

Alex Martinis Roe and Katerina Teaiwa
born Naarm / Melbourne, 1982, lives Naarm / Melbourne;
born Savusavu Fiji, 1974, lives Kamberri / Canberra

Looking Slowly, Starting from Place
2K video with sound, 17:10, 2025

Looking Slowly, Starting from Place explores Pacific scholar and activist Katerina Teaiwa's work with archival photographs of Banaba, held within libraries and state institutions in Australia and Aotearoa / New Zealand. These photographs were taken during what would become eight-decades of phosphate mining across the 20th Century, which resulted in approximately 22 million tons of Banaban land being redistributed across Australia and New Zealand in the form of phosphate fertilisers. A joint Australian, New Zealand and British government mining company was responsible for the extensive mining that decimated the island of Banaba and displaced the entire Indigenous population. Through a method of looking slowly and animating the photographs in her mind, Katerina focuses on details and irregularities, filling the archival gaps with her own knowledge and imagination to uncover the story of what happened to Banabans and their home. In this film, she focuses on photographs of women, noticing the way they disappear from the archive earlier than Banaban men. Katerina connects this with oral histories to uncover the way women defended the land and led the Banaban resistance to colonial mining. The film performs its own version of looking slowly through the inclusion of intercut footage of the Pivot fertiliser factory in Geelong, which is one of the sites Banaban rock was turned into fertiliser and then distributed across Victoria.

Alex Martinis Roe in collaboration with
ASKI Contemporary Greek Social History Archives
born Naarm / Melbourne, 1982, lives Naarm / Melbourne

Collective Biography

2K video, duration 20:27, 2025

Contemporary Social History Archives (ASKI) is the leading archive of the Greek political left. As archival custodians, its staff undertake public history projects that activate their archives of the Greek Resistance, among others. **Collective Biography** follows the process of a group of 40 history students from Greece, Spain, Italy and Poland who travel to the archive to make podcasts about the lives of women who were active in the Resistance in WWII and after, with the help of historians from each country. **Collective Biography** unpacks the significance of their collective intergenerational method of biography. This method enables an understanding of the diverse and transnational character of women's mass participation in the Resistance, which drastically changed the social position of women in Europe and created the conditions for the Women's Liberation movements that followed in the 1970s. "There is not one history of women in the Resistance", states ASKI archivist Anastasia Kapola, and the method of collective biography emphasises this multiplicity. At the same time as the film weaves a collective biography around the life of Resistance fighter Maria Beikou, it documents the way the method of collective biography engenders international and intergenerational anti-fascist solidarity among the researchers and students involved in the project.

Alex Martinis Roe and Gladys Kalichini
born Naarm / Melbourne, 1982, lives Naarm / Melbourne;
born Chingola, Zambia, 1989, lives between Lusaka, Zambia
and Frankfurt, Germany

Mnemonic Rituals

2K video with sound, duration 15:41, 2025

Gladys Kalichini, a Zambian artist and art historian, explores how ritual can be used to remember. Specifically, Gladys has developed ritual performances to remember and honour the significant contribution of women to the decolonial revolutions in Zambia and Zimbabwe in the 1960s. Motivated to redress the lack of state-led public commemoration for these female freedom fighters, Gladys conducted extensive research which uncovered links between revolutionary organisations such as the Women's Leagues and contemporary women's church groups. The women in these church groups regularly honour their female forebears who fought for independence through collective ritual practices. In response, Gladys has created her own rituals that she performs in a wide variety of international contexts, in pursuit of her questions: 'Where would the memory of liberation movements be stored? And how should they be remembered?' This film follows Gladys' preparation and performance of a ritual on Boon Wurrung Country, in which she invites participants to share their own memories while she washes their hands. For Gladys, these performances amplify the power of mnemonic practice. Gladys' work reminds us that hidden histories may already be regularly commemorated, even if they are ignored or silenced by hegemonic powers.

Alex Martinis Roe and Alexandra Juhasz
born Naarm / Melbourne, 1982, lives Naarm/Melbourne;
born Norfolk, Virginia, USA, 1964, lives New York City, USA

Media as Process

2K video, Beta SP and VHS transferred to digital with sound,
20:27, 2025

Since the 1990s film scholar, activist and media maker Alexandra Juhasz has been building feminist media community. For Alex, who organised collectives such as Women's AIDS Video Enterprise (WAVE), media is a process of political collaboration that can educate, affirm and organise communities. Media as Process is a portrait of the relationship between friends and lifelong collaborators Alex and Juanita Mohammed Szczepanski, who were both original members of WAVE. Alex and Juanita share the value of using easily accessible media as an excuse to facilitate political inter-personal relationships, and through this process, foster long-term activist collaborations across race and class. Intercut with excerpts from Alexandra's and WAVE's documentaries, the film explores the feminist media methods developed in NYC in the 1990s in collaboratively produced and community based video about AIDS, feminism, and related concerns. Media as Process foregrounds Alex Martinis Roe's relational process of coming to know Alex's archive, documenting the collaboration between the two Alexes as another iteration of feminist media praxis.

Alex Martinis Roe, Andrea Ortega and Diana Betanzos
born Naarm / Melbourne, 1982, lives Naarm / Melbourne;
born Puebla México, 1982, lives Cholula, Puebla;
and born México City, 1987, lives in México City, Mexico

Re-Authoring Narratives

2K video with sound, 18:38, 2025

Andrea Ortega and Diana Betanzos are activists and narrative practitioners based in Mexico. Narrative practice, also known as narrative therapy, is a collaborative approach to working with people that considers everyone experts in their own lives and makes space for listening and recording people's ability to solve their own problems. Andrea and Diana use narrative practices to document the movement against femicide on the periphery of Mexico City and to create solidarity and momentum in this struggle. In their film with Alex, *Re-Authoring Narratives*, they describe how they build cultures of resistance and care through choosing which questions they ask, listening carefully and retelling stories in ways that make people stronger. They meet with leading activist Irinea Buendía on the edge of Bordo de Xochiaca, a canal where the bodies of many murdered girls and women have been found, and emphasise the importance in speaking from place. The film concludes with a demonstration of narrative practice enacted between Andrea and Diana to affirm the strength and tenderness that characterises the movement against femicide they are part of.