RENCONTRES INTERNATIONALES PARIS/BERLIN

new cinema and contemporary art

Haus der Kulturen der Welt
August 20–25
2019
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With the patronage of Michael Müller, Major Governor of the City of Berlin.
Contemporary visual culture is at the juncture between today’s aesthetic, social and political issues and challenges linked to the continuing development of production and dissemination technologies. Rencontres Internationales proposes exploring these evolving practices.

For six days, from 20th to 25th August, Rencontres Internationales Paris/Berlin will provide a forum for discovery and thinking devoted to contemporary practices regarding moving image.

Between new cinema and contemporary art, this unique platform in Europe provides rare insight to contemporary audiovisual practices. Documentary approaches, experimental fiction, video and hybrid forms: the programme of Rencontres Internationales is the result of thorough research and invitations to striking artists from cinema and contemporary art.

One of the main objectives of Rencontres Internationales is to provoke thought about contemporary international creation in terms of moving image, examining and sharing creations that question images and our period with a wide audience. Rencontres Internationales offer a rare programme intended to be shared as widely as possible. In the company of artists and directors from all over the world, we will present 120 works from 40 countries, produced by artists who are renowned on the international scene alongside young artists and directors experiencing their first presentation.

This year, we are delighted to once again offer free entry to the entire programme.

We are pleased to offer this year an opening evening with the German première of two screening programmes around “Contemporary Mythologies”, a performance by Shahram Yazdani in collaboration with Broersen & Lukács, Ariane Michel’s performance “The Screening” (2019) taking the audience to the Berliner Tiergarten, and finally “Screen” by Christoph Girardet and Matthias Müller questioning our fascination with projected images. Many other highlights punctuate the week. Most of the works presented are German premières, notably by Jasmina Cibic, Sebastian Díaz Morales, Salomé Lamas, Natacha Nisic, Doireann O’Malley, Stéphanie Roland, Lina Selander, Abri de Swardt, Zapruder filmmakersgroup, amongst others; “Third Kind” by Yorgos Zois and “Trees Down Here” by Ben Rivers will be screened on 21st August; “Inside, The Color Version” by Dietmar Brehm and a “Machine Language” screening on 22nd August; a focus on Romania and the “Gender Prototypes” session with the German premiere of “Shed_a_light” by Laure Prouvost on 23rd of August.

Also, throughout the week, the forum provides an opportunity to discuss with the invited artists, and to take part in the discussions from 21st to 25th August.

The weekend is an opportunity to participate in a packed programme at the Haus der Kulturen der Welt, with notably on Saturday 24th August a special screening with Dora García, and a carte blanche to Ulrike Ottinger with a screening of the cult film “Mr. Freedom” by William Klein. On the last day of the event, Sunday 25th August, we are notably showing Sandro Aguilar’s film in his presence, “Mariaphasa”, and for the closing session, a carte blanche to Claire Denis, in her presence.

The Rencontres Internationales wishes to summarize the special features and similarities of artistic practices between new films and contemporary art, and to delve into emerging artistic forms and their criticism. The desire is to be part of a review of our contemporary image culture, through a demanding and inclusive programme.

Nathalie Hénon and Jean-François Rettig
Directors and curators
Rencontres Internationales Paris/Berlin
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Agenda

Aug. 20

VORTRAGSSAAL / ROOFTOP

7PM & 9PM
OPENING SCREENING /

ROOM K1

7.30PM & 9.30PM
CONTEMPORARY MYTHOLOGIES /

10.30PM SCREEN, CHRISTOPH GİRARDET & MATTHIAS MÜLLER /

Aug. 21

FOYER

2PM DISCUSSION AND COFFEE /

VORTRAGSSAAL

3PM PERIPHERAL EXHIBITION /

5PM TIME-IMAGE /

7PM POST-WORLD /

8.30PM PERFORMANCE BY SHAHRAM YAZDANI /

10.40PM MIX LIVE + PARTY

IN TIERGARTEN

10PM & 11PM
OUTDOOR SCREENING
PERFORMANCE BY ARIANE MICHEL /
Aug. 22
FOYER
2PM DISCUSSION AND COFFEE /

VORTRAGSSAAL
3PM COLOR PORTRAIT /
7PM AND WHAT IS THE SUMMER... /
9PM LANGUAGE MACHINE /
5PM CONSUMPTION /

Aug. 23
FOYER
2PM DISCUSSION AND COFFEE /

VORTRAGSSAAL
3PM ARCHITECTURES /
5PM FOCUS ON ROMANIA /
7PM AUGURIES /
5PM CONSUMPTION /

ROOFTOP
9PM GENDER PROTOTYPES /

IN TIERGARTEN
11PM OUTDOOR SCREENING PERFORMANCE BY ARIANE MICHEL /

Aug. 24
FOYER
1PM DISCUSSION AND COFFEE /

VORTRAGSSAAL
3PM VISIONS /
5PM AN INVISIBLE HISTORY OF CINEMA /
7PM SPECIAL SCREENING, DORA GARCÍA /
5PM AN INVISIBLE HISTORY OF CINEMA /

ROOFTOP
9PM CARTE BLANCHE TO ULRIKE OTTINGER /

Aug. 25
FOYER
1PM DISCUSSION AND COFFEE /

VORTRAGSSAAL
3PM DEFEATED /
7PM CLOSING SCREENING, CARTE BLANCHE TO CLAIRE DENIS /
5PM SPECIAL SCREENING, SANDRO AGUILAR /
Daily program /
20 Aug.

TUESDAY /

VORTRAGSSAAL / ROOFTOP
7 PM & 9 PM. OPENING SCREENING /

ROOM K1
7.30 PM & 9.30 PM. CONTEMPORARY MYTHOLOGIES /
10.30 PM. “SCREEN” BY CHRISTOPH GIRARDET AND MATTHIAS MÜLLER /

FOYER
8.30 PM. PERFORMANCE BY SHAHRAM YAZDANI /
10.40 PM. MIX LIVE + PARTY

IN TIERGARTEN
10 PM & 11 PM. OUTDOOR SCREENING PERFORMANCE BY ARIANE MICHEL /
Opening /

Haus der Kulturen der Welt /
7 PM: Vortragssaal. 9 PM: Rooftop *
* in case of bad weather, screening in Vortragssaal

John-Foster-Dulles Allee 10, 10557 Berlin.
S-Bahn: Linien S5, S7, S9, S75 - Hauptbahnhof.

Free entry

Tue. /

20 Aug.
07 pm & 09 pm

Opening screening /

In the presence of Persijn Broersen, Margit Lukacs and Sebastian Diaz Morales.

Persijn Broersen, Margit Lukacs: Forest on Location | Video | hdv | color | 11:42 | Netherlands | 2018

Laura Henno: Djo | Documentary | 4k | color | 13:0 | France | 2018

Soufiane Adel: La lumière tombe | Exp. fiction | 4k | color | 9:23 | France | 2018

Sebastian Díaz Morales: Multiverse | Video | hdv | color | 10:0 | Netherlands | 2018

Persijn Broersen and Margit Lukacs simulate Bialowieza forest, one of the last primeval forests in Europe. Laura Henno films a secret place in Mayotte seemingly governed by magic where men, nature and spirits share a special connection. Soufiane Adel follows the dialogue between a father and his son, in a future where the working class no longer exists. Sebastian Díaz Morales conveys the multiverse, a hypothetical group made up of potential worlds, including ours. Gathered together these universes are all encompassing: space in its entirety, time, matter, the laws of physics and the constants that characterise them. Here he examines the fantastic, defined as what is mixed up in an unexplained manner with the real thing.
CONTEMPORARY MYTHOLOGIES /

In the presence of Nadia Ranocchi and David Zamagni, Sara Pathirane, Jens Settergren, Katleen Vermeir and Ronny Heiremans.

Ghost Mountain Ghost Shovel Collective: Hello Brother | Exp. video | hdv | color | 0:03:49 | Taiwan / Thailand | 2018

Zapruder filmmakergroup: Phoenix. Amore brucio | Video | 4k | color | 0:12:00 | Italy | 2017

Sara Pathirane: Holding Clouds | Video | hdv | color | 0:09:40 | Finland / China | 2018

Piscine, Bergman & Salinas: Be a Pattern for the World | Video | hdv | color | 0:05:48 | Denmark | 2018

Lishan Liu: Product (VIDEO) LISHAN ™ | Exp. video | hdv | color | 0:02:20 | USA | 2018

Vermeir & Heiremans: A Modest Proposal (in a

Black Box) | Video | hdv | color | 0:28:07 | Belgium / United Kingdom | 2018

The Ghost Mountain Ghost Shovel collective produces collaborative performances involving symbolic acts, such as the wind crossing the tropics. Zapruder filmmakergroup re-stage the Hollywood figure of James Dean as a contemporary Hercules. Greek theatre masks gather and grow in number. In “Holding Clouds” Sarah Pathirane choreographs self-representation aroundemptiness and landscape. Mass tourism entails thousands of photos suspended in the mist. The Piscine collective focuses on the chameleon, considered as an abstract machine adaptable to the environment and our times. Lishan Liu revisits the aesthetics of advertising, and presents technological fetishism in an ironic way. Katleen Vermeir and Ronny Heiremans discuss a new financial model with a lawyer, enabling a new ecosystem for the world of art to be generated. The museum buildings and their collections therefore generate additional profit, benefitting various stakeholders, investors, shareholders and workers in the art world. The lawyer’s assistant appears to take control of the artists’ house where the meeting takes place.
Still My Heart), about a Russian immigrant living in America, is a lamentation of silent suffering. Shahram Yazdani has created a Persian version of Nature Boy, in which a wise tree is talking to a wandering lost boy, as an antithesis to the often imperial relation with nature in Western culture.
Tue. / 20 Aug. 10 pm & 11 pm

OUTDOOR SCREENING PERFORMANCE BY ARIANE MICHEL /

Due to the limited number of places, free tickets are to be collected on site during the evening at the information desk of the Haus der Kulturen der Welt.

Ariane Michel: The Screening (2019) | screening performance | 00:28:00 | France | 2007-2019

“The Screening” is a performance that features a film. “One night, in a forest. Owls, furets, foxes... The usual activities of the beasts are disrupted by rays of lights: it’s a group of humans. They gather in front of a white surface onto which, when it’s dark again, shadows start moving.” This synopsis is both the narration of a performance, and the one of the film it features. An audience is guided into a forest by torchlight. They sit in a glade, before a screen, and a film projection starts. At first reminiscent of a wildlife film, as it progresses a certain continuity with the truth emerges, people having the feeling of watching themselves on screen. The film is a ‘mise en abyme’. Not quite a duplicate, it is rather a distorting mirror that stretches reality from behind the bushes.
As a counterpoint to the “Contemporary Mythologies” screening session, this film questions our fascination with projected images, the relationship between the viewer and the projection screen.

Christoph Girardet, Matthias Müller: Screen | Video | hdv | color and b&w | 00:17:30 | Germany | 2018

“While he mused on the effect of the flowing sands, he was seized from time to time by hallucinations in which he himself began to move with the flow.” (Kobo Abe) Liminal zones. Floating particles. Fire, water, earth, air. Voices of fictional characters: sometimes suggestive, sometimes strict, leading the viewer away from the here and now. Who’s talking? The relationship between the hypnotized subject and the hypnotist is mirrored in the spectator’s relationship to the screen.

OPENING PARTY IN THE FOYER

10:40 pm
21 Aug.

WEDNESDAY /

FOYER
2 PM. DISCUSSION AND COFFEE /

VORTRAGSSAAL
3 PM. PERIPHERAL EXHIBITION /
5 PM. TIME-IMAGE /
7 PM. POST-WORLD /
9 PM. COMMUNITIES /
DISCUSSION AND COFFEE /

We invite you to come for a coffee and listen to the invited artists who will discuss their work, research and ongoing projects with the Rencontres Internationales programming team. This is an informal and ideal opportunity to address the work of the artists in the programme before the screening.

Further information about participants on:
www.art-action.org
Wed. / 21 Aug. 03 pm

PERIPHERAL EXHIBITION /

In the presence of Mauricio Freyre, Marie Ouazzani and Nicolas Carrier.

**Mauricio Freyre: Movimiento continuo** | Exp. documentary | hdv | color | 00:14:36 | Peru / Spain | 2018

**Tommaso Donati: Monte Amiata** | Exp. fiction | hdv | color | 00:22:29 | Switzerland | 2018

**Ouazzani Carrier: Exposition périphérique** | Exp. documentary | hd | color | 00:52:00 | France | 2018

Mauricio Freyre tells the story of an experimental modernist social housing programme in Peru at the end of the 1960s. This cutting-edge and utopian project incorporated the concepts of metabolism, progressive construction and autonomous constructions within the architectural project. Tommaso Donati filmed Monte Amiata, a residential complex in the Gallaratese district of Milan, designed by the architects Carlo Aymonino and Aldo Rossi at the end of the 1960s. Their intention was to create a parallel microcosm, an alternative town of sorts for the future. Its inhabitants, in reference to the unusual colour and shape of the district, nicknamed it the red dinosaur. Ouazzani proposes a car journey around the Paris ring road. Through an inventory of the plants growing in this rapidly changing landscape, this observation of gardeners tending to the weeds is a resistance proposal.
María Molina Peiró has taken photos every 30 seconds for a year, creating a geological record focused not on personal memories, but on a collection of motifs, querying the fear of forgetting. Daniel Laufer films a protagonist in several places such as the desert, town and a gallery. The video alternates several levels of space and time, questioning the phenomenon of persistence of vision and the sense of the perceived. Julie Murray explores 35 mm film strips on a light box and videos them. Through veils that appear to be moving, movements are perceived, creating possible fictions. Ranko Paukovic prolongs several seconds of images filmed in North Korea. These snippets of everyday life seem to be from a dream. Azar Saiyar shows images of a famous Iranian singer in the 70s, Googoosh. She sings about love, separation and nostalgia. Sherko Abbas brings together fragments of video archives of his sister, a cellist, invited with the Iraqi National Symphony Orchestra to play before President Bush in 2003. Lisa Steele and Kim Tomczak question the history of the Vietnam War and examine the paradoxical role that Canada played in the conflict. Although a refuge for conscientious objectors, the country has however been blind to war profits made by certain companies.
Wed. / 21 Aug. 07 pm

POST-WORLD /

In the presence of Brit Bunkley, Birgit Johnsen and Hanne Nielsen.

**Riccardo Giacconi: Il corpo nero** | Documentary | hdv | color | 0:05:37 | Italy | 2018

**Timo Wright: Ex Nihilo** | Documentary | 4k | black and white | 0:08:20 | Finland | 2018

**Benjamin Tiven: The Mirrored Message** | Exp. documentary | hdv | color | 0:12:30 | USA / Sweden | 2018

**Brit Bunkley: Ghost Zone** | Video | hd | color | 0:06:25 | New Zealand | 2018

**Andrew Kotting: Their Randic Words Stagnate our Ponds** | Video | hd | color | 0:08:40 | United Kingdom | 2018

**Yorgos Zois: Third kind** | Fiction | 4k | color | 0:30:00 | Greece / Croatia | 2018

**Birgit Johnsen, Hanne Nielsen: Outside is Present** | Video | 4k | color | 0:14:57 | Denmark | 2017

Riccardo Giacconi engages in dialogue with an astrophysicist talking about black celestial bodies that are capable of absorbing any electromagnetic radiation. He describes catastrophes linked to ultraviolet radiation, the very first moments in time, The Aleph by Borges. Timo Wright's documentary is about our attempts to control life and death. He films bizarre humanoid robots, a cryonics centre where human brains are preserved and the Svalbard Global Seed Vault, a vault containing over 4000 seeds from all over the world. Benjamin Tiven follows two scientists testing a device for data transfer between a computer network and plants, from their laboratory up to the Baltic coast. Brit Bunkley pays tribute to Tarkovsky, returning to the filming locations of Stalker where landscapes and buildings resemble a wasteland at the end of time. Andrew Kotting follows a character wandering in a deserted hinterland, void of any presence. Yorgos Zois films planet earth after man has abandoned it. Archaeologists return there to find the source of a mysterious signal. Birgit Johnsen and Hanne Nielsen pass through a Danish village examining central stereotypes and those on the periphery, universality and particularity.
Wed. / 21 Aug. 09 pm

COMMUNITIES /

In the presence of Nicolas Tubery and Tinne Zenner.

Nicolas Tubery: Maquignon | Exp. documentary | hdv | color | 0:17:54 | France | 2017

Deborah Stratman: Optimism | Exp. documentary | super8 | color and b&w | 0:14:43 | USA / Canada | 2018

Ben Rivers: Trees Down Here | Exp. documentary | 16mm | color | 0:13:56 | United Kingdom | 2018

Tinne Zenner: Translations | Exp. documentary | 16mm | color | 0:20:20 | Denmark / Greenland, Canada | 2018

Laura Henno: Djo | Documentary | 4k | color | 0:13:00 | France | 2018

Nicolas Tubéry observes a horse fair, scrutinizes work gestures and discussions, as well as the spoken or unspoken language of the men and animals. Deborah Stratman portrays the inhabitants of a town in northern Canada. In the permanent shadow of the valley, this community seeks both gold and the sun. Ben Rivers films Churchill College, 1960s Brutalism architecture revamped with wood structures. Architecture and nature forge their own development, distinctions between human life, architecture and nature disappear. Tinne Zenner reflects on the colonised landscapes of Greenland. Danish names given to the mountains distance them from their geographic foothold, buildings constructed in the 1960s replace small communities, manuals for producing sacred amulets transform them into souvenirs for tourists. Laura Henno films a secret place in Mayotte seemingly governed by magic where men, nature and spirits share a special connection.
THURSDAY /

22 Aug.

FOYER
2 PM. DISCUSSION AND COFFEE /

VORTRAGSSAAL
3 PM. COLOR PORTRAIT /
5 PM. CONSUMPTION /
7 PM. AND WHAT IS THE SUMMER... /
9 PM. LANGUAGE MACHINE /
Thu. / 22 Aug. 02 pm

DISCUSSION AND COFFEE /

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Matt Jenkins juxtaposes video footage and discussions about painting from bits of an interview with the artist Helen Frankenthaller. Vivian Ostrovsky reworks an interview with the Brazilian writer Claire Lispector, where she evokes the feeling of belonging to several worlds. Vincent Guilbert films an encounter with the American musician Loren Connors. There is a focus on particular moments, gestures and beat. Shelly Silver presents a fragmented world comprising burlesque as well as nostalgic memories and goodbyes. Marco Fontichiari documents crossing 2668 miles of the United States by foot. Multi-layered souvenirs that were experienced or collected create a new fiction. Paul Heintz examines the solitary drifting of a pyromaniac. Through the witnessed or imagined secrets he confides, an unconscious relationship with fire takes shape. Dietmar Brehm condenses images of everyday life and the world, with symbols and icons, like occurrences perceived in a blink of an eye. Ivan Argote discusses with one of the founders of the Femen movement. Relationships between colour and politics are addressed looking at Kodak and its use of colour in the 1960s.
Thu. / 22 Aug. 05 pm

CONSUMPTION /

In the presence of Claire Meekel, Alcaeus Spyrou and Daniel Kötter.

Riley Pam-Grant, Abi Meekel, Claire Meekel: Tomato Sauce Takeaway | Video | hdv | color | 0:04:13 | South Africa | 2018

Zachary Epcar: Life After Love | Exp. film | 16mm | color | 0:08:25 | USA | 2018

Alcaeus Spyrou: Anina | Video | hdv | color | 0:19:51 | Greece / United Kingdom | 2017

Christian Barani: Dans la fumée d’une peau | Exp. documentary | hdv | color | 0:12:30 | France / South Africa | 2018

Daniel Kötter: Chinafrika.mobile | Documentary | hdv | color | 0:38:20 | Germany / Congo (DRC), Nigeria | 2017

Riley Pam-Grant, Abi Meekel and Claire Meekel film evening routines in Johannesburg, before going home, providing an introspective vision of individuals in a large city. Zachary Epcar captures moments of solitude, in the middle of traffic jams that are like temporary social complexes. Alcaeus Spyrou examines the contours and movement of a freighter with its containers, and portrays the shifting landscapes of migration. Christian Barani films men working at the edge of a large city. Daniel Kötter retraces the lifecycle of mobile phones, from mines in Kolwezi in the Democratic Republic of Congo, to their assembly in factories in China, to landfills in Lagos, Nigeria where their components are recycled.
Thu. / 22 Aug. 07 pm

AND WHAT IS THE SUMMER SAYING /

In the presence of Miryam Charles, Mate Ugrin and Birgit Ludwig.

Miryam Charles: Une forteresse | Exp. fiction | 16mm | color | 0:07:00 | Canada | 2018

Charlotte Zhang: The Lining | Exp. fiction | hdv | color | 0:21:05 | Canada / USA | 2018

Mate Ugrin: Meanwhile | Exp. fiction | 4k | color | 0:17:55 | Croatia | 2017

Birgit Ludwig: The Partition | Exp. fiction | hdv | color | 0:21:21 | Luxembourg / United Kingdom | 2018

Payal Kapadia: And What is the Summer Saying | Exp. documentary | hdv | color and b&w | 0:23:00 | India | 2018

Miryam Charles outlines the pursuit of a couple going to Haiti to find the family of their adopted daughter. Charlotte Zhang produces a non-linear portrait evading narrative. Mate Ugrin films the empty streets of a small Croatian town in summer: people hanging out around a swimming pool, two friends saying goodbye. Birgit Ludwig follows the discontinuous journey of a man in the streets of London, marked by meetings and specific moments. He has just come out of an unexplained coma. The city seems to reflect both the uniqueness and the alienation of individuals. Payal Kapadia films a child who has to learn to live off the forest in a jungle village. He scours the tops of the trees looking for honey. The village women whisper secrets about their lost loves, strange smoke rises from the ground like the fantasy of a bygone era.
Thu. / 22 Aug. 09 pm

LANGUAGE MACHINE /

In the presence of Bjørn Erik Haugen, Guillaume Aubry, Charlie Tweed, Tobias Yves Zintel and Paula Muhr.

**Bjørn Erik Haugen: The Pen is Mightier than the Word** | Video | hdv | color | 00:05:06 | Norway | 2017

**Guillaume Aubry: The Gull Chewing Gum** | Exp. video | hdv | black and white | 00:10:00 | France | 2017

**Charlie Tweed: Oporavak** | Exp. video | hdv | color | 00:04:40 | United Kingdom | 2016

**Tobias Yves Zintel: Breed and Educate** | Exp. documentary | hdv | color | 00:10:46 | Germany | 2018

**Paula Muhr: Testimony** | Exp. video | hdv | color | 00:05:05 | Serbia / Germany | 2018

**Anna Ådahl: Di-Simulated Crowds** | Exp. fiction | hdv | color | 00:13:00 | Sweden | 2018

**Ross Meckfessel: The Air of the Earth in Your Lungs** | Exp. film | 16mm | color | 00:11:00 | USA / Japan | 2018

**Giorgio Orbi: INTHEMOUNTAINS** | Documentary | 4k | color | 00:26:26 | Italy | 2018

Bjørn Erik Haugen reflects on the creation of new knowledge generated by combining the dissemination of scientific research with artificial intelligence devices that will compile and network this data. Guillaume Aubry proposes the revival of a cinematic device adopted by John Smith in his 1976 film 'The Girl Chewing Gum'. A beach becomes a huge Hollywood film set. Charlie Tweed outlines a methodology for data recovery via a subversive hybrid machine that alters and manipulates it, used as educational software. The flip side to human desire for clarity and visibility is manipulation of the subconscious. Tobias Yves Zintel follows young teenagers in a collaborative performance. He examines the concepts of control and achieving independence in the education system. Questions surrounding learning in a mechanical, established and reproducible manner resuming systems used by the Prussian military academy in the 18th century. Paula Muhr focuses on the phenomena of post-traumatic stress. The soundtrack is the recording of the voice of a woman struggling with her memory; images appear, memories, potential reminders of the trauma. Anna Ådahl reflects upon the aesthetics and political implications of crowd modelling and simulation software, conceptualising our collective behaviour in the future. Ross Meckfessel offers a new 21st century version of the landscape film. In Dolomites, Giorgio Orbi sees the mountain as a natural and cultural presence, aspects of personal experiences as well as collective memory.
FRIDAY / 23 Aug.

FOYER
2 PM. DISCUSSION AND COFFEE /

VORTRAGSSAAL
3 PM. ARCHITECTURES /
5 PM. FOCUS ON ROMANIA /
7 PM. AUGURIES /

ROOFTOP
9 PM. GENDER PROTOTYPES /

IN TIERGARTEN
11 PM. OUTDOOR SCREENING PERFORMANCE BY ARIANE MICHEL /
Fri. / 23 Aug. 02 pm

DISCUSSION AND COFFEE /

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Fri. / 23 Aug. 03 pm

ARCHITECTURES /

In the presence of Aurèle Ferrier.

Richard Tuohy: China not China | Exp. film | 16mm | color | 0:14:00 | Australia / Hong Kong, Taiwan | 2018

Aurèle Ferrier: Transitions | Video | 4k | color | 0:12:48 | Switzerland | 2017

David Kelley, Patty Chang: Spiritual Myopia | Exp. documentary | hdv | color | 0:15:00 | USA | 2018

Soufiane Adel: La lumière tombe | Exp. fiction | 4k | color | 0:09:23 | Algeria / France | 2018

Peter Downsbrough: AND TO | Video | hdv | black and white | 0:03:01 | USA / Belgium | 2018

Salomé Lamas: Terminal - Hangar - Metro | Exp. documentary | hdv | black and white | 0:06:00 - 0:08:00 - 0:09:00 | Portugal | 2018

Richard Tuohy deploys the temporal stratum of a city in an infinite number of images and movement. Aurèle Ferrier films the move from a desert to a city symbolic of capitalism and hedonism, a Las Vegas void of any presence. David Kelley and Patty Chang pass through two cities in Canada and Texas, that mark the departure and arrival of Keystone, a huge pipeline project, a symbol of hyper-capitalism.

Soufiane Adel follows the dialogue between a father and his son, in a future where the working class no longer exists. Peter Downsbrough films cars, roads, structures and wastelands. A GPS system says “what now?” Salomé Lamas films three architectures that are emblematic of contemporary Portugal and its history.
Fri. / 23 Aug. 05 pm

FOCUS ON ROMANIA /

In the presence of Dan Mihaltianu, Pip Chodorov and Alexandra Gulea.

**Mona Vatamanu, Florin Tudor: Rite of Spring** | Film exp. | 16mm | color | 0:07:51 | Romania | 2010

**Dan Mihaltianu: Divided Cities** | Video | super 8 | color | 0:03:44 | Romania | 2013

**Dan Bressan: Fifth, Sixth and Seventh Floor** | Video | dv | color | 0:04:27 | Romania | 2010

**Daniel Nicolae Djamo: Pasari** | Video | hdv | color | 0:07:32 | Romania | 2014

**Aurelia Mihai: Cento piedi** | Exp. fiction | 16mm | color | 0:11:07 | Romania | 2012

**Pip Chodorov: The Stranger** | Exp. fiction | 16mm | color | 0:09:19 | USA, Romania | 2018

**Alexandra Gulea: Valea Jiului - Notes** | Exp. documentary | 16mm | color | 0:13:30 | Romania | 2018

Mona Vatamanu and Florin Tudor film a spring ritual where children in Romania burn poplar fluff. Dan Mihaltianu resumes views of Berlin and Bucharest between 1992 and 2013, divided into East and West. Michele Bressan films the apartment block opposite his building in the street that was his immediate environment for 17 years. Daniel Nicolae Djamo films a sunset in Loiret with a flight of migratory birds. Romanian immigrants can be heard talking. Aurelia Mihai addresses themes that animate contemporary Romanian society: identity, immigration. Her narrative is situated in the heart of Rome, an immigrant city for Romanians, near the Column of Trajan. Pip Chodorov tells a fairy tale in a Romanian mountain village. “Once upon a time” there were villagers and a stranger disturbed their community. Alexandra Gulea films children in the Jiu Valley, a former industrial zone. Their parents take to the roads heading west looking for work. They rarely herald their return.
Fri. / 23 Aug. 07 pm

AUGURIES /

In the presence of Maya Schweizer, Persijn Broersen and Margit Lukacs.

Thomas Paulot: Le ciel des bêtes | Exp. documentary | hdv | color | 00:35:49 | France / Switzerland | 2018

Maya Schweizer: Insolite | Video | hdv | color | 00:12:16 | France / Germany | 2019

Stéphanie Roland: Deception Island | Video | 4k | color | 00:14:00 | Belgium | 2017

Persijn Broersen, Margit Lukacs: Forest on Location | Video | hdv | color | 00:11:42 | Netherlands | 2018

Jasmina Cibic: NADA: Act III - The Exhibition | Video | 4k | color | 00:16:20 | Slovenia / Germany | 2017

Thomas Paulot films hunters from the Ardennes and astrophysicists in their respective territories. Both are searching for new myths through their territories and images. Maya Schweizer presents a series of non-narrative images of Vesuvius, in an enumeration of places under great tension, under surveillance and covered with lava. Stéphanie Roland examines the fragmentary nature of any historical reconstitution, while exploring the invisible side of a myth of the exploration of a country. At the end of the 19th century, the Belgica, the Belgian Antarctic expedition boat, was trapped in ice for over a year. Persijn Broersen and Margit Lukacs simulate Białowieża forest, one of the last primeval forests in Europe. Jasmina Cibic stages three allegorical figures in a Mies van der Rohe Bauhaus villa: an exhibition curator, an artist and Germania. Through their discussion they become a reflection of ideological discussions on art, the nation state and architecture used as soft power.
Fri. / 23 Aug. 09 pm

GENDER PROTOTYPES /

In the presence of Doireann O’Malley.

**Dagmar Dachauer: Competing for Sunlight: Ash** | Video | 4k | color | 0:04:43 | Austria | 2017

**Laure Prouvost: SHED_A_LIGHT** | Video | hdv | color | 0:17:57 | France / Belgium | 2018

**Abri de Swardt: Ridder Thirst** | Exp. fiction | hdv | color and b&w | 0:13:38 | South Africa | 2018

**Agathe Champsaur: Cowboy Drags** | Exp. video | 35mm | color and b&w | 0:00:54 | France / USA | 2018

**Doireann O’Malley: Prototype I: Quantum Leaps in Trans* Semiotics through Psycho-Analytical Snail Serum** | Video | 4k | color | 0:36:35 | Ireland / Germany | 2018

Dagmar Dachauer performs amid ash trees doomed to disappear, leaving nothing but ashes. Laure Prouvost scrutinises a place where nature seems to have overtaken humanity. An abandoned dystopian biological laboratory environment invites us to celebrate the crossing of boundaries. Abri de Swardt assumes and inverts heterosexual models in documentary photography in a series of anti-monumental gestures, interrupted movements, expressions of gender and place-related trauma. He examines colonial history in South Africa and the potential to forget historical images. Agathe Champsauer presents a surreal portrait of the gendered body in Texas. Doireann O’Malley questions boundaries between genders, and embraces a complex area, free of categorisation. The protagonists in the film talk about the compromises and changes that living in a non-gendered world would involve.
Fri. / 23 Aug. 11 pm

OUTDOOR SCREENING PERFORMANCE BY ARIANE MICHEL /

Due to the limited number of places, free tickets are to be collected on site during the evening at the information desk of the Haus der Kulturen der Welt.

Ariane Michel: The Screening (2019) | screening performance | 00:28:00 | France | 2007-2019

“The Screening” is a performance that features a film. “One night, in a forest. Owls, furets, foxes... The usual activities of the beasts are disrupted by rays of lights: it’s a group of humans. They gather in front of a white surface onto which, when it’s dark again, shadows start moving.” This synopsis is both the narration of a performance, and the one of the film it features. An audience is guided into a forest by torchlight. They sit in a glade, before a screen, and a film projection starts. At first reminiscent of a wildlife film, as it progresses...
SATURDAY /

24 Aug.

FOYER
1 PM. DISCUSSION AND COFFEE /

VORTRAGSSAAL
3 PM. VISIONS /
5 PM. AN INVISIBLE HISTORY OF CINEMA /

ROOFTOP
7 PM. SPECIAL SCREENING, “SEGUNDA VEZ” BY DORA GARCÍA /
9 PM. CARTE BLANCHE TO ULRIKE OTTINGER /
DISCUSSION AND COFFEE /

We invite you to come for a coffee and listen to the invited artists who will discuss their work, research and ongoing projects with the Rencontres Internationales programming team. This is an informal and ideal opportunity to address the work of the artists in the programme before the screening.

Further information about participants on: www.art-action.org
**SCREENING /**

**HAUS DER KULTUREN DER WELT / VORTRAGSSAAL**

JOHN-FOSTER-DULLES ALLEE 10, 10557 BERLIN
S-Bahn: Linien S5, S7, S9, S75 - HAUPTBAHNHOF

FREE ENTRY

Sat. /

24 Aug.

03 pm

**VISIONS /**

In the presence of Mauro Santini, Natacha Nisic and Inger Lise Hansen.

**Mauro Santini: Vaghe Stelle - Mizar** | Exp. video | 4k | color | 0:11:00 | Italy | 2017

**Sarah Vanagt: Alle de tranen / Toute larme / Every Tear** | Exp. documentary | hdv | color | 0:30:00 | Belgium | 2017

**Natacha Nisic: Osoresan** | Video | hdv | color | 0:17:15 | France / Japan | 2018

**Inger Lise Hansen: Tåke** | Exp. film | 16mm, super 8, hdv | color and b&w | 0:14:57 | Norway | 2018

**Sebastian Diaz Morales: Multiverse** | Video | hdv | color | 0:10:00 | Argentina / Netherlands | 2018

Mauro Santini has produced a tribute to Mizar, a star in the Big Dipper constellation. Sarah Vanagt replaces her camera lens with a 17th century lens, attempting to rediscover what the first microscopic images looked like. As she films, she wonders how inventors were able to describe what had never been seen before. Natacha Nisic recounts her meeting with an Itako, Nakamura, a Japanese shaman who is blind and communicates with the dead to help the living make peace with them. Inger Lise Hansen films landscapes in the fog in Beijing, Oslo, Newfoundland and the Azores, observing how different film and video formats react faced with particles at the limits of visibility. Sebastian Diaz Morales conveys the multiverse, a hypothetical group made up of potential worlds, including ours. Gathered together these universes are all encompassing: space in its entirety, time, matter, the laws of physics and the constants that characterise them. Here he examines the fantastic, defined as what is mixed up in an unexplained manner with the real thing.
AN INVISIBLE HISTORY OF CINEMA /

In the presence of Elena Vogman, Clemens von Wedemeyer, Graeme Thomson and Silvia Maglioni.

Elena Vogman, Clemens Von Wedemeyer: Actors of Profane History | Video | hdv | black and white | 0:17:00 | Russia / Germany | 2017

Nika Autor: Newsreel 63 - The train of Shadows | Exp. documentary | hdv | color and b&w | 0:39:00 | Slovenia | 2017

Graeme Thomson, Silvia Maglioni: Underwritten by Shadows Still | Exp. film | hdv | color and b&w | 0:33:00 | United Kingdom / France | 2017

Elena Vogman and Clemens Von Wedemeyer use recently discovered photographs from a casting for the censored and destroyed film by Sergei Eisenstein, “Bezhin Meadow”, examining interrelationships between the use of extras and the opportunity to act in political history, itself closely connected to the history of representation. In this film, Eisenstein worked almost exclusively with non-professional actors, “tipazhes” (texts for extras), a concept indicating the typical appearance of a certain social type, already banned from official screens in 1935. The film told the story of Pavlik Morozov, 14-year old pioneer killed in 1932 by his family after denouncing his father who opposed collectivization. Nika Autor follows the Belgrade-Ljubljana railway line, and explores historical, social and political discourse developed on this subject, as well as images from the history of film and contemporary images of migrants attempting to cross Europe. Graeme Thomson and Silvia Maglioni put together photograms of subtitled films. The images advance; a silent voice begins to speak, forming a speech uniting the characters in a sparse community of ghostly apparitions. The narrative throughout the image begins to branch off towards other lines, other voices that are no more than scripted shadows, that speak to us about their imprisonment, their desire to live and their dreams of escape.
Sat. / 24 Aug. 07 pm

SPECIAL SCREENING, SEGUNDA VEZ /

In the presence of the artist.

Dora García: Segunda Vez | Exp. documentary | hdv | color | 1:34:00 | Spain / Belgium, Norway | 2018

Dora García intertwines politics, psychoanalysis and performance. This documentary-style film focuses on Oscar Masotta, an important theorist of the Argentine artistic vanguard in the 1950s-70s. Masotta’s ideas on Lacanian psychoanalysis, politics and art changed the Buenos Aires art scene in the 1960s, preceding the dictatorship that put an end to this vanguard. “Segunda Vez” comes from the eponymous title of a novel by Julio Cortazar, a contemporary of Masotta, depicting the climate of mass fear and uncertainty caused by the trauma of the disappearances in Argentina. Dora García combines seemingly disparate scenes that are however linked through repetition and observation: a spectral message in a disturbed town, two communities converging on a cliff, the brief appearance of a helicopter, a group of poor and elderly people gathered on a podium, a library where readers know they are being watched, a waiting room where a young man is called. He has to go back a second time.
In the presence of Ulrike Ottinger.

For her carte blanche screening, filmmaker Ulrike Ottinger presents “Mr. Freedom”, a film that influenced her, in correspondence with her exhibition at Haus der Kulturen der Welt, “Paris Calligrammes: A Landscape of Memory by Ulrike Ottinger” (from August 23 to October 10, 2019). William Klein’s political satire and his critical view of US military involvement are still relevant today.

**William Klein: Mr Freedom** | Fiction | 01:35:00 | color | France | 1969

With comic-like figure Mr. Freedom, director William Klein creates an American superhero given the mission of saving Paris from communism. The underground corridors of the Metro become the absurd realm of King Ubu where figures such as Red China Man, Russian Muzhik Man, Jesus and Mary meet to negotiate capitalism, Stalinism, Maoism and Papism. Fiction and reality, ideologies and fashions of the day are presented using the aesthetics of Pop Art and comic strips. William Klein’s political satire and his critical view of US military involvement are still relevant today.

In partnership with **artefrance**

In the framework of “Paris Calligrammes. A Landscape of Memory by Ulrike Ottinger” at HKW from August 23 to October 10, 2019
Opening: August 22, 7 pm, free admission

In her exhibition artist and filmmaker Ulrike Ottinger links historical archival materials with her own art and film works to create a sociogram of Paris in the 1960s. A film program presented by the artist showing works of cinematic history that inspired her supplements the exhibition.

More information: hkw.de/en/paris
SUNDAY /

25 Aug.

FOYER

1 PM. DISCUSSION AND COFFEE /

VORTRAGSSAAL

3 PM. DEFEATED /

5 PM. SPECIAL SCREENING, “MARIPHASA” BY SANDRO AGUILAR /

7 PM. CLOSING SCREENING, CARTE BLANCHE TO CLAIRE DENIS /
DISCUSSION AND COFFEE /

We invite you to come for a coffee and listen to the invited artists who will discuss their work, research and ongoing projects with the Rencontres Internationales programming team. This is an informal and ideal opportunity to address the work of the artists in the programme before the screening.

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DEFEATED /

In the presence of Wiktoria Wojciechowska and Grzegorz Stefanski.

Wiktoria Wojciechowska: Sparks | Exp. documentary | hdv | color | 0:35:00 | Poland | 2019
Mike Hoolboom: 3 Dreams of Horses | Video | 16mm | color and b&w | 0:05:30 | Canada | 2018
Grzegorz Stefanski: Restraint | Video | hdv | black and white | 0:01:00 | Poland | 2016
Sergii Sabakar: Outwards | Animation | hdv | black and white | 0:02:25 | Ukraine | 2016
Lina Selander, Oscar Mangione: Diagram of Transfer No. 1 | Exp. video | hdv | color and b&w | 0:08:30 | Sweden | 2018
Eshwarya Grover: Memoirs of Saira & Salim | Documentary | hdv | color | 0:13:40 | India | 2018
Viet Hoai Son Cao: Neon Sarcophagus | Exp. documentary | hdv | color | 0:15:29 | Vietnam | 2018

Wiktoria Wojciechowska produces a multi-dimensional portrait of a contemporary armed conflict, the armed conflict in Ukraine between government forces and pro-Russian separatists. The title, Sparks, refers to smouldering shrapnel that penetrates the walls of the houses. Once seen it is already too late, the shrapnel represents fear and death. Mike Hoolboom uses extracts from old films with horses; the film is made out of gelatin that comes from horses. Horses are waiting to be slaughtered; then the film can be made. Grzegorz Stefanski re-enacts postures from documentary photographs in the 1950s. He asks the participants of the historical re-enactments to embody these gestures, therefore questioning the language of reality through time. Sergii Sabakar revamps and animates media images, questioning our vision. It becomes impossible to distinguish between gestures of attack and those of defence. Lina Selander and Oscar Mangione film artefacts from a Maoist life, intersected with machines to crush books shredding the writings of the former German Democratic Republic and schoolbooks. In India Eshwarya Grover documents the discussion between a couple returning to their old house, 16 years after being forced to abandon it. Viet Hoai Son Cao goes through Hai Hau, a small Vietnamese village, where a community is building a spaceship to go to the moon.
Sun. / 25 Aug. 05 pm

SPECIAL SCREENING, MARIPHASA /

In the presence of the filmmaker.

Sandro Aguilar: Mariphasa | Fiction | 4k | color | 1:27:00 | Portugal | 2018

Sandro Aguilar films an enigmatic labyrinth where everything is at breaking point; the flip side of the world where everything converges. The obscure image cannot be determined. Paulo, working by night as a security guard on a building site lost his daughter in tragic circumstances and nothing can appease him. He often spends the night after his shift at the home of his lover, witnessing the repeated violations of an unstable neighbour. Through the looking glass the world stands still then it starts all over again.
Sun. / 
25 Aug. 
07 pm 

CLOSING SCREENING, CARTE BLANCHE TO CLAIRE DENIS /

In the presence of the filmmaker.

Claire Denis: High Life | Fiction | 4k | color | 1:50:00 |
| France | 2018

Monte is the last survivor of a group of criminals sent beyond the solar system to become the guinea pigs of an unusual experiment instead of being condemned to death. There is only Willow to keep him company, a young baby born in the spaceship. The hope of one day being saved seems to be increasingly in vain.
Information /
HAUS DER KULTUREN DER WELT / JOHN-FOSTER-DULLES-ALLEE 10, 10557 BERLIN

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FREE ENTRY

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• Guest office assistant: Regina Xhomaqi
• Communication assistant: Camille Pierrat
• Video communication: Paul Hirschberger
• Screening coordination: Jozefina Chetko, Paul Hirschberger
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• Translation: Louise Jablonowska

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HAUS DER KULTUREN DER WELT
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RENCONTRES INTERNATIONALES PARIS/BERLIN

in Berlin, from August 20 to 25, 2019

at Haus der Kulturen der Welt

Image courtesy, Paul Heintz - “Foyers”