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PRESS RELEASE

Afterimages: Archives, Memory, Reinvention
Polish–Greek film programme, Athens and Thessaloniki, November 2026

What happens to an image when it outlives its original purpose? *Afterimages: Archives, Memory, Reinvention* brings together Polish and Greek films that revisit archival material, from family photographs and home movies to television broadcasts and institutional collections, to tell new stories about trauma, loss and political rupture. The programme is part of *Latent Memories*, a Polish–Greek program about archives and memory, presented in Athens and Thessaloniki.

An archival image can begin as a private record or as a public, historical testimony. In the hands of filmmakers, both become material that can be shaped anew. The films in the programme draw on institutional collections, educational and scientific films, family photographs, home movies, television broadcasts, testimonies and historical footage. Some filmmakers use found-footage to give existing images a new context. Others work with gaps in family archives and try to reconstruct missing histories, in some cases with the help of new technologies.

In these films, public archives meet private collections. Images made for educational, scientific or documentary purposes take on new meanings. Personal photographs and home movies become part of larger stories of dictatorship, economic crisis, displacement and collective trauma. A family snapshot can suddenly carry the weight of a historical document. An official archive can become the starting point for something intimate and unresolved.

These transformations take different forms across the programme. In *Who Was Here?*, Evi Stamou uses AI to explore gaps in her family history against the backdrop of the Greek military dictatorship. *Solaris Mon Amour* reimagines Stanisław Lem's novel (famously adapted by Andrei Tarkovsky), through archival Polish educational films. Theo Panagopoulos's *The Flowers Stand Silently, Witnessing* (winner of awards at IDFA and Sundance), revisits footage of Palestinian wildflowers to reveal the people overlooked by the original camera. Zuza Banasińska's *Grandmamauntsistercat*, (awarded the Teddy Award at the Berlinale), turns state socialist-era school and scientific films into a playful challenge to inherited ideas of family and gender.

Showing Polish and Greek films side by side reveals both similarities and differences in how the two countries deal with their past. Large historical narratives meet microhistories, and found footage meets personal testimony. Across the programme, archival images rarely keep the meaning they once had. Filmmakers edit them, re-read them, question them and

rebuild them. The gaps, silences and contradictions in these images become part of the stories the films tell.

Screenings:

ATHENS

Thursday November 5th 2026
Venue: Romantso

20:00 – Screening 1: **Latent histories** (56’)
- **Grandmamauntsistercat** — dir. Zuza Banasińska (Poland / Netherlands, 2024, 23’)
- **Who was here?** — dir. Evi Stamou (Greece, 2025, 25’)
- **Eschaton ad** — dir. Andrea Gatopoulos (Italy / Switzerland, 2023, 8’)

21:20 – Screening 2: **Imaginary pasts / Falsified futures** (86’)
- **Magdalena Hausen: Frozen Time**, dir. Yannis Karpouzis, Greece/Germany, 2025, 24’
- **Solaris Mon Amour**, dir. Kuba Mikurda, Poland, 2023, 47’

Tuesday November 10th 2026
Venue: Romantso

18:30–19:30 | Panel Discussion supported by EKKOMED: Archives, Cinema and New Technologies
A discussion featuring filmmakers whose films are part of the exhibition's program and a representative of ΕΚΚΟΜΕΔ’s AV Fusion program.

20:00 - Screening 3: The unwitting testimony (105’)
- **The flowers stand silently, witnessing** — dir. Theo Panagopoulos (Greece / UK / Palestine / Lebanon, 2024, 17’)
- **The Big Chief**, dir. Tomasz Wolski, Poland/ Netherlands/ France, 2025, 88’

THESSALONIKI

Friday November 20th
Venue: Thessaloniki Cinema Museum and Cinematheque

18:30 – Screening 1: **Latent histories** (56’)
- **Grandmamauntsistercat** — dir. Zuza Banasińska (Poland / Netherlands, 2024, 23’)
- **Who was here?** — dir. Evi Stamou (Greece, 2025, 25’)

- **Eschaton ad** — dir. Andrea Gatopoulos (Italy / Switzerland, 2023, 8’)

20:00 – Screening 2: **Imaginary pasts / Falsified futures** (86’)
- **Magdalena Hausen: Frozen Time**, dir. Yannis Karpouzis, Greece/Germany, 2025, 24’
- **Solaris Mon Amour**, dir. Kuba Mikurda, Poland, 2023, 47’

Wednesday November 25
Venue: Thessaloniki Cinema Museum and Cinematheque

19:00 - Screening 3: **Mnemonic devices** (125’)
- **Hidden / Ukryte** — dir. Monika Kotecka (Poland, 2026, 22 min)
- **Amnesia Diaries** — dir. Stella Theodoraki (Greece, 2012, 103 min)

All film screenings are free of charge and include Greek subtitles.

Reserve your spot at: https://latentmemories.art/

Film programme curated by: Michał Matuszewski, Dimitris Panagopoulos, Pietro Radin

Organisers: Monster Mind Studio, Interferences

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Partners: Thessaloniki International Film Festival, Vergina hotel (Thessaloniki)

Venues: Romantso (Anaxagora 3, Athens) · Thessaloniki Cinema Museum & Cinematheque (Warehouse A Pier A, Thessaloniki)

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