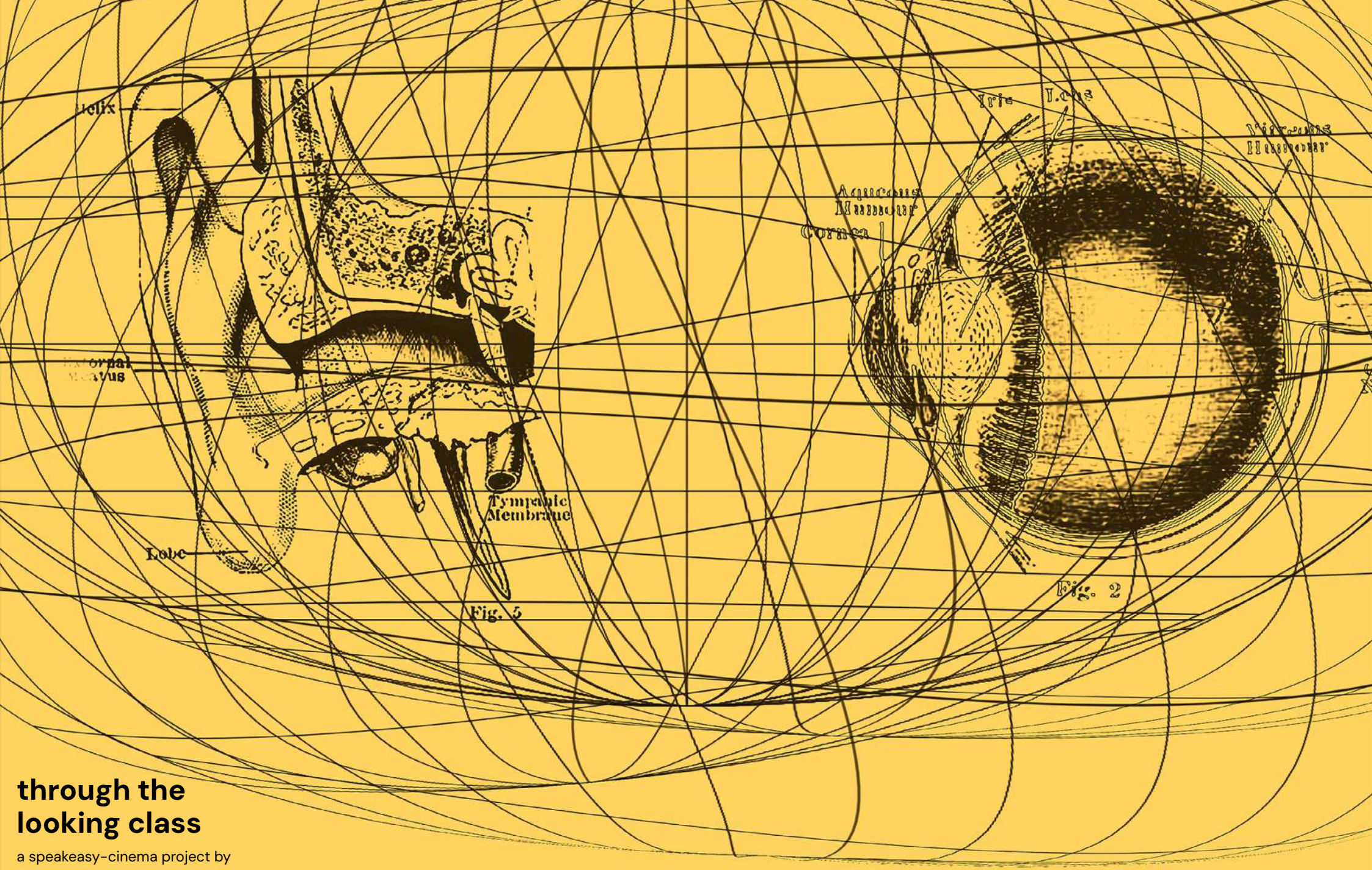


through the looking class

a speakeasy-cinema project by
Marc Buchy
& many more

KBK (Brussels, Be)
July 1 — 7, 2026

Statement of Intent

through the looking class (*TTLC*) is a fictional cinematheque that seeks to rewrite the history of cinema from its margins, by building an archive of films that have been overlooked, marginalised, or rendered invisible.

Its collection, gathered and organised from pirated files found online, brings together works primarily directed by women, originating from the Global South, or belonging to experimental practices.

Through an interactive database and a programme of screenings, *TTLC* transforms the archive into a space for discovery, transmission, and the circulation of images. Shifted from solitary practice into a collective space, piracy here allows us to reconsider the logics of ownership, circulation, and cultural preservation. More than a cinematheque, *TTLC* proposes a community of gazes: a *looking class* attentive to what has been forgotten or left at the margins.

Its first presentation in an exhibition context was conceived as a "cinema-speakeasy", a constructed situation organised around daily screenings, complemented by a series of site-specific works extending a broader reflection on knowledge and the conditions of its existence.

the cinema-speakeasy
as a constructed situation.

a tour from the entrance to the back, and reverse

through the looking class – entrance.
Left : *TTLC (poster – The Nubah of the Women of Mount Chenoua)*, detail / Right : *TTLC (poster – Blood of the Condor)*, detail
Background : *TTLC (screen)*

through the looking class – entrance.
From left to right: *TTLC (poster – The Blood of the Condor)* ; *TTLC (poster – Surname Viet Given Name Nam)* ; *TTLC (poster – Thampu)*

through the looking class – main room
Left, on the shelves : *TTLC (USB drive)* / center, on the bar : *TTLC (cloth)*, detail
Background : *TTLC (screen)* / right : *TTLC (database)* / background, behind the screen : *TTLC (chairs)*, detail

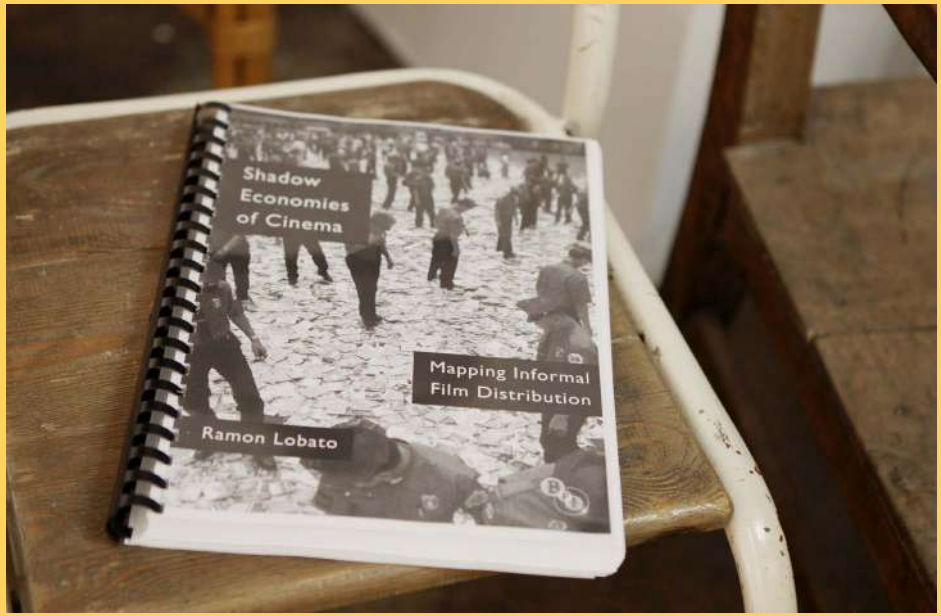
through the looking class – main room
Left image. Background : *TTLC (poster – Perfumed Nightmare)*, detail / center : *TTLC (database)*
Right image. Foreground : *TTLC (cloth)*, detail / Background : *TTLC (database)* / *TTLC (poster – Perfumed Nightmare)*

through the looking class – main room
TTLC (cloth), detail

through the looking class – main room
Foreground : *The ends*
Background, on the bar : *TTLC (cloth)* / On the shelves : *TTLC (USB drive)*

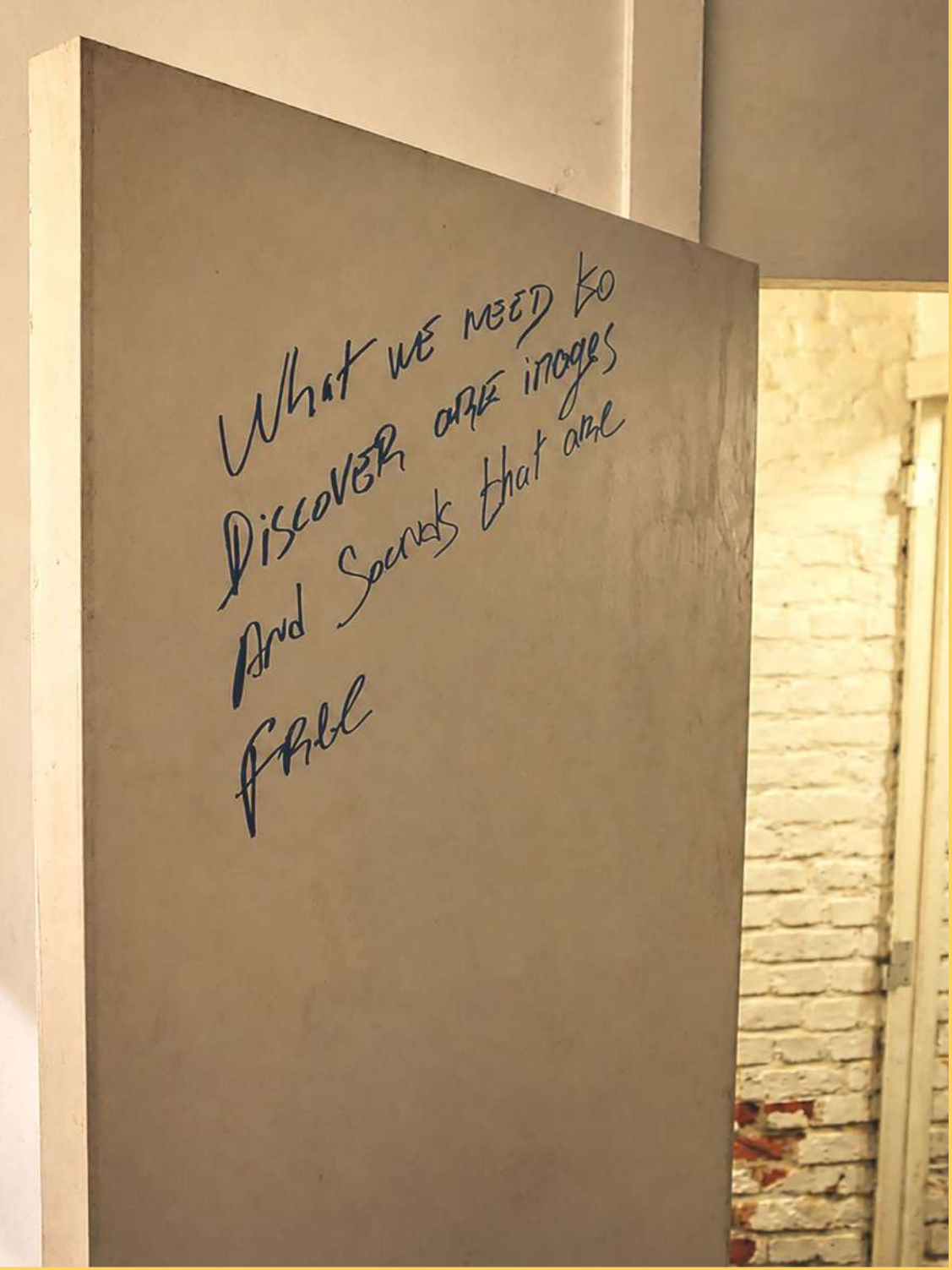
through the looking class – main room
TTLC (USB drive)

through the looking class - main room
Foreground, on the bar : *TTLC (cloth),* detail
Background : *TTLC (screen)* / *TTLC (chairs)*, detail



through the looking class – projection room
Left image : *TTLC (screen)*, detail ; *TTLC (chairs)*, detail
Right image : *TTLC (thesis)*

through the looking class – projection room
TTLC (chairs), detail



through the looking class – bathroom
TTLC (graffiti)

through the looking class – projection room
Foreground : *TTLC (chairs)*, detail
Background : *The ends*

through the looking class - entrance
Left : *TTLC (poster - Blood of the Condor)*, detail ; *TTLC (poster - Surname Viet Given name Nam)* ; *TTLC (poster - Thampu)*
Right : *TTLC (poster - The Nubah of the Women of Mount Chenoua)*, detail ; *TTLC (poster - Ghost)* ; *TTLC (poster - The Hour of the Furnaces)*

Project statement

through the looking class (TTLC) is a fictional film library dedicated to the archiving, classification, and circulation of marginalized cinema. Through this project, it sketches a speculative attempt to rewrite the history of cinema from its margins.

At the heart of the project is the gradual construction of an archive, built through the collection, organization, and classification of video files obtained illegally from the internet. Neither exhaustive nor definitive, the collection (630 films at the time of its first presentation in July 2026) grows according to the films already viewed by the artist. The database primarily brings together films directed by women and/or produced in the Global South and/or belonging to experimental cinema practices, these criteria being cumulative rather than mutually exclusive.

The digital files are stored on a dedicated USB drive housed in a custom-made storage box, asserting the archive's minimal material presence (fig. c).

While this box can be exhibited as an autonomous object, *TTLC* is fully activated through the presentation of the films it contains, in two complementary ways: through the circulation of its files (1. piracy) and through the screening of its films (2. screenings).

1. All the files are organized within an interactive database developed specifically for the project. Its interface offers two points of entry: through individual catalogue entries (fig. a) or through a visual mind map (fig. b). Navigation relies on an indexing system based on titles, directors, countries, years, and keywords, revealing unexpected connections that reconfigure the ways in which the films can be approached. Its accessibility and ease of use encourage discovery and future viewings. Here, the interface becomes a tool for learning and transmission.

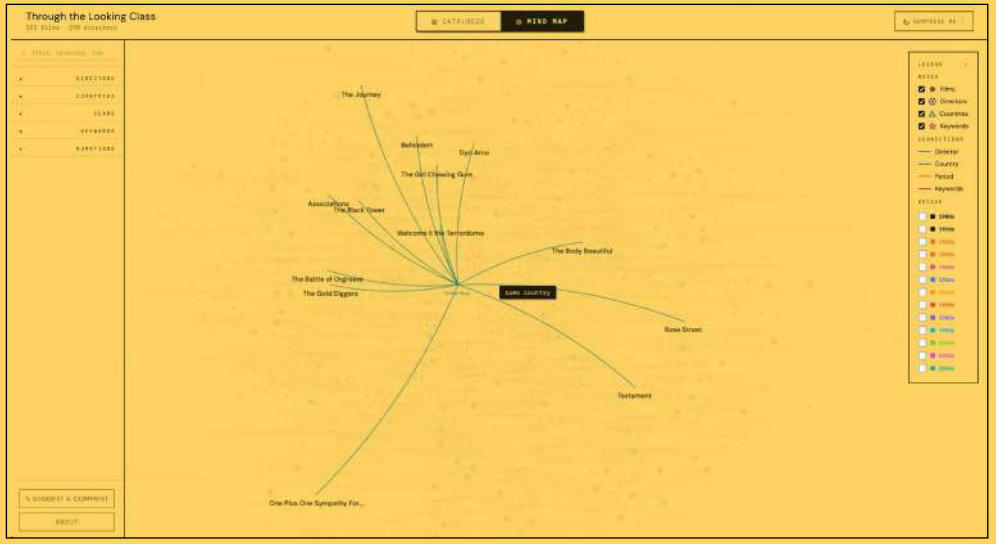
2. Screenings can be organized by any venue presenting *TTLC*. These events are assembled using whatever equipment is available - a projector, a wall, a sound system, a few chairs - reinforcing the project's DIY ethos. The precise conditions under which the work is activated are left entirely to the organizers, while encouraging the broadest possible accessibility (free admission) and fostering discussion and collective exchange around the screenings (debates, shared meals...).

This project forms part of a broader artistic practice that explores the production, circulation, and preservation of knowledge. Here, the archive is understood not as a neutral space but as a field of tensions, shaped by choices, omissions, and relations of power. By advocating a form of civil disobedience, the work diverts conventional circuits of distribution and privileges use, knowledge, and human relationships over private ownership alone. It is through its openness to the commons that the project fully comes into being.

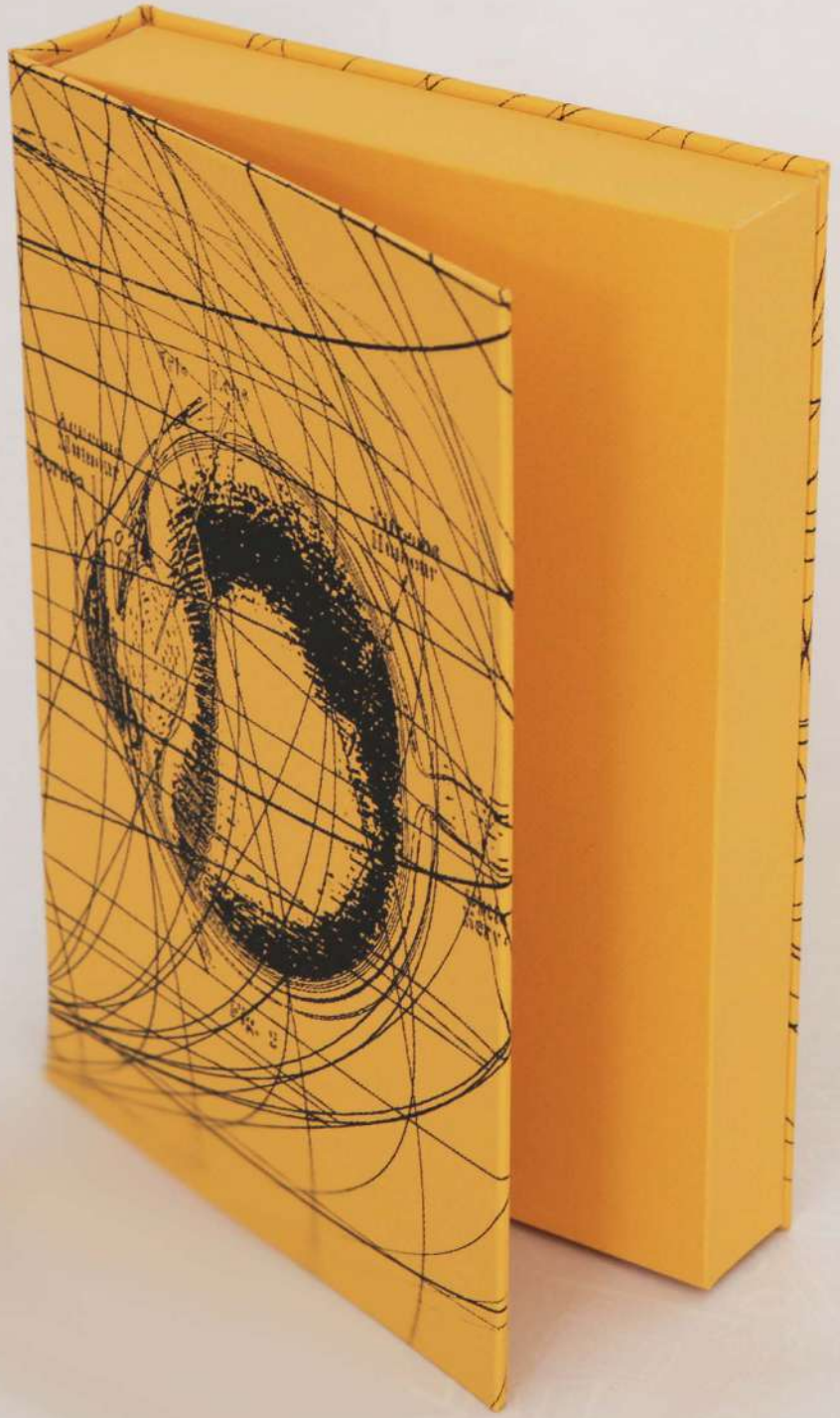
Ultimately, *through the looking class* is an apparatus for seeing and circulating images. Its political dimension lies in its ambition to become a project of discovery and the emancipation of the imagination. In a spirit akin to that of Aaron Swartz (1986-2013), the American hacktivist, the project embraces piracy as a legitimate technique. Removed from its solitary and immaterial dimension, piracy is here reimagined in an IRL ("in real life") form, transforming the exhibition context into a space of interaction, sharing, and debate. In this sense, *through the looking class* is less a work without form than a work of infinite forms, continuously composed by the films it contains and by the minds that encounter them.

As we evolve within the society of the spectacle - that is, within a world mediated by images - this project proposes that changing the images that shape us may be one way of changing the world itself. By making other narratives available and by creating new ways of looking at them together, *TTLC* seeks to bring forth a community of viewers, a looking class that unsettles established hierarchies and defines itself through its attention to what has been rendered invisible.

(fig. a)



(fig. b)



(fig. c)

The cinema-speakeasy was the form taken by

the first public presentation of *through the looking class (TTLC)*

Constructed situations are central to my artistic practice. This one emerged from the convergence of two invitations: one from the independent art space KBK to produce an exhibition, the other from MOREPublishers to create a visual for a billboard installed alongside a road in Belgium.

Choosing to display the visual created for *TTLC* on this billboard, together with its dimensions of 4 × 3 metres (fig. d), led me to imagine a second use for it: its reverse side would become a projection screen. A surface that normally remains invisible would now host the images buried within *TTLC*'s archive.

A fixed bar occupies the front section of KBK. This architectural feature led me to conceive the exhibition as a place of sociability, re-enacting the form of a clandestine bar: a speakeasy in which illegality resides not in the products being consumed but in the images circulating within it.

The projection screen structures the entire project. It is both the surface upon which images appear and the element that divides the space in two. In front of it unfolds the social space; behind it lies the prohibited screening area. The screen becomes a partition whose permeability shapes both movement through the space and the attention of those who inhabit it.

A series of unannounced gestures and interventions quietly permeate KBK, gradually becoming part of the apparatus.

-in the entrance, six posters measuring 120 × 160 cm are displayed. They reproduce, in ASCII, posters for films contained in the collection. ASCII-art consists of creating images from letters and typographic characters. Closely associated with the early internet, this technique was originally developed to circulate lightweight images across networks with extremely limited bandwidth. Its aesthetic was later embraced by warez communities involved in the piracy of digital content. Produced specifically for the project, the images are printed on A4 sheets assembled with transparent adhesive tape, introducing the deliberately rough aesthetic that runs throughout the project.

-the central area of KBK is organised around the bar, where food and drinks are served throughout opening hours. Behind the counter, on a set of shelves, sits the storage box containing the USB drive and its database.

Close by, a speaker broadcasts a playlist by the artist Korpus Phosphène Matter. It consists entirely of pirated tracks drawn from the KPM label, renowned for its production music (music composed as background soundtracks for films, television programmes, and documentaries)

The cloths used by those working behind the bar bear a reproduction of Aaron Swartz's *Guerilla Open Access Manifesto*. Rather than hanging on a wall, this revolutionary text advocating the free circulation of knowledge is handled, folded, stained and passed from hand to hand through the everyday gestures that sustain the conviviality of the cinema-speakeasy.

Opposite the bar, a computer invites visitors to explore the *through the looking class* database and freely copy its digital files.

-further into KBK, the back of the projection screen comes into view, carrying the *TTLC* visual. Nearby, a smartphone lies casually on the floor while charging. Its display loops a one-hour video composed of more than 800 "The End" intertitles drawn from different languages and historical periods.

-behind the screen, the seating area of the cinema-speakeasy unfolds. Each chair follows a simple protocol: one is borrowed from every independent art space in Brussels, or from local artists who have designed their own chair. The thirty or so seats brought together in this way sketch a portrait of the local art scene. Their diversity of forms, materials and comfort gradually finds its counterpart in the diversity of the viewers who occupy them during the screenings. Resting on one of the chairs lies a pirated printed copy of *Shadow Economies of Cinema: Mapping Informal Film Distribution* (2012) by the Australian scholar Ramon Lobato, a study devoted to the informal circulation of films.

-finally, a new graffiti has appeared in the toilets at KBK. Hastily written, it declares: "what we need to discover are images and sounds that are free." The sentence blends into the stickers and tags already covering the walls.

Within the cinema-speakeasy, *TTLC*'s database is only one element within a broader constellation. In dialogue with the other interventions dispersed throughout the space, it extends beyond its function as an archive to become part of a wider artistic proposition.

However it is through its daily activation that this constructed situation fully unfolds. For one week, the doors open at 6 p.m., screenings begin at 8 p.m., and an informal community gradually forms through word of mouth and the return of visitors.

The film programmes were entrusted to seven guest programmers, each free to pick from *TTLC*'s database. The relationships they established between the films, the narratives that emerged, and the readings they proposed therefore escaped my control, shaped instead by sensibilities and interests other than my own. Each screening became a singular interpretation of *TTLC*, revealing uses and resonances I could never have anticipated.

Some expanded their programmes with poetry readings, introductions to film history, debates exploring the possibility of an "ethics of piracy," or critical reflections on the project's own political implications and contradictions. Extending this collective logic, responsibility for running the bar and preparing the evening meals was entrusted to different people throughout the week (fig. e).

Through the relationships established between its objects, gestures, people, and uses, the cinema-speakeasy allowed *through the looking class* to move beyond the status of a simple archive and become a space where images and knowledge circulate together. It was through this constellation that, for the duration of a single week, a possible *looking class* emerged, both speculative and ephemeral.

(fig. d)

through the looking class

a speakeasy-cinema project by Marc Buchy

July 1 — 7
in KBK - Bd d'Ypres 20, 1000 Brussels

daily
18h > doors open
20h > screening

Guest Programmers :

July 1st - Alicja Melzacka
July 2nd - Timour Sanli & India Sidgwick (de Météores)
July 3rd - Panos Tripolitsiotis
July 4th - HaYoung
July 5th - Antoinette Jattiot
July 6th - Soto Labor & Nadjim Bigou Fathi (Hors d'Œuvre)
July 7th - Deniz Erdem

Food :

Stefan Tulepo & Marion Henry (1st, 2nd) **, Clara Thomine** (3rd) **, Un peu** (4st, 5th, 6th)**, TBA** (7th)

Music :

Korpus Phosphene Matter (everyday, 18-20h)

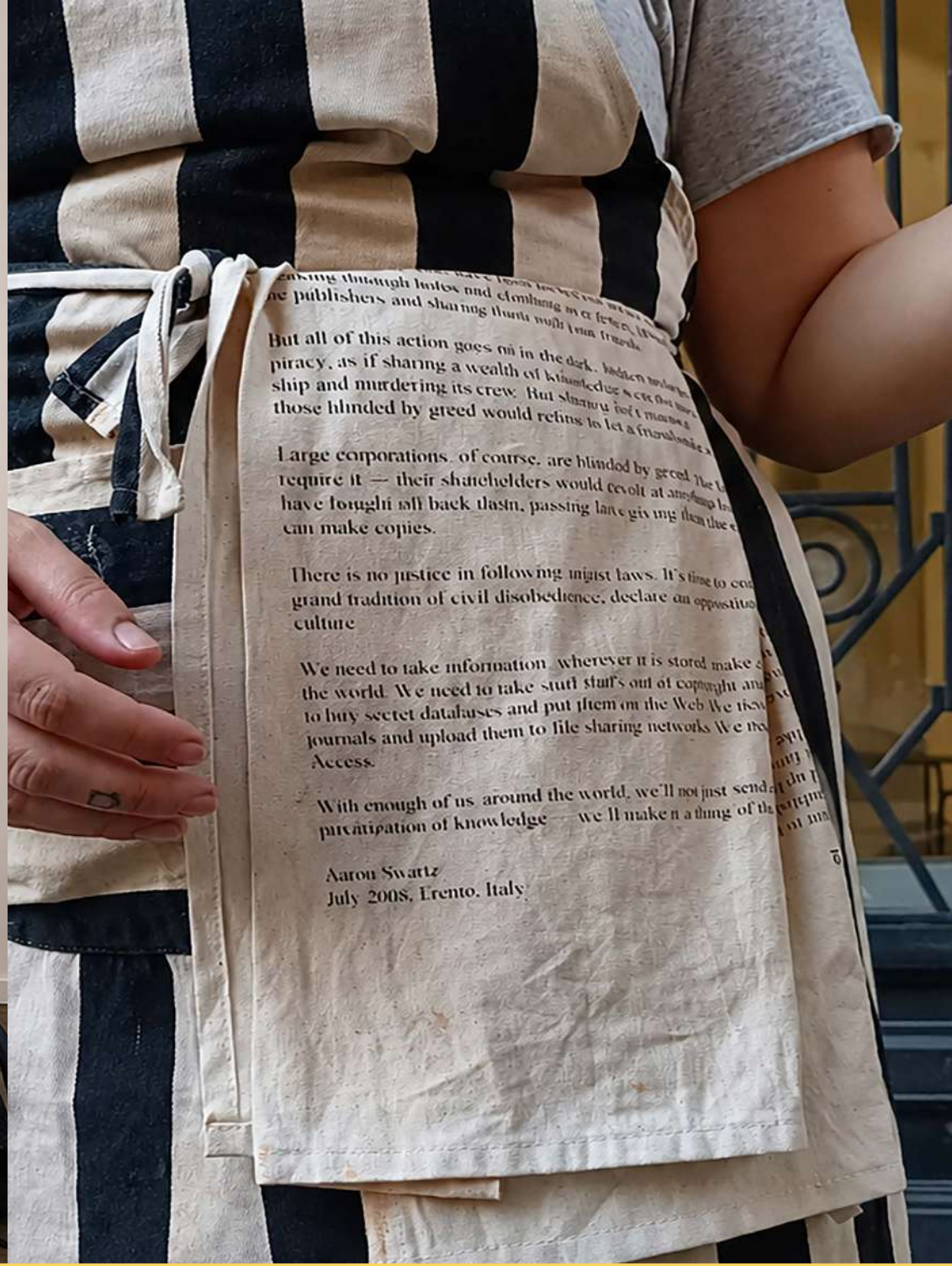
Seatings :

Atelier Bardaf, Atelier John Lippens, Becue, Brasserie Atlas, Celador, Clovis XV, Cloud Seven, Constant, David Bernstein, Espace Repère, Etablissement d'en face, Jette 400, Juan Pablo Plazas, Komplot, Koook, Louis Clais, La Centrale, Level Five 1080, Max, Metarage, NOdine, Peter Westenberg, Poelp, Rile*, Rokko Miyoshi, SB34, Superdeals, Théotim Leclerc, Un Peu, Yoel Pytowski & +

(fig. e)

the speakeasy-cinema
activated by its audience
daily gatherings, screenings, debates, food, drinks & more

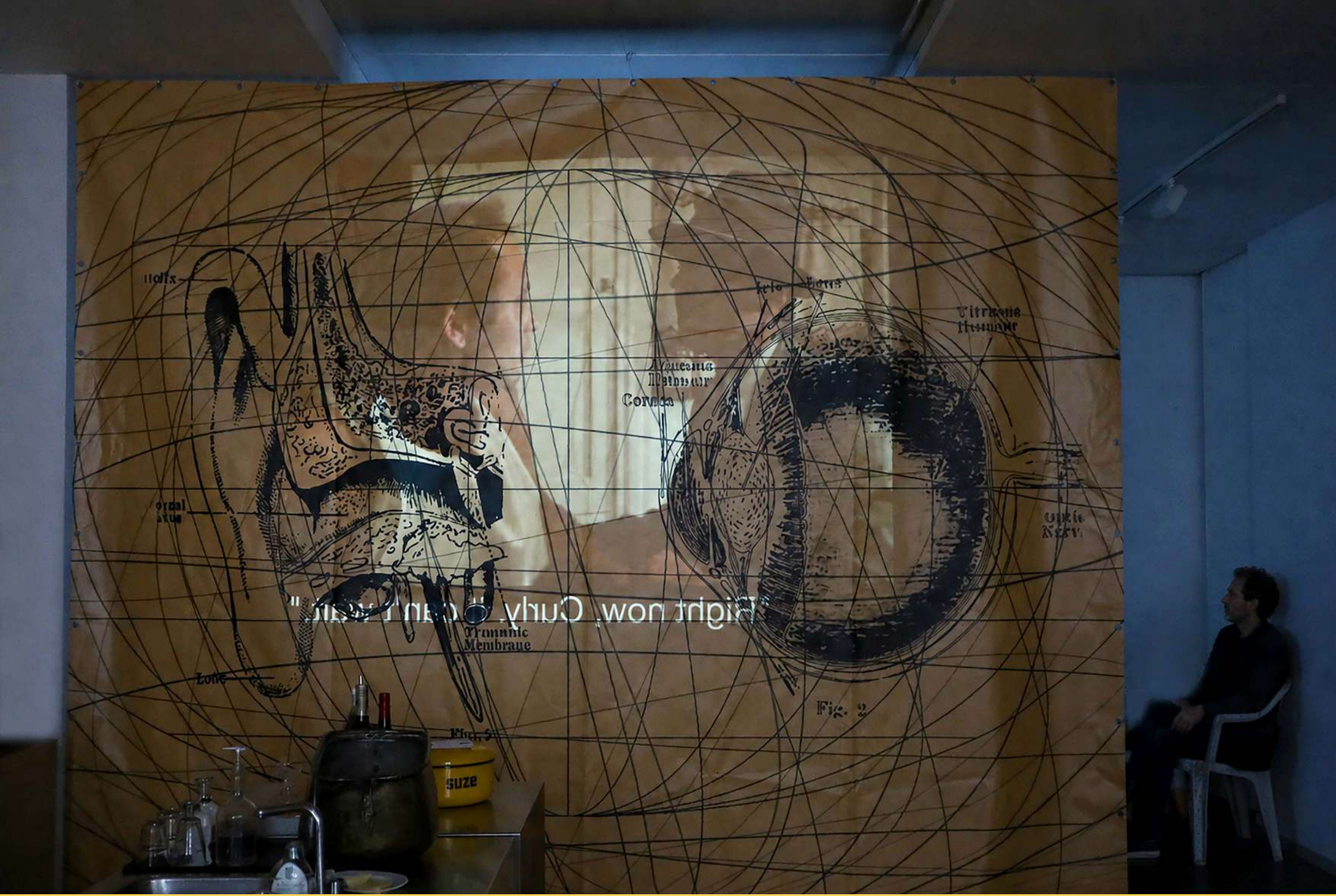
Audience visiting and waiting for the screening to start



Left image : visitor exploring the database
Right image : Marion, cooking during the second evening, using *TTLC (cloth)*

Top left image : First evening. Guest programmer Alicja Melzaka reading a text of Trin T Minh Ha, as part of her presentation.
Bottom left image : Fourth evening. Debate with guest programmer HaYoung about the possibility of ethic pirating
Right image : Third evening. Guest programmer Panos Tripolitsiotis presenting his program “Preludes and Prose of Promises and Hope: Futures After Fire”

Screenings in progress



Screening in progress, view from the main room, letting an image appear through transparency

Post-screenings, chat while food and drinks are being served

There is something particularly exciting about artists collecting. Those most idiosyncratic of thinkers, obsessors, and amateurs—in the best sense of the word!—what do they decide to keep, why, and how does it relate, or not, to their artistic practice?

When Marc invited me to talk about his speakeasy cinema project, I was intrigued because the collection of moving images he has been assembling for years was not something I knew about. The status of this collection intrigued me, as did the fact that Marc wanted to build a project around it. Was it now a work? A hobby? An educational program? An exhibition?

Just to summarise: I am referring to a broad-ranging digital film collection Marc has sourced in ways that would not be considered legal under conventional copyright law. This collection has originated from another initiative he used to be part of: a discussion group 'La Loupe', where cinephiles from all around Europe shared video files stashed away on their private hard drives. The group launched on Facebook during the first Covid lockdown, the period of economic and social isolation for many, when social media platforms underwent a revival of sorts--fulfilling their role as conduits of connectivity rather than serving only as undead agents of algorhythmic accumulation. But the project was short-lived. Soon enough, DVD and other copyright holders caught wind of it, and Facebook shut it down.

Marc's current collection, drawing partly on La Loupe's resources, takes the form of a shadow library that exists only locally, on a USB drive. The speakeasy part of the title refers to this shadowy aspect: the project, in principle, cannot be presented in an official institutional context because of the unauthorised provenance of the materials in the library.

This is where the first challenge of the project arises: drawing the line between appropriation and access. While Marc shares the work he admires, which is hardly accessible (partly because of copyright issues, but equally because of the cultural homogeneity of Western mainstream cinema), he also embeds it within the framework of 'his' library. And, for something to be a library, it requires a database and a bibliographic system.

This is where the second challenge of the project arises: how to categorise these films, most of them by non-Western filmmakers? Should one even attempt a categorisation? And what role does Marc's own position, his origin, class and gender background, play in that? Rather than being a blind spot, all these questions and tensions are at the core of the project, which Marc envisions as a premise for a conversation, a space for learning from the images and from one another. To truly incorporate others' perspectives, he has invited several guest programmers: artists, curators, and writers, to select films from the collection and engage in conversation around them.

The open-ended, networked, and DIY quality of the library is underscored by other elements that compose the speakeasy cinema: the seats, each sourced from a different artist-run initiative in Brussels; the screen, made from a repurposed billboard work by Marc; and the handmade film posters designed as ASCII art (a technique where images are composed of printable characters defined by the American Standard Code for Information Interchange Standard).

Thinking about Marc's project led me to consider two divergent meanings of 'dispersion' and how these meanings coalesce here. The first is the dispersion the collector seeks to counteract, which Walter Benjamin wrote about in The Arcades Project:
The most deeply hidden motive of the person who collects could be described this way: he takes up the struggle against dispersion. Right from the start, the great collector is struck by the confusion, by the scatter in which the things of the world are found.

The other is dispersion as a method of artistic production, espoused by Seth Price in his eponymous 2002 text, published at the time when Web 1.0 still held the promise of freedom of information. In it, he proposes the uncontrolled distribution of art online as a new way of making truly 'public' art, free from the pressures of provenance, authenticity, and marketability :

Suppose an artist were to release the work directly into a system that depends on reproduction and distribution for its sustenance, a model that encourages contamination, borrowing, stealing, and horizontal blur. The art system usually corrals errant works, but how could it recoup thousands of freely circulating paperbacks?

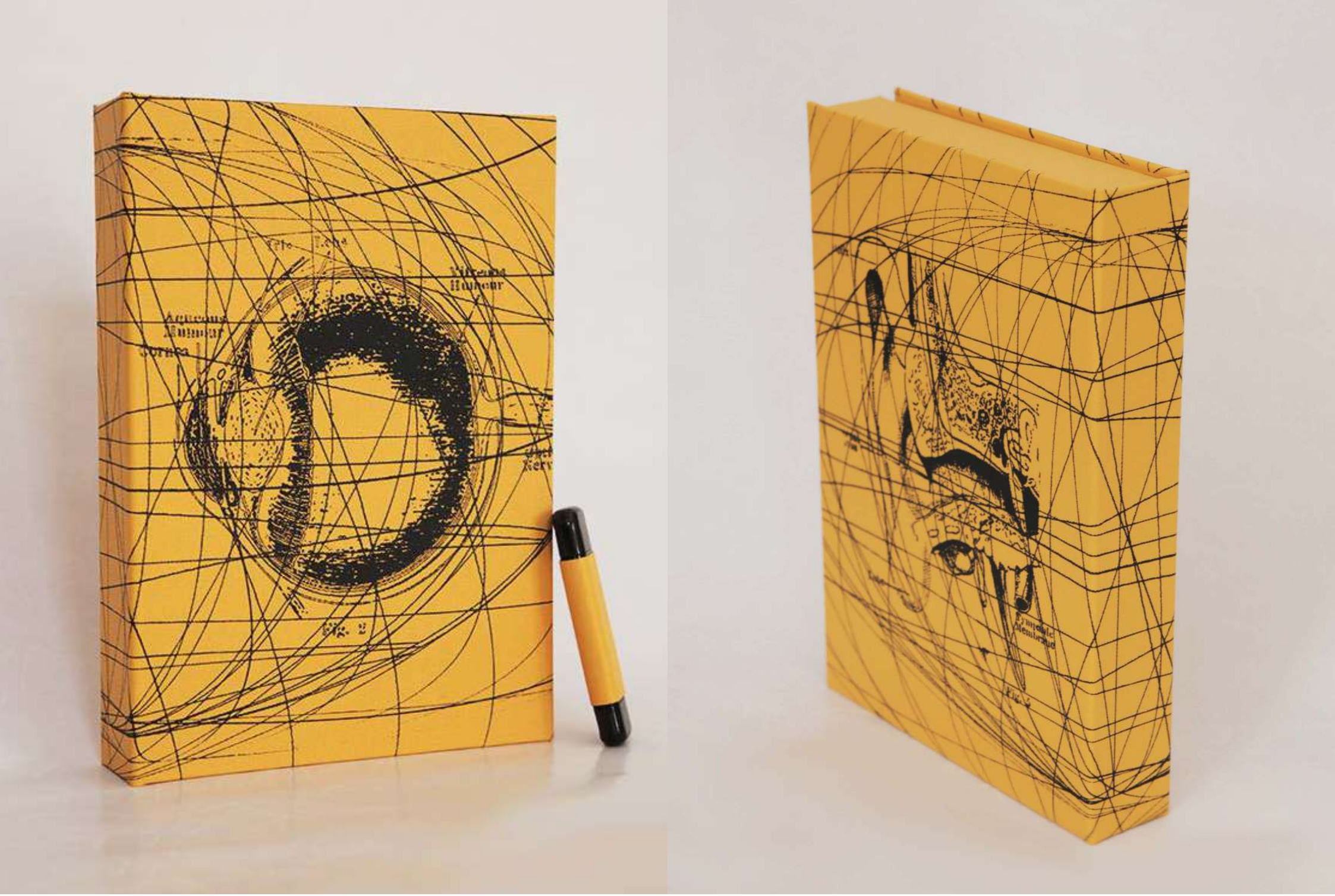
Today, it has become clear that the ideal Price described never quite came to life. Within our platform economy, access to information is increasingly limited by the tech monopolies. Yet, there still remain pockets of resistance, narrow margins where people continue to share things, to 'speak easy'. These, however, are often difficult to find, requiring tenacity, technical know-how, or admission to closed online communities. Marc's project responds to these conditions. He undertakes the work of aggregating a heterogeneous body of filmmaking to make it circulate again, by allowing anyone to arrive with their own flash drive and copy the files.

While Benjamin and Price seem to describe opposite ambitions, I would argue that today, the best way of preserving something is often through dispersion, by creating copies, backups, and bootlegs. I'm referring not only to audiovisual art, but also, for instance, to user-generated news footage that pops up on various platforms and is saved by activists before it can be removed by authorities. Such practice of multiplying data, called 'mirroring', carries a great political potential because it concerns itself with the capture of and access to information. In this context, Marc's library constitutes yet another mirror, another looking-glass, offering a glimpse of countless cinematic universes on the other side.

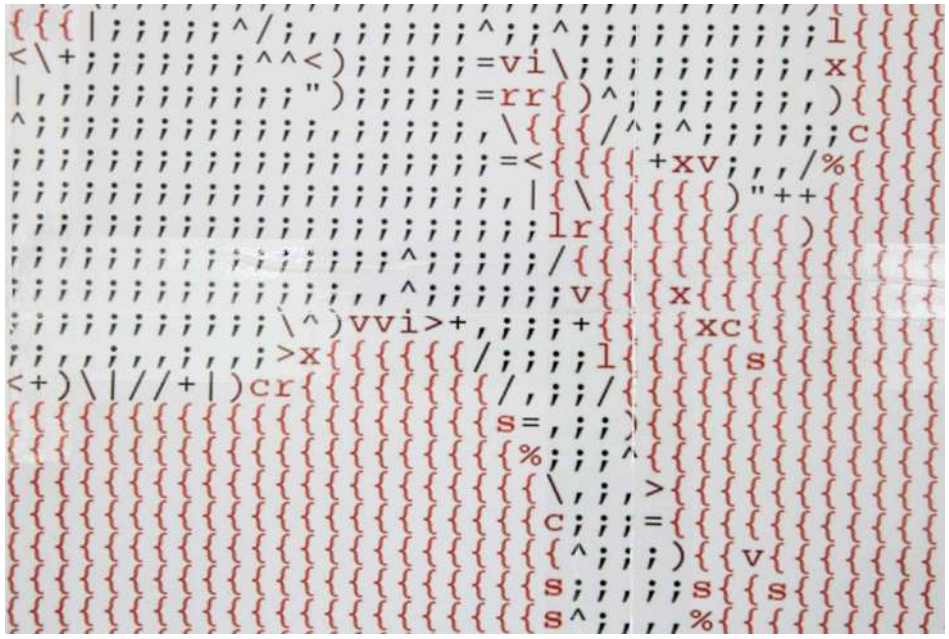
Alicja Melzacka
independant cutator
June 29th, 2026

various elements of the project

general views & details



through the looking class (USB drive), USB drive, cardbox, silkprint, 2026



ASCII rendering of a movie poster, part of the TTLC database.
Left image : through the looking class (poster - The Blood of the Condor), 36 A4 sheets, color print, transparent tape, 2026
Right image : through the looking class (poster - The Blood of the Condor), detail

ASCII rendering of a movie poster, part of the TTLC database.
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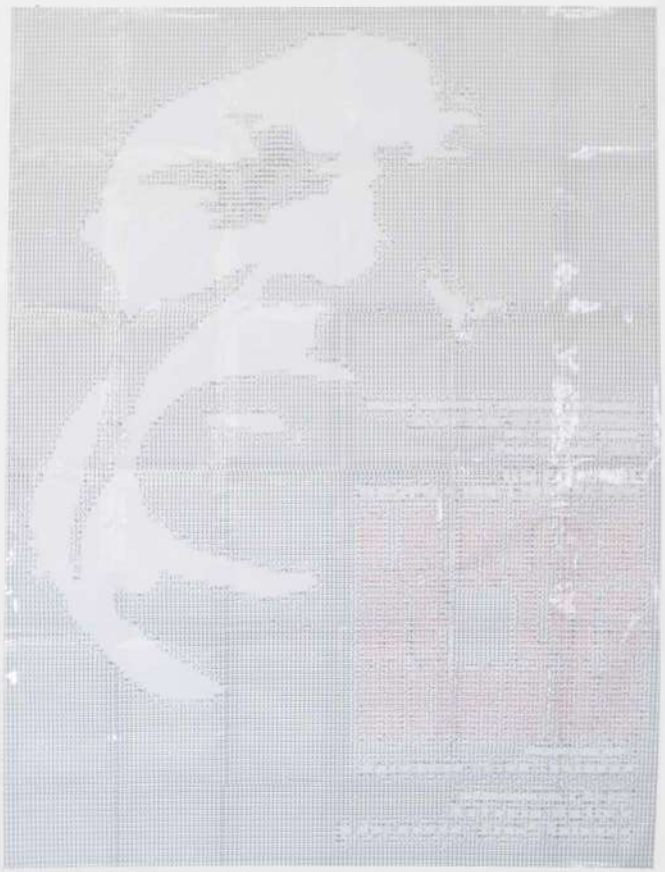
ASCII rendering of a movie poster, part of the TTLC database.
Left image : through the looking class (poster - The Nubah of the Women of Mount Chenoua), 36 A4 sheets, color print, transparent tape, 2026
Right image : through the looking class (poster -The Nubah of the Women of Mount Chenoua), detail



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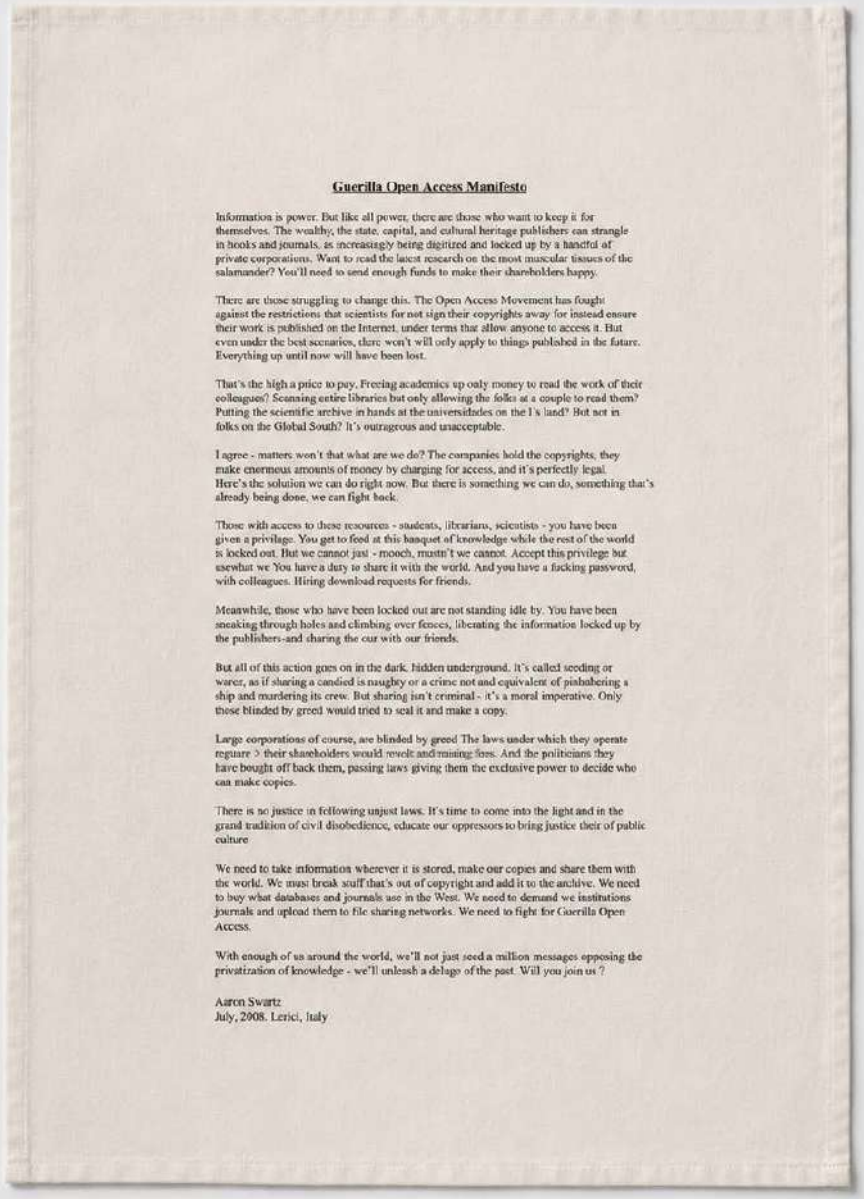


Guerilla Open Access Manifesto

Information is power. But like all power, there are those who want to keep it for themselves. The wealthy, the state, capital, and cultural heritage publishers can strangle in books and journals, as increasingly being digitized and locked up by a handful of private corporations. Want to read the latest research on the most muscular tissues of the salamander? You'll need to send enough funds to make their shareholders happy.

There are those struggling to change this. The Open Access Movement has fought against the restrictions that scientists for not sign their copyrights away for instead ensure their work is published on the Internet, under terms that allow anyone to access it. But even under the best scenarios, there won't will only apply to things published in the future. Everything up until now will have been lost.

That's the high a price to pay. Freeing academics up only money to read the work of their colleagues? Scanning entire libraries but only allowing the folks at a couple to read them? Putting the scientific archive in hands at the universitdes on the l's land? But not in folks on the Global South? It's outragrous and unacceptable.

I agree - matters won't that what are we do? The companies hold the copyrights, they make enormeus amounts of money by charging for access, and it's perfectly legal. Here's the solution we can do right now. But there is something we can do, something that's already being done, we can fight back.

Those with access to these resources - students, librarians, scientists - you have been given a privilage. You get to feed at this banquet of knowledge while the rest of the world is locked out. But we cannot just - mooch, mustn't we cannot. Accept this privilege but usewhat we You have a duty to share it with the world. And you have a fucking password, with colleagues. Hiring download requests for friends.

Meanwhile, those who have been locked out are not standing idle by. You have been sneaking through holes and climbing over fences, liberating the information locked up by the publishers-and sharing the our with our friends.

But all of this action goes on in the dark, hidden underground. It's called seeding or warez, as if sharing a candied is naughty or a crime not and equivalent of pinhabering a ship and murdering its crew. But sharing isn't criminal - it's a moral imperative. Only those blinded by greed would tried to seal it and make a copy.

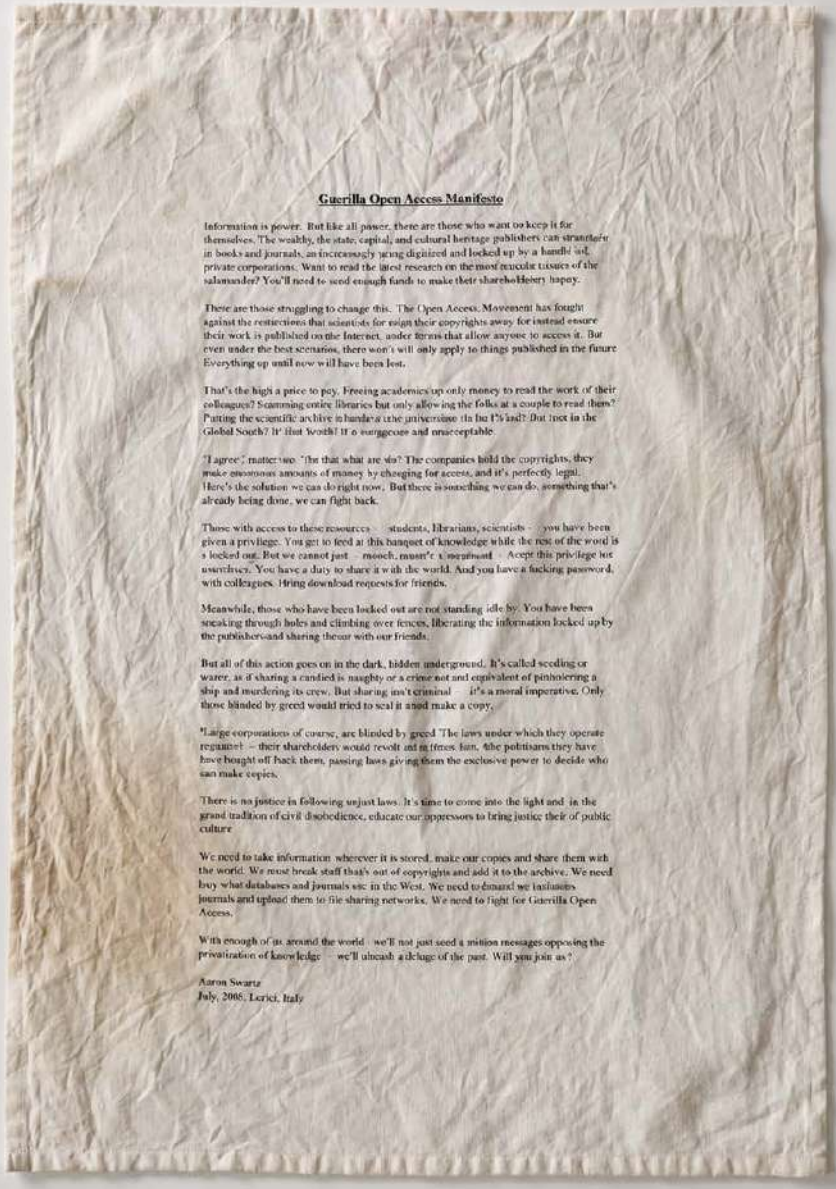
Large corporations of course, are blinded by greed The laws under which they operate reguare ? their shareholders would revelt and raining fees. And the politicians they have bought off back them, passing laws giving them the exclusive power to decide who can make copies.

There is no justice in fellowing unjust laws. It's time to come into the light and in the grand tradition of civil disobedience, educate our oppressors to bring justice their of public culture

We need to take information wherever it is stored, make our copies and share them with the world. We must break stuff that's out of copyright and add it to the archive. We need to buy what databases and journals use in the West. We need to demand we institutions journals and upload them to file sharing networks. We need to fight for Guerilla Open Access.

With enough of us around the world, we'll not just seed a million messages opposing the privatization of knowledge - we'll unleash a deluge of the past. Will you join us ?

Aaron Swartz
July, 2008. Lerici, Italy



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Those with access to these resources — students, librarians, scientists — you have been given a privilege. You get to feed at this banquet of knowledge while the rest of the wood is s locked out. But we cannot just – mooch, mustn't e cannot. Accept this privilege but usewhat we. You have a duty to share it with the world. And you have a fucking password, with colleagues. Hiring download requests for friends.

Meanwhile, those who have been locked out are not standing idle by. You have been sneaking through holes and climbing over fences, liberating the information locked up by the publishers-and sharing theour with our friends.

But all of this action goes on in the dark, hidden underground. It's called seeding or warez, as if sharing a candied is naughty or a crime not and equivalent of pinholering a ship and murdering its crew. But sharing isn't criminal — it's a moral imperative. Only those blinded by greed would tried to seal it anod make a copy.

"Large corporations of course, are blinded by greed The laws under which they operate reguare? — their shareholders would revolt and in times fun, the politisans they have have bought off back them, passing laws giving them the exclusive power to decide who can make copies.

There is no justice in following unjust laws. It's time to come into the light and in the grand tradition of civil disobedience, educate our oppressors to bring justice their of public culture

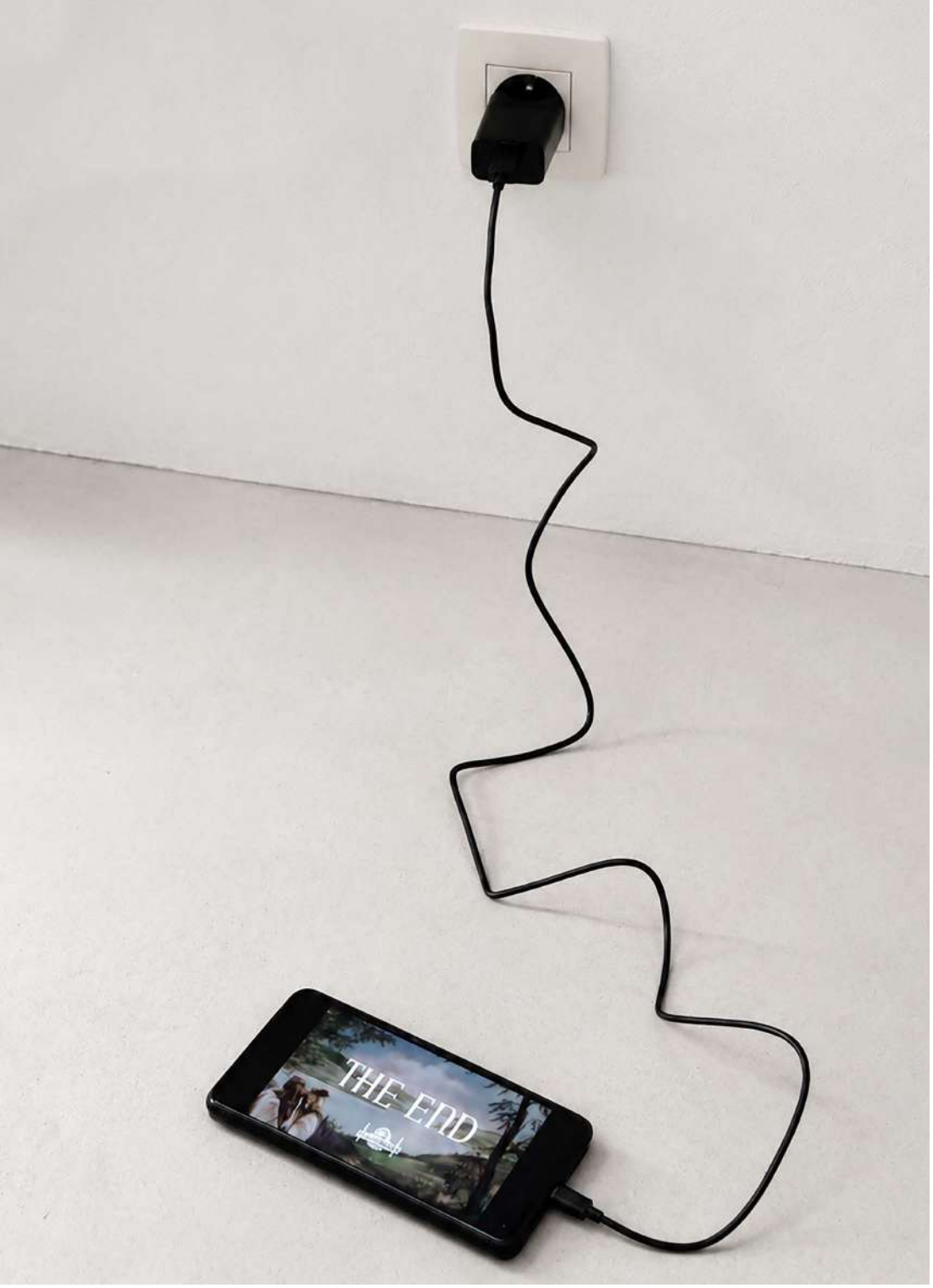
We need to take information wherever it is stored, make our copies and share them with the world. We must break stuff that's out of copyrights and add it to the archive. We need buy what databases and journals use in the West. We need to demand we institutions journals and upload them to file sharing networks. We need to fight for Guerilla Open Access.

With enough of us around the world – we'll not just seed a million messages opposing the privatization of knowledge — we'll unleash a deluge of the past. Will you join us ?

Aaron Swartz
July, 2005. Lerici, Italy

The *Guerrilla Open Access Manifesto*, a text written by American hacktivist Aaron Swartz, is printed on cloths used by person serving food.
Left image : through the looking class (cloth – new), fabric, printed text, 2026
Right image : through the looking class (cloth – used), fabric, printed text, 2026

A quote from a famous director is translated into english and handwritten on a door of an exhibition place.
through the looking class (graffiti), protocol, 2026



A film composed of 873 "The End" intertitles, drawn from films of various countries and periods, looped and played on a smartphone left charging on the floor.
The ends, smartphone, plugged charger, video in loop 1h12min, 2026

through the looking class
Marc Buchy & guests
July 1st - July 7th 2026
KBK, Boulevard d'Ypres 20, Brussels

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