedenken oder die videografischen Spuren von Laura Waddington” (drawn from the master thesis of the same name). Paper presented at Basel University, 2009: pp. 1–7. <sup>(W)</sup>

Kuhn, Eva. “*Border: The Videographic Traces by Laura Waddington as a Cinematographic Memorial.*” Paper presented at Images of Illegalized Immigration, Basel University, August 31–September 1, 2009: pp. 1–7. (An adapted and expanded version of the presentation was published in the book *Images of Illegalized Immigration: Towards a Critical Iconology of Politics*, edited by Christine Bischoff, Francesca Falk, and Sylvia Kafehsy. Bielefeld: Transcript Verlag, 2010.)

## Selected Video Archived Presentations

Moscicki, Paweł. “Calais – tam gdzie kończy się Europa” [“Calais – Where Europe Ends”]. In the lecture cycle, *Obrazy uchodźcze [Refugee Images]*, Teatr Polski w Bydgoszczy, Bydgoszcz, Poland, April 7, 2016. (Video recording of live stream available on the Teatr Polski w Bydgoszcz YouTube channel: [https://www.youtube.com/watch?v=1HSQdE\\_6T4U&ab\\_channel=TeatrPolskiBydgoszcz](https://www.youtube.com/watch?v=1HSQdE_6T4U&ab_channel=TeatrPolskiBydgoszcz))

Moscicki, Paweł. “Życie pośmiertne ludu” [“Afterlife of the People”]. In the cycle, *Archiwum i utopia w XX wieku [Archive and Utopia in the 20th century]*, Museum of Modern Art Warsaw, Poland, June 22, 2010. (Video was archived at <https://artmuseum.pl/pl/doc/video-archiwum-i-utopia-w-xx-wieku10>. Page inactive as of August 8, 2024.)

## Selected Short Writings by Laura Waddington

Waddington, Laura. “On Mirrors and the Making of *M’s Story*.” 8-page essay written for Laura Waddington’s website, 2024. <sup>(W)</sup>

Waddington, Laura. “Small Gestures: On a Passage from Yasujirō Ozu’s *Tokyo Story*.” Pre-recorded video address, projected on the occasion of *The Anatomy of Ozu*, BFI, Southbank, London, September 16, 2023. Part of the season A Family Affair: The Films of Yasujirō Ozu, in celebration of Yasujirō Ozu’s 120th birthday and the re-release of *Tokyo Story*, BFI, Southbank, September 1–30, 2023. <sup>(W)</sup>

Waddington, Laura. “No Footsteps Remain: Letter to Mara Catalan.” In the photo book *Williamsburg: A Place I Once Called Home*, by Mara Catalan. New York: Red Hook Editions, 2018: pp. 148–9. <sup>(W)</sup>

Waddington, Laura. “Querida Mara: No dejan huellas.” Translated by Annuska Angulo. In the photo book *Williamsburg: A Place I Once Called Home*, by Mara Catalan. New York: Red Hook Editions, 2018: end booklet. <sup>(W)</sup>

Waddington, Laura. “Scattered Truth.” 17-page essay, Lisbon/Berlin, 2014, 2015. Part 1 originally published in French and English under the titles “Pourquoi je crée (Partie 1).”/ “Why I Create (Part 1).” In the PhD thesis by Bidhan Jacobs, “Vers une esthétique du signal: Dynamiques du flou et libérations du code dans les arts filmiques (1990-2010).” Musicology and Performing Arts. Université de la Sorbonne Nouvelle – Paris III, 2014. Parts 2a and 2b published on the artist's website. <sup>(W)</sup>

Waddington, Laura. “Letter to My Father about *The Battle of San Romano* by Paolo Uccello.” *La Furia Umana*, paper issue no. 1, Ourense: Duen de Bux, January 2013:

pp. 57–59. (First issue of the online multilingual quarterly’s limited run paper edition [8 issues], 290 pages/ published by Duen de Bux [Spain]. The magazine continues to be published online.) <sup>(W)</sup>

Waddington, Laura. “Abdullah et les lucioles - à la lecture de *Survivance des lucioles* de Georges Didi-Huberman.” Translated by Charlene Dinhut and Aude Tincelin. In *Devant les images – Penser l’art et l’histoire avec Georges Didi-Huberman*, edited by Thierry Davila and Pierre Sauvanet. Dijon: Les Presses du Réel, November 2011: pp. 343–346. <sup>(W)</sup>

Waddington, Laura. “Abdullah and the Fireflies: On Reading Georges Didi-Huberman’s *Survivance des lucioles*.” *La Rivista di Engramma*, no. 84 (“Lucciole malgrado tutto,” special issue devoted to Georges Didi-Huberman), October 2010: pp. 113–115. [https://www.egramma.it/eOS/index.php?id\\_articolo=1861](https://www.egramma.it/eOS/index.php?id_articolo=1861). <sup>(W)</sup>

Waddington, Laura. “On the Films I saw in Isola.” Invitation of Nika Bohinc. *Ekran*, Magazine for Film and Television Slovenia, 2007. <sup>(W)</sup>

Waddington, Laura. “La voix petite, fragile, inachevée.” Translated by Nicole Brenez. In *Le cinéma critique: De l’argentine au numérique, voies et formes de l’objection visuelle*, edited by Nicole Brenez and Bidhan Jacobs. Paris: Éditions de la Sorbonne, 2010: pp. 81–82. <sup>(W)</sup>

Waddington, Laura. “The Small, the Fragile, the Unfinished Voice.” For the *Avant-Garde Project* initiated by Nicole Brenez, Paris, 2006. (Later published in French translation as “La voix petite, fragile, inachevée.” In *Le cinéma critique: De l’argentine au numérique, voies et formes de l’objection visuelle*, edited by Nicole Brenez and Bidhan Jacobs. Paris: Éditions de la Sorbonne, 2010.) <sup>(W)</sup>

Waddington, Laura, and Walter Rippel. “Reportaje a Gabriel Figueroa: De sombras y cielos mexicanos.” Translated from the English by Walter Rippel. *El Amante*, El Amante Cine, no. 12, Buenos Aires, November 1992: pp. 42–43. <sup>(W)</sup>

(An English translation “From Shadows and Mexican Skies: An Interview with Gabriel Figueroa” is also available on Laura Waddington’s website. The transcript of the original interview conducted in English is lost.) <sup>(W)</sup>

## Published Film Lists by Laura Waddington

Waddington, Laura. “10 Films for *Desistfilm* 2022 Film Round-up.” *Desistfilm* Online Film Journal, Peru, January 2023. <sup>(W)</sup>

Waddington, Laura. “10 Films for the *Sight & Sound* Greatest Films of All Time Director’s Poll 2022.” *Sight & Sound Film Magazine* online, BFI, London, 2022. <sup>(W)</sup>

Waddington, Laura. “10 Films for the *Sight & Sound* Greatest Films of All Time Director’s Poll 2012.” *Sight & Sound Film Magazine* online, BFI, London, 2012. <sup>(W)</sup>

Waddington, Laura. “Vérifions La Muselière! Question lancée aux cinéphiles du monde: Quels évènements d’images vous ont marqués au cours des derniers mois?” *Panic: Revue de Cinéma*, no. 2, Paris, January/February 2006: p. 11. <sup>(W)</sup>

## Selected Interviews with Laura Waddington

Cohn, Pamela. “Accidents of Material and Chance: A Conversation with Laura Waddington.” *Non-Fiction* (Journal from the Open City Documentary Festival, London), no. 1 (Power), Spring 2020: pp. 12–17. <sup>(W)</sup>

Walker, Saskia. “Interview: Laura Waddington.” Translated by Saskia Walker. *Revolver*, no. 17, Berlin, October 1, 2007: pp. 39–55. <sup>(W)</sup>

(The English original is also available on Laura Waddington’s website.) <sup>(W)</sup>

Möller, Olaf. “Interview with Laura Waddington.” In *41a Mostra Internazionale del Nuovo Cinema Pesaro Catalogue*. Rome: Fondazione Pesaro Nuova Cinema Onlus, 2005: pp. 129–134. Essay on the occasion of the *Homage to Laura Waddington* at the 41st Pesaro International Film Festival, 25 June–3 July, 2005. (Published concurrently in English and Italian.) <sup>(W)</sup>

(A French translation “Entretien avec Laura Waddington” is also available on Laura Waddington’s website.) <sup>(W)</sup>

Möller, Olaf. “Intervista a Laura Waddington.” In *41a Mostra Internazionale del Nuovo Cinema Pesaro Catalogue*. Rome: Fondazione Pesaro Nuova Cinema Onlus, 2005: pp. 129–134. Interview on the occasion of the *Omaggio a Laura Waddington* at the 41st Pesaro International Film Festival, 25 June–3 July, 2005. (Translated from the English. Published concurrently in English and Italian.) <sup>(W)</sup>

Mieszala, Pascal. “Laura Waddington: La vidéaste de l’errance.” *Plan Rapproché*, no. 100, Vendôme, December 3, 2005: p. 3. <sup>(W)</sup>

(An English translation “Laura Waddington: The Videomaker of Wandering” is also available on Laura Waddington’s website.) <sup>(W)</sup>

Del Lucchese, Filippo. “The Two Speeds ‘Frontera’: Interview with Laura Waddington.” *Jura Gentium Cinema: Cinema and Globalization*. JGcinema.com, Italy, February 2005. [http://www.jgcinema.org/pages/view.php?cat=recensioni&id=127&id\\_film=0&id\\_dossier=17/](http://www.jgcinema.org/pages/view.php?cat=recensioni&id=127&id_film=0&id_dossier=17/). (Site inactive as of August 8, 2024.) <sup>(W)</sup>

(A French translation “La frontière à deux vitesses” is also available on Laura Waddington’s website.) <sup>(W)</sup>

Eltimich, Cedric. “Smash the Border! A Look at *Border*: A Film Disconcerting in its Sensitivity. Interview with Laura Waddington.” Web Reporters, Brussels, November 25, 2004. (English transcript of the French radio interview.) <sup>(W)</sup>

Kremski, Peter. “‘Ohne DV Wäre Meine Arbeit Gar Nicht Denkbare’: Ein Gespräch mit Laura Waddington.” In *Überraschende Begegnungen der kurzen Art*. Cologne: Schnitt – der Filmverlag, 2005: pp. 87–107. <sup>(W)</sup>

(An English version comprising annotated excerpts “‘Without DV My Work Would Be Unthinkable’: A Conversation with Laura Waddington” is also available on Laura Waddington’s website.) <sup>(W)</sup>

## **Selected Television and Radio Featuring Laura Waddington**

Waddington, Laura. “Vertigo News.” Interview conducted at the 41st Pesaro International Film Festival, RaiSat Cinema World, Rai-Radiotelevisione italiana, Rome, July 6–7, 2005.

Waddington, Laura. “L’hebdo Coté Court.” Interview, in the company of other guests, by Arnaud Laporte, *Multipistes*, France Culture, Radio France, Paris, April 5, 2005.

Waddington, Laura. “Attitudes.” Interview by Sonia Brunet, France Bleu, La Rochelle, March 16, 2005.

Waddington, Laura. “Kuhinja.” Interview conducted at The Human Right Festival Zagreb by BHT1 Television, Sarajevo, November 18, 2004.

Waddington, Laura. “Double Culture: Laura Waddington.” Interview by Tewfik Hakem, *Double Culture*, France Culture, Radio France, August 2004.

Waddington, Laura. “Lumière d’août: En direct du Festival de Locarno (2).” Interview, in the company of other guests, by Tewfik Hakem, France Culture, Radio France, August 10, 2004.

Waddington, Laura. “Smash the Border!” Interview by Cedric Eltimich, Web Reporters, Brussels, November 25, 2004.

Waddington, Laura. Interview by Alan Chabaux, Radio Campus, La radio de la Communauté de l’Université Libre de Bruxelles, November 23, 2004.

Waddington, Laura. “Rencontres courtes et suprenantes,” Interview by Peter Kremski for the documentary of the same title, ARTE/ZDF Television, France/Germany, April 2004.

Waddington, Laura. “Kurzschluss/Court-circuit #126: *Cargo*.” ARTE/ZDF Television, France/Germany, June 23, 2003.

Waddington, Laura. “*Cargo* and Interview with Laura Waddington by Achim Forst.” In *Forty Years after the Manifesto*, 3Sat TV/ZDF, Germany, May 2002. <sup>(W)</sup>

## **Selected Radio and Podcasts about Laura Waddington's work**

Millet, Catherine. “De l’art vidéo aux œuvres contemporaines, le regard d’une revue d’art sur les images animées, à partir d’un choix d’œuvres proposé par Catherine Millet, Dominique Païni et Dork Zabunian.” Discussion of *Border* with extracts chosen by



Catherine Millet during the round table ArtPress, 40 ans de regard, Festival International du Film Entrevues, Belfort, France, December 1, 2012. Audio file published on <http://www.mediapart.fr/files/audio/Belfort5-2.mp3> (*Border*: 33 mins–52 mins). (Specific page not located; probably inactive as of August 8, 2024.)

“Je déballe ma bibliothèque: Evelyne Didi nous lit (4/5).” Evelyne Didi reading pages about *Border* from Georges Didi Huberman’s book *Survivance des lucioles*, Radio France Culture, October 25, 2012. Available at <http://www.franceculture.fr/emission-je-deballe-ma-bibliotheque-evelyne-didi-nous-lit-45-2012-10-25>. (Specific page not located; probably inactive as of August 8, 2024.)

Hohlfeldt, Marion. “Ni ici ni ailleurs – liminalité et formes de déplacement dans l’œuvre vidéo de Maja Bajevic et Laura Waddington.” Audio recording of the paper presented at Comment l’art déjoue les frontières invisibles, Université Rennes 2, April 23, 2012. Available at <http://wikiradio.ueb.eu/tag/Laura%20Waddington>. (Specific page not located; probably inactive as of August 8, 2024.)

## Awards and Residencies

- 2014 Artist in Residence, Villa Hellebosch, Belgium
- 2013 Artist in Residence, Foundation Obras, the Netherlands (May–July)  
Artist in Residence, Foundation Obras, the Netherlands (March–April)
- 2012 Artist in Residence, Villa Hellebosch, Belgium
- 2006 Production Award, Transat Projects / Transat Vidéo, France
- 2005 Grand Prix Essai / Art Vidéo, Festival Coté Court, France
- 2005 First Prize Videoex 2005 – International Experimental Film and Video Festival, Zürich, Switzerland
- 2005 Special Mention of the Ecumenical Jury, 51st International Short Film Festival Oberhausen, Germany
- 2002 ARTE Prize for Best European Short Film, 48th International Short Film Festival Oberhausen, Germany
- 2002 First Prize ex aequo, Videoex 2002 – International Experimental Film and Video Festival, Zürich, Switzerland
- 2000 International Film Festival Rotterdam ‘On the Waterfront’ commission
- 1998 Artist in Residence, CICV Pierre Schaeffer, France
- 1996 Arts Council of England Artist’s Film and Video Production Award

## Selected Public Collections

- Centre Georges Pompidou, Paris, France
- Musée national de l’histoire de l’immigration, Paris, France
- Bibliothèque nationale de France (BnF), Paris, France
- BFI National Archive (British Film Institute), UK
- BFI Heritage 2022 Project (British Film Institute), UK
- International Short Film Festival Oberhausen Archive, Germany
- The International Film Festival Rotterdam, the Netherlands
- Es ist schwer das Reale zu berühren. Video Archive, Grazer Kunstverein, Austria
- Invideo Archive, Milan, Italy
- Cinémathèque de Tanger, Morocco

## **Selected Film Polls and Best-of Lists**

*Border*: “*Desistfilm*’s Top 50 Films of All Time” (Choice of Nicole Brenez). *Desistfilm* Online Film Journal, Peru, 2012.

*Border* and *Cargo*: “Nicole Brenez’s 50 great avant-garde films/events 2000-2009.” In “Best of the Decade: Avant-Garde, 2010.” *Film Comment*, New York.

*Still*: “Top Ten Films of 2009” (Choice of Federico Rossin). *Il Manifesto*, Rome.

## **Juror**

2008 *Compétition Labo*, 30ème Festival international du court métrage de Clermont-Ferrand, France