

After After Party

17.04.2026

H19:00-23:00

Istituto Svizzero and Mousse

Screening and Live programme
curated by Lucrezia Calabrò Visconti,
Head Curator Istituto Svizzero
and Barbara Casavecchia,
Chief Editor Mousse

17.04.2026
H19:00-23:00

Sala Meili, entrance from
Via del Vecchio Politecnico 3
or Via Palestro 2, Milano

Free Entrance

For the third year, Istituto Svizzero and Mousse collaborate on a project for the Milano Art Week, interweaving curatorial and editorial practices. The programme focuses on moments following collective celebration, as a ritual capable of uniting us through both loss and joy.

With videos by:
Pauline Boudry / Renate Lorenz
Kantarama Gahigiri
Gabrielle Goliath
Lucia Martinez Garcia
Valentina Parati
Giulia Piscitelli
Maryam Tafakory
Jonas Ulrich

Live:
Sara Leghissa

The screening is preceded at 18:30 by a tour of the exhibition *I'll miss you when I scroll away* with artist Romane de Watteville in dialogue with Head Curator Lucrezia Calabrò Visconti.

PROGRAMME:

H19:15-20:00

Gabrielle Goliath, *This song is for... a woman who chooses to withhold her name*, 12'

Jonas Ulrich, *Friede auf Erden* (Resting places), 2024, 11'

Kantarama Gahigiri, *Mother Land*, 2023, 10'

Giulia Piscitelli, *Untitled '89*, 1989, 3'22"

H20:00 Break

H20:30-21:30

Maryam Tafakory, *Daria's Night Flowers*, 2025, 16'

Lucia Martinez Garcia, *Eau vive* (Flowing Water), 2020, 16'

Valentina Parati, *Podcast*, 2022, 5'

Pauline Boudry / Renate Lorenz, *To Valerie Solanas and Marilyn Monroe in Recognition of their Desperation*, 2013, 18'

H21:30

Sara Leghissa, *It's ok to cry*, sad karaoke, 2026

All works: Courtesy the artists

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Istituto Svizzero



MOUSSE



GABRIELLE GOLIATH

This song is for... a woman who chooses to withhold her name, 2019 (excerpt)

Uyesu Ulithemba Lam (traditional isiXhosa hymn) performed by Msaki, featuring Lebogang Ledwaba & Thembinkosi Mavimbela.

In *This song is for...* Gabrielle Goliath returns to and re-performs the popular convention of the dedication song, in collaboration with a group of women and gender-queer led musical ensembles. Playing sequentially within the immersive, sonic space of the installation is a unique collection of dedication songs, each chosen by a survivor of rape and performed as a newly produced cover-version. These are songs of personal significance to the survivors – songs that transport them back to a particular time and place, evoking a sensory world of memory and feeling. A sonic disruption is introduced at a point within each song, a recurring musical rupture recalling the ‘broken record’ effect of a scratched vinyl LP. Presented in this performed disruption is an opportunity for listeners to affectively inhabit a contested space of traumatic recall – one in which the de-subjectifying violence of rape and its psychic afterlives become painfully entangled with personal and political claims to life, dignity, hope, faith, even joy.

BIO: Through the ritual, sonic and social encounters of her art practice, Gabrielle Goliath (b.1983, Kimberley) attends (and tends) to histories and present-day conditions of differentially valued life, reaffirming ways in which black, brown, femme and queer practices perform the world differently. Convening what she terms “a radical familiar”, her works invite meetings in and across differences, in terms of complicity, relation and love. She has exhibited widely, with recent solo exhibitions at MoMA PS1, New York (2025); PinchukArtCentre, Kyiv (2025); Art City Bologna, Bologna (2025); Frac Bretagne, Villeurbanne/Rhône- Alpes (2025). She will present *Elegy* at the Church of Sant’Antonin in Venice (5 May-31 July 2026). She lives and works in Johannesburg.

JONAS ULRICH

Friede auf Erden (Resting Places), 2024

Between the graves and urn niches of a cemetery, not only the mourners meet, but also visitors of all kinds. In this place of ultimate finality, fleeting encounters occur.

BIO: Jonas Ulrich was born in 1990 in Zurich, Switzerland. Works as film director, author and editor. In 2013, he receives a degree in History and Film Studies from the University of Zurich. In 2013, he cofounds Dynamic Frame. His short *THIN AIR* (2018) was nominated for the Zurich Film Prize in 2019. *PEOPLE ON SATURDAY* (2020) won the Pardino d’oro at the 2020 Locarno Film Festival and his short *THE AFFRONT* (2021) won the Zurich Film Prize. *WOLVES* (2025) is his feature film debut.

KANTARAMA GAHIGIRI

Mother Land, 2023

What happens when we create trauma to the body of the Land? Who will be harvesting the consequences? What about the ties between colonisation, capitalism and climate change? Is climate justice even possible? *Mother Land* is talking about land, a vast and complex issue here in East Africa, and the continent in general. An issue that is directly linked to the people, their heritage, their future, very concrete, very tangible. But it could really be anywhere. Stolen land, contaminated land, ravaged land as opposed to rich land, fertile land, sacred land. There are economical, political and spiritual aspects to the land, and we are part of its ecosystem. Our human bodies depend on the health of the body of the Land. Therefore we need to protect and restore, to repair and honour it, on a global scale. We need respect. This film has been made possible thanks to a team of renowned artists from Rwanda, Kenya and Switzerland. All the extras live in Dandora itself (the place where we shot, a suburb of Nairobi). It was important to me to reunite a team, cast and crew, that is representative of our values and to present them in a way that empowers them. — K.G.

BIO: Kantarama Gahigiri is a Rwandan-Swiss writer/director. Born in Geneva, she’s holding a Master’s degree in International Relations. Today, Kantarama pursues her passion, immersed in an exploration

of identity, migration, empowerment and on-screen representation, through her recent projects shot sometimes in Switzerland, and most times in East Africa. Kantarama is an alumna of Realness Residency (2018), La Fabrique Cinéma at Cannes FF (2019), Le Moulin d’Andé (2020), Berlinale Talents (2021), Locarno Filmmakers Academy (2022) and Atelier Grand Nord (2023) with *Tanzanite*, her latest project, a feature film in development.

GIULIA PISCITELLI

Untitled '89, 1989

In this short film, shot with a super8 cinemera in domestic interiors, the shape of a skull slowly – and hauntingly – emerges from a sequence of fuzzy images.

BIO: Giulia Piscitelli was born in 1965 in Naples, where she lives and works. In 1988 she met Al Hansen with whom she collaborated until 1994, and from 1992 to 1994 she was one of the promoters of the multimedia project *Studio Aperto* (Naples). Recent solo exhibitions include: *Chiave terrestre*, Museo Storico Navale, Venezia; *Short films*, Palazzo Diedo Berggruen Arts & Culture, Venezia; *Una Nuvola Come Tappeto*, Museo del Tesoro di San Gennaro, Napoli. Group exhibitions include: *Refuge*, Lagos Biennial (2024); *Terrore*, *Luoghi di Colonialismo e Fascismo*, MADRE Museum, Naples (2022); *documenta 14*, Athens (2017); 16th Quadriennale d’arte, Rome (2016); 54th Venice Biennale, (2011), *When things cast no shadow* – 5th Berlin Biennial for Contemporary Art (2008).

MARYAM TAFKORY

Daria’s Night Flowers, 2025

Daria has written her first manuscript about falling in love with a mysterious girl called ‘abi’ [blue]. The night flowers in her garden hide the secrets of a country that has turned love stories into routine crime scenes.

BIO: Maryam Tafakory, born and raised in Iran, works with film and performance. Solo screenings of her work include MoMA (New York), BOZAR (Brussels), National Gallery of Art (Washington DC), Academy Museum (Los Angeles), Museum of the Moving Image (New York), and LUX London, among others. Selected group events include Tate Modern (London), Cannes’ Directors Fortnight, New York Film Festival, Locarno Film Festival, Toronto International Film Festival, BFI London Film Festival, Villa Medici (Rome), HKW (Berlin), Brooklyn Academy of Music (New York), and Anthology Film Archives (New York). She was awarded the Gold Hugo at the 58th Chicago International Film Festival, the Tiger Short Award at the 51st Rotterdam IFF, the Best of the Festival at the 63rd Ann Arbor Film Festival, and the Best Experimental Film Award at the 70th and 71st Melbourne International Film Festival. She was the 2024 winner of the Film London Jarman Award.

LUCIA MARTINEZ GARCIA

Eau vive (Flowing Water), 2020

Eau vive follows Lou as she drifts through summer, swimming in the river, attending parties, and navigating her blended community. Moments of solace coexist with a growing sense of fatigue in a territory that has become too familiar, and Lou dreams of an elsewhere she longs to reach. The film is an atmospheric summer fable exploring identity, desire, and the transition from adolescence to adulthood. Its fluid narrative, inspired by social media rhythms, reflects the dissolution of social bonds and the tension between personal emancipation and the comfort of connection.

BIO: Lucia Martinez Garcia (b. 1994) is a Swiss filmmaker, video artist, and editor, living and working between Geneva and Paris. Her work moves between experimental fiction and documentary, exploring intimate narratives, transforming bodies, affective relationships, and the spaces her protagonists inhabit. Often working with non-professionals, she allows fiction to emerge from the folds of reality, revealing stories that are minimal yet essential. They have been presented at festivals such as Locarno, Visions du Réel, Entrevues Belfort, Palm Springs International Film Festival, DocLisboa, and Côté Court, as well as in art spaces including the Centre d’Art Contemporain de Genève and the Fondation Pernod Ricard in Paris.

VALENTINA PARATI

Podcast, 2022

A car dealership turns into a sound stage, where cars become autonomous musical instruments and the owner an orchestral composer.

BIO: A Berlin-based filmmaker and multidisciplinary artist, Valentina Parati holds an MA in Film from ECAL / HEAD Geneva. Her work explores the intersection between mechanical and human systems, focusing on the invisible forces that blur the boundary between body and machine. Her current research investigates the family as a primary system of power, with a particular focus on intimacy within abusive dynamics. Parati works across fiction, documentary, and music videos and has recently begun collaborating with actors possessing a strong “villain” charisma, such as Arno Frisch

(Funny Games, 1997). Her films have been selected for international festivals including Winterthur, NIFF, Queer Lisboa, and DokuFest.

PAULINE BOUDRY / RENATE LORENZ

To Valerie Solanas and Marilyn Monroe in Recognition of their Desperation, 2013

Six performers (Rachel Aggs, Peaches, Catriona Shaw, Verity Susman, Ginger Brooks Takahashi, William Wheeler) are following the score *To Valerie Solanas and Marilyn Monroe in Recognition of their Desperation* which the composer Pauline Oliveros wrote in 1970 after reading the text “Scum Manifesto” by Valerie Solanas (who is also known for shooting Andy Warhol). Oliveros’s composition asks the performers to choose five pitches each and to play very long tones, modulated or unmodulated. In the middle section the performers are invited to imitate each other. The cues in this piece are given collectively through light—a red section is followed by a yellow and a blue one, and there are two additional cues given by strobe light. *To Valerie Solanas and Marilyn Monroe in Recognition of their Desperation* values the unpredictable and unknowable possibilities that might be activated by not specifying pitches and rhythms. Nothing is known in advance of making the music. The instructions are chosen in order to insist on “a continuous circulation of power” (Oliveros) between listening and sounding—a give and take that requires an unusual attention to the relationship between oneself and others. The work poses the question of the possibilities and limits of a politics of musical and filmic forms. Can sounds, rhythms and light produce queer relations? Can they become revolutionary?

BIO: Pauline Boudry and Renate Lorenz have been working together in Berlin since 2007. They produce installations that choreograph the tension between visibility and opacity. Their films capture performances in front of the camera, often starting with a song, a picture, a film or a score from the near past. They upset normative historical narratives and conventions of spectatorship, as figures and actions across time are staged, layered and re-imagined. Their performers are choreographers, artists and musicians, with whom they are having a long-term conversation about the conditions of performance, the violent history of visibility, the pathologization of bodies, but also about companionship, glamour and resistance. Their most recent solo exhibitions include: *how we always survived*, Istituto Svizzero, Roma (2025-6); *You Ask Me To Not Give Up Up Up*, Abbatiale Bellelley (2025), *All The Things She Said*, MUAC Mexico City (2025), *Fog Is My Drug*, Nest, The Hague (2025).

SARA LEGHISSA

It’s ok to cry, sad karaoke, 2026

Is there a song that moves me, makes me feel vulnerable, and helps me build presence and resilience? How does it make me feel to share a song that’s important to me in a collective space? Are there moments when, through music, pain turns into pleasure? Tonight we’ll try to put together a karaoke session featuring songs like that. — S.L.

BIO: Sara Leghissa is an independent artist based in Milan. Their practice mainly takes place in public spaces, exploring and highlighting the power dynamics within them. Through a principle of resource ecology, they make use of what is already available in reality as much as possible. They create systems and devices that seek to blend in and merge with their surroundings, to convey images and content and to meet and intercept different audiences, through the use of accessible and ordinary technologies. They co-founded the artistic project Strasse and have collaborated with various artists and independent collectives. They have presented their work in Italian and international contexts and festivals, including Santarcangelo Festival (IT), Short Theatre (IT), Belluard Festival (CH), Sareyett (PS), Saal Biennial (EE), Beursschouwburg (BE), Malta Biennale Arte (MT), Fronteras Festival (MEX). For the Italian scene, they co-organized Nobodys Business, an independent platform for the exchange of practices in the performing arts, NESSUNO, a place to generate community and resistance through the practice of partying and Sauna Never Dry, a wooden room containing equipment for obtaining dry air at high temperatures, which becomes a means of meeting and building collective practices. For the publishing house NERO Editions, they have published the books “Will you marry me?” and “La scuola ha riaperto come dopo una nevicata”.