

RENCONTRES INTERNATIONALES PARIS/BERLIN

new cinema and
contemporary art

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RENCONTRES INTERNATIONALES PARIS/BERLIN

NEW CINEMA AND CONTEMPORARY ART

Our contemporary visual culture is located at the interjection of esthetic, social and political questionings of our times, and issues linked to the evolution of production and diffusion modes. Rencontres Internationales Paris/Berlin proposes to explore these practices and their evolutions.

From 20 to 25 August in Berlin at the Haus der Kulturen der Welt, the Rencontres Internationales creates a space for discovery and reflection dedicated to moving image contemporary practices.

Between new cinema and contemporary art, this unique platform in Europe offers a rare opening for contemporary audiovisual creation. Documentary approaches, experimental fictions, videos, hybrid forms: the programme is the result of extensive research and invitations to significant artists from cinema and contemporary art.

The event offers an international programme gathering 110 works of 40 countries.

By bringing together internationally renowned artists and filmmakers with young and emerging ones, the audience will attend indoor screenings, special events, video programmes, performances and discussions, in the presence of art centres and museums, curators, artists and distributors who will share with the audience their experience and views on new audiovisual practices and issues.

The event is entry free.

Collaborations beside the Rencontres Internationales dates are developed with occasional screenings, temporary exhibitions and workshops on the invitation of museums, art centres, biennales and art schools in Europe and internationally. These include the National School of Fine Arts in Paris, the National Museum of Contemporary Art in Bucharest, the Beirut Art Centre, the Cartagena Biennial, the Prague Triennial, the National Palace of Arts in Buenos Aires. These collaborations prolonge the Rencontres Internationales, enable to reach new audiences and to support artists through regular activities.

Nathalie Hénon and Jean-François Rettig run and curate Rencontres Internationales. They are invited curators in museums, art schools and art centres. They regularly take part in committees of institutions, such as in the past years at Institut Français and Ville de Paris.

Nathalie Hénon studied philosophy at Sorbonne university and Louvain-La-Neuve university where she also received the higher education agregation in philosophy. She teaches at Science-Po and Paris 1 university, develops a research on Law studies, is translator and literature critic.

Jean-François Rettig studied philosophy at Sorbonne university, as well as esthetics, cinema and contemporary musicology. He has taught French and philosophy, and worked on international projects at Danaé Art Fondation. He is member of the French-German High Cultural Council, where he represented arts and multimedias fields from 2005 to 2009.



SPECIAL SCREENING

SANDRO AGUILAR

MARIPHASA

PORTUGAL

Ten years after his first movie, Sandro Aguilar's film Mariphasa strikes us as a dark, enigmatic work. Paulo works as a night guard on a construction site. He lost his daughter in dramatic circumstances and no regret would ever give him a sense of closure. He often sleeps in his lover's house where he witnesses the repeated transgressions of an unstable neighbor. Everything threatens to crack.

SANDRO AGUILAR

Sandro Aguilar was born in 1974 in Portugal and studied cinema at the Superior School of cinema and theatre of Lisbonne. In 1998, he creates the O Som e a Furia production company. He directed and edited numerous short movies related to themes such as solitude or the lack of communication between human beings. In 1999, one of his first short movies, Estou Perto, which deals with a young couple seeking for their identity, is honored in the Pardi di domani section in Locarno. Later on, he continues to attend the festival with movies such as Remains in 2002 (Cineasti del presente section) and A Serpente in 2005 (In progress section).

His short movies have also been honored in many prestigious film festivals: Sem Movimento (2000) tells the story of an absurd contest organized by a supermarket, in which the characters' goal is to stay locked in a car as long as possible. The film was screened in Venice and won a special mention. Regarding Corpo e Meio (2001), which deals with the loss of a loved one by an old man, it was deemed best portugese and best european film in Vila do Condo, where he won the UIP prize.

In 2008, Sandro Aguilar releases his first fiction featured film, A Zona, followed shortly by numerous short movies : Voodoo (2010), Mercúrio/Mercury (2010), which were selected by the Tiger Awards for Short Films at the IFFR in 2011, as well as And They Went (2011), Sinais de serenidade por coisas sem sentido/Signs of Stillness Out of Meaningless Things (2012), Dive: Approach and Exit (2013), Jewels (2013), False Twins (2014), Bunker (2015), Undisclosed Recipients (2015).

In 2018, Mariphasa, his second fiction featured film, transgresses the usual limits of storytelling. The film was present, in particular, at the Berlinale, IndieLisbora, and at the Hong Kong International Film Festival.



GERMAN PREMIÈRE

DIETMAR BREHM

INSIDE - THE COLOR VERSION

AUSTRIA

Dietmar Brehm, experimental movie director and artist, has been pursuing his frenetic creation of videos since 2007 with PRAXIS-Archive. Inside is one of his latest, the only difference being the way he triggers, modifies, and reviews each piece of his work, leading to their destruction. Inside is a retrospection, without nostalgia or false glorification.

DIETMAR BREHM

Dietmar Brehm is a world known artist in the experimental film field. Born in 1947 in Linz, Austria, he studies fine arts from 1967 to 1972 in the Fine Arts School of Linz, where he then becomes a professor.

In 1974, he dives into experimental cinema and photography. Today, he has created over 180 visual productions, amongst which 25 videos, 74 movies using Super-8 film as well as 83 in 16mm film.

The atmosphere created by his movies glide between dream and trauma. Brehm considers dreams to be strategic for association, an idea close to that of Freud's second process, according to which all unconscious works are subject. Dietmar Brehm invents a non-conceptual language.

He has often exposed his art in Austria : at the Ariadne Galery in 1988, 1991, 1994, 1999, as well as the New Gallery of the City (Linz), the Upper Austrian Stat Museum, the Künstlerhaus Wien, the Austrian Film Museum and the Faber Gallery.

The artist received numerous prizes for his work, in Europe and the U.S, as a director and a painter, such as the Talentförderpreis des Landes Oberösterreich en 1974, the Adolf-Schärf-Fonds-Z-Preis in Vienna in 1988, the Oberösterreichischen Landeskulturpreis für experimentellen Film in 1990, the Award for best Surrealism – Humboldt International Film/Video Festival in Arcata in the U.S. in 1996, as well as the Pierre Standifer Award for Cinematography – Cinematexas International Short Film Festival in Austin in 2003.



GERMAN PREMIÈRE

JASMINA CIBIC

NADA: ACT III - THE EXHIBITION

SLOVENIA

Specifically commissioned for the artist's exhibition at House Esters by Kunstmuseen Krefeld, Jasmina Cibic presents the NADA Act III: The Exhibition, an immersive installation. It constitutes the first and second chapters of the NADA project which examines three of European modernism's star architects and the role their works played in national representations. The film is assembled from archival transcripts, political discussions, reports and personal letters surrounding Germany's presentations at world's fairs in 1929, 1937 and 1958, and their legacy. What can we learn from history's more sinister accounts of this most awkward relationship of architecture and nationalism is one among many questions Cibic raises through her tireless and variegated archaeologies.

JASMINA CIBIC

Jasmina Cibic (b. Ljubljana 1979) works in film, sculpture, performance and installation to explore 'soft power' – how political rhetoric is deployed through art and architecture, particularly examining how cultural production is used by the state to communicate certain principles and aspirations. Through unfolding the complex entanglements of art, gender and state power, the artist encourages viewers to consider the strategies employed in the construction of national culture.

Gathering together symbols and iconographies, Cibic's projects present a synthesis of gesture, stagecraft and re-enactment. Realised in films and installations, her on-going performative practice is an 'enacted' exercise in the dissection of statecraft. Her multi-layered approach draws together primary sources and falsified narratives. This wilful overwriting creates shifting meanings and highlights historical uncertainties and untruths, especially in the gendering of the past. Cibic plays a double-game, at once decoding mechanisms of power whilst building her own allegorical structures.

Jasmina represented Slovenia at the 55th Venice Biennial with her project For Our Economy and Culture. Her recent exhibitions include solo shows at: DHC/ART Fondation pour l'art contemporain Montreal, BALTIC Centre for Contemporary Art Gateshead, Museum Haus Esters Krefeld, Aarhus 2017, Esker Foundation Calgary, MSU Zagreb, MOCA Belgrade, MSUV Novi Sad, MGLC Ljubljana and Ludwig Museum Budapest along with group exhibitions at MOMA New York, MUMA Monash University, 57th October Salon Belgrade, CCS BARD, Guangdong Museum of Art China, Pera Museum Istanbul, La Panacee Montpellier, City Gallery Wellington, MSUM Ljubljana and MNHA Luxembourg. Cibic's films have been screened at FIAC Paris, Pula Film Festival, HKW Berlin, CCA Lanzia, Les Rencontres Internationales

Paris, Dokfest Kassel and Copenhagen International Documentary Festival. In 2016 Jasmina Cibic has been nominated for the Jarman Award and was the winner of the MAC International Ulster Bank and Charlottenborg Fonden awards.

Her latest monograph Spielraum is published by DISTANZ Verlag in partnership with BALTIC Centre for Contemporary Art Gateshead and the Museum of Contemporary Art Belgrade; and NADA by Kunstmuseen Krefeld and Kerber Verlag. Jasmina Cibic has been shortlisted for the 2018 Jarman Award.



CARTE BLANCHE

CLAIRE DENIS

HIGH LIFE

FRANCE

With *High Life*, Claire Denis, one of the major international directors of our century, pushes the limits of classical cinema and science-fiction. Her intellectual and aesthetical research cross, leading the repulsive to question the sublime. In these heavenly abysses, we are faced with the sensual and cruel beauty of the intimate..

CLAIRE DENIS

Claire Denis was born in Paris in 1948 before growing up in Africa, especially in Cameroun. She spends her childhood traveling from one country to another, particularly Djibouti and Burkina Faso, according to her father's professional assignments ; he is employed as a colonial administrator.

She returns to France in 1968, graduates from the IDHEC in 1972, and starts her career as an assistant director. She says that she never managed to fit in, and felt foreign in France.

She collaborates with Robert Enrico on two movies, *Le Vieux Fusil* and *L'Empreinte des Géants*, before working as an assistant director with Wim Wenders on *Paris Texas* and *Les Ailes du Désir* and with Jim Jarmush on *Down By Law* in 1986.

Encouraged by Wim Wenders, she dives into the creation of her first featured film, *Chocolat*, based on her own experience in Cameroun. She then directs *S'en Fout la mort* in 1990, thus divulging a type of cinema profoundly linked to the body, by creating a tension between a cinematographical form and the violence composing it.

After *J'ai pas sommeil*, with Béatrice Dalle, in 1994 and *US Go Home* in 1996, she releases *Nénette et Boni*, a brother and sister she depicts as a duo with a bond of unconditional love, who have stopped fearing break-ups.

In 1999, she directs *Beau travail*, a portrait of the Foreign Legion in Djibouti; in 2001, *Trouble Every Day*; in 2002, *Vendredi soir*; in 2004, *L'Intrus* ; in 2008, *35 Rhums* and in 2010, *White Material*, made in her childhood country, Cameroun. Her art prones the power of images over words, and considers dialogues to be less important than images and scenes

Claire Denis' work has received numerous prizes all throughout her career. In 1988, she is nominated for the best first movie César for *Chocolat* ; in 1996, for the "Léopard D'or" and the jury's prize at Locarno for *Nénette et Boni* ; in 2010, the Henry Langois award for *35 Rhums*.

In 2013, she comes back to movie making and to Cannes, with *Les Salauds*, in the *Un certain regard*

selection, a noir featuring Vincent Lindon (ten years after *Vendredi soir*) and Chiara Mastroianni. Four years later, she directs Juliette Binoche in *Un beau soleil intérieur*, which tells the story of Isabelle, divorced, single mother, searching for actual love.

She is once more present in Cannes with *High Life*, featuring Juliette Binoche and Robert Pattinson together in an exceptional space mission.

She has also directed three documentaries : *Man No Run*, *Cinéastes de notre temps* – in which she honors Jacques Rivette -, *Vers Mathilde*. She has also acted in *Vénus Beauté* and *En avoir ou pas*.



GERMAN PREMIÈRE

ABRI DE SWARDT

RIDDER THIRST

SOUTH AFRICA

Ridder Thirst explores the restorative agency and limits of queer youth, facing white supremacist denialism with an inventory of its continued effects.

De Swardt fantasises the First River, a marker of settler colonial inhabitation in South Africa, into disappearance, perceiving that ‘if the ocean is the space of coloniality, the river is that of settlement’.

Throughout the work, the indexical modalities of the site and the archive are approached with desire and disassociation. As an elegy, Ridder Thirst raises questions of land ownership, and of landscape, in relation to the current decolonial turn.

ABRI DE SWARDT

Abri de Swardt (b. 1988, South Africa) is an artist and writer based in London. He works across video, photography, costume, sound, sculpture, and performance to address the difficult visibility and audibility of queer and Southern subjects. He holds a MFA in Fine Art with distinction from Goldsmiths, University of London (2014). Between 2011 and 2012, he was a part-time lecturer in Visual Studies at Stellenbosch University. His 2011 debut solo exhibition *To Walk on Water* was shown at blank projects in Cape Town and he was selected as one of the inaugural ten Young African Artists by *Wanted* magazine for the 2011 Joburg Art Fair. De Swardt has held solo exhibitions at White Cubicle, London (2015); MOTInternational Projects, London (2013).

Operating at, and obscuring, the intersections of collecting, performance, sculpture and photography, De Swardt’s practice negotiates the cyclicity of culture, and the tumblisation of knowledge postulated in an epoch mediated through the screen, as an outflow of the excess and speed of what John Kelsey has deemed “next level spleen”. In particular he exploits the fantastical narratological potentialities imbedded in how the digitization of the archive induces a type of historical amnesia. Recent exhibitions include *COPILOT*, 42 King Henry’s Road, London; *art now now: collect; discuss*, US Museum, Stellenbosch; *Digi Re-Engineering*, University of South Africa Art Gallery, Pretoria; and *An Experiment to Test the Destiny of the World*, Ithuba Arts Gallery, Johannesburg, all 2013. He was awarded the Timo Smuts Award in 2010, and was an artist in residence at the Irma Stern Museum, Cape Town, in 2009.

In 2018 De Swardt staged new performance work at The Centre for the Less Good Idea, Johannesburg, and is showing at ‘Coded Encounters’, Galeria Graça Brandao, Lisbon. He is currently presenting a major solo exhibition at POOL in Johannesburg.



GERMAN PREMIÈRE

SEBASTIAN DÍAZ MORALES

MULTIVERSE

ARGENTINIA

By questioning our perception of reality, Sebastian Díaz Morales invites us into a plural universe. #3 Multiverse isn't only an interruption of reality ; it deploys a fantastic and extraordinary vision of it. All these sequences are thought to be shown on separate screens. In large and small shapes, vertically and horizontally, they spread into one or various spaces in different combinations, resembling an aleatory puzzle which ultimately takes a more clear and narrative shape in one last sequence/installation.

SEBASTIAN DÍAZ MORALES

Sebastian Díaz Morales (1975, Argentina) lives and works in Amsterdam. After graduating from the Université del Cine de Antin, Argentina and the Académie royale des Beaux-Arts d'Amsterdam, he works in different prestigious artist residencies, such as the Mondrian Foundation (Amsterdam, 2001), the Fresnoy (Tourcoing, 2003) and the Guggenheim (New York, 2009). His art thrives on different forms, going from documentary to experimental, and epic or science-fiction movies. He questions the interactions between individual actions and global social and political dynamics, thus leading to a sense of bizarreness for the public.

Different strategies are present during the creation of his videos : digital manipulation of television news, extension of narrative sequences from his own film sets... By using the influence of south american avant-garde movies, documentaires and art movies, Sebastian Díaz Morales has developed a unique style, exploiting digital and post-production effects : the original video sequence becomes raw material for a work that tears images apart to then recompose them.

His work has traveled to the Biennale de Venise in 2017, as well as in international institutions ; Ecole des Beaux Arts de Rouen (France, 2008) ; Carlier Gebauer (Berlin, 2007) ; Fundación Miró (Barcelona, 2006) ; Attitudes Gallery (Genève, 2005) ; Le Plateau (Paris, 2005) ; Kunst Werke (Berlin, 2004) ; Tate Modern (London, 2004).



GERMAN PREMIÈRE

DORA GARCÍA

SEGUNDA VEZ

ESPAGNE

In her last re-enacted documentary, *Segunda Vez* (Second Time Around), Dora Garcia entwines politics, psychoanalysis and performance. She observes analytically Oscar Masotta, artist, author and psychoanalyst, member of the argentinian avant-garde through the 1950s and 1970s as well as prominent historical figure.

Segunda Vez is based on a short story written by Julio Cortazar, who lived at the same time as Masotta, that tells the tale of the general psychose and uncertainty caused by the traumatism of forced disappearances in Argentina.

DORA GARCÍA

Dora Garcia was born in 1965, in Valladolid, Spain. In the late 1980s she studies fine arts at the Salamanca University in Spain as well as the Rijksakademie in Amsterdam. Since the 1990s she has developed a unique art, minimalist and polymorphe, conceptual and elegant, based on a critical approach of thoughts and occidental history.

The spanish artist uses a large panel of different media, ranging from performance to installation as well as writing and films. She principally depicts specific situations, inciting the public to live singular experiences, which are simple and difficult to sease. Her art is often composed of improvised scenarios which leads the public to doubt the fictionnal or spontaneous nature of the situation.

Her art doesn't represent the world, it creates a certain reality, often close to fiction. Her work defines the rules or uses recording devices to guide the spectator's participation, conciously or subconsciously.

Dora Garcia questions the conditions that sculpt the encounter between the artist, the art and the public, by focusing on notions such as length, acces and lisibility. Especially famous for her performances, her work focuses on phenomena on an individual scale : she chooses to send messages encoded in a singular way, to connect singularly with each spectator.

Dora Garcia's work also explores the political potential contained in marginal positions by honoring through her art excentric and often antiheroic characters.

She now lives and works in Barcelona. She has participated in dOCUMENTA13 (2012), the Venise Biennale (2011, 2013, 2015), the São Paulo Biennale (2010), the Sydney Biennale (2008), the Skulptur Projekte Münster (2007), the Istanbul Biennale (2003), etc.

He has also exhibited in numerous major solo shows, such as MACBA in Barcelone (2002), Reina Sofia à in Madrid (2005) and SMAK à Gand (2006). In 2011, her film *Hôtel Wolfers* was screened in the Centre Pompidou, Paris, during the moving exhibition *H box*, before going to Mudaam, Luxembourg, and the Tate Modern, London.



GERMAN PREMIÈRE

ESHWARYA GROVER

MEMOIRS OF SAIRA & SALIM

INDIA

An abandoned house, windows shackled by cobwebs, horrific sounds looking for its way out through broken doors and an ominous old tree covering the houses of the famous Gulberg society are all those that lurk in the movie made by a student of National Institute of Design.

Eshwarya Grover portrays some of her memories and conversations about a couple revisiting their house, abandoned 16 years ago. A home that is still haunting them.

ESHWARYA GROVER

Eshwarya Grover is a post graduate film student at National Institute of Design, India. She has studied architecture and believes that film is all about capturing the emotion of a space or creating a subconscious space and how people interact with it. She also directed the short Men don't need help, about a man failing to find a help line number to report a crime, after being sexually harassed.



BERLIN PREMIÈRE

DANIEL KÖTTER

CHINAFRIKA.MOBILE

GERMANY

Tracking the life cycle of a mobile phone, the documentary *Chinafrika.mobile* was filmed by miners, factory employees, dealers and electronic scrap collectors at the original locations in Congo, China and Nigeria.

From its birth in the mines in the Kolwezi, DR Congo, to its manufacturing in Chinese factories in the Pearl River Delta to its use and death in the markets and recycling dumps in Lagos, Nigeria, the mobile phone camera sends images of its global journey to the viewer's mobile phone display.

By means of an artistic format ranging between documentary, city tour and performance, artists from Africa, China and Germany open a perspective on the Chinafrican future of capital.

DANIEL KÖTTER

Daniel Kötter is a director and video artist whose work oscillates deliberately between different media and institutional contexts, combining techniques of structuralist film with documentary elements and experimental music theater. He has a strong interest in questions of urbanization in Africa and the Middle East.

His work was shown in numerous galleries, video festivals, concert halls and theatres all over the world. Between 2008 and 2011, he developed the video-performance trilogy *Arbeit und Freizeit*. His music theatre performances in collaboration with composer Hannes Seidl are shown at numerous international festivals. Between 2013 and 2016 they developed the trilogy *Ökonomien des Handelns: KREDIT, RECHT, LIEBE*. Kötter's series of films, performative and discursive work on urban and socio-political conditions of theatre architecture and performativity has been under development between 2009 and 2015 under the title *state-theatre : Lagos/Teheran/Berlin/Detroit/Beirut/Mönchengladbach* (with Constanze Fischbeck).

His film and text work *KATALOG* was shot in twelve countries around the mediterranean sea portraying sites and practices related to the definition of the public sphere. It was presented at the Venice Biennial for Architecture (2013/14). Since 2013 Jochen Becker (metroZones) and Daniel Kötter have done research on cultural effects of the economic and political connections between China and the African continent. Between 2014 they worked on the exhibition and film project *CHINAFRIKA*.

His documentary *Hashti Tehran* premiered 2017 in Berlinale Forum expanded and won the special award of German Shortfilm Award.

GERMAN PREMIÈRE

SALOMÉ LAMAS

HANGAR, METRO, TERMINAL

PORTUGAL

“We wish to go farther than vision, by showing the role of architecture in the choreography of every day life” (Yvonne Farrell et Shelley McNamara, curators of the Venise Biennale 2018).

Salomé Lamas’ reaction to these words is a singular observation of three different portuguese sites from the 1930s to the 1980s. Each one of them has witnessed social and political evolutions. The history of portuguese architecture is the history of resistance.

SALOMÉ LAMAS

Salomé Lamas (1987, Lisbon) studied cinema in Lisbon and Prague, as well as visual arts in Amsterdam and becoming a doctor in contemporary art in Coimbra. The director has also received many fellowships (Harvard University, Rockefeller Foundation – Bellagio Center, fondation Calouste Gulbenkian, Fundação Oriente, Bogliasco Foundation, MacDowell Colony, Yaddo à Saratoga Springs, Berliner Künstlerprogramm des DAAD).

Major figure among young directors, her works explores the limits between fiction and documentary. Salomé Lamas thinks out of the box, through her form as well as content. She defies conventional production and exhibition methods, with a variety of different cinematographic and aesthetical expressions. Her art installations and short movies, powerful portraits, examine the repressed trauma, the non-representable and the blind spots of history, by dealing with the horrors of colonial violence as well as the current landscape of global capitalism.

Her art has been shown in art centers and festivals such as the Berlinale, the NIMK (Netherlands Instituut voor Mediakunst), the Festival Internazionale del Cinema de Roma, the BAFICI, the Museo Nacional Centro de Arte Reina Sofía à Madrid, the FIAC, the MNAC (Museu do Chiado), the DocLisboa, the Festival Cinema du Réel, the festival Visions du Réel, the MoMA in New-York, the Museo Guggenheim de Bilbao, the Pacific Film Archive, the Harvard Film Archive, the Museum of Moving Images as well as the Jewish Museum in New-York, the Fid Marseille, the Arsenal Institut fur film und videokunst, the Viennale, the Hong Kong Film Festival, Serralves (Museu de Arte Comtemporânea), Tate Modern, Centre d’Art Contemporain of Genève, Bozar – Palais des Beaux-Arts, TABAKALERA, ICA (The Institute of Contemporary Arts), Mostra de São Paulo, CAC (Contemporary Art Center) of Vilnius, the Ann Harbor. She has also won numerous awards : in 2012 the New Talent Award in Indie Lisboa, four prizes at the Doc Lisboa, Best Documentary International Competition Award in Curtas Vila do Conde, Best Short-Film Award in the Media 10-10 in Belgica. In 2013, she obtained a mention speciale from the best International Film jury at the DocumentaMadrid, and an award at the FID, Marseille. In 2015, the

swiss Visions du réel award her with the Sesterce d'or La Mobilière. In 2016, she wins best movie at the International Competition de Porto Post Doc and a mention spéciale for best documentary at the Festival de Cine of Lima, Péru. In 2017, she receives a mention speciale of best portuguese short movie at Caminhos do Cinema Português, a mention spéciale du Jury at the FICUNAM, Mexico. In 2018, she receives the Prix Spécial du Jury in RIDM, Canada, the Prix de la Nouvelle Vague de la Non Fiction du Festival Européen du Film of Séville, Spain and the Prix du Meilleur Court-métrage Portugais at the Femme Porto, in Portugal.



GERMAN PREMIÈRE

ARIANE MICHEL

THE SCREENING (2019)

FRANCE

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.

ARIANE MICHEL

Ariane Michel was born in 1973 in Paris, where she lives and works. She studied at the École Nationale Supérieure des Arts Décoratifs in Paris. In her films, which often feature animals treated as characters, or in the photographs that she makes or recuperates, Ariane Michel aims to take a distanced view of human civilisation. Her work has been shown in the contemporary art field as well as film world. Her films have been shown at Jeu de Paume national museum, FID Marseille, MoMA New York, Locarno International Film Festival, Anthology Film Archive, among other. Her feature film, “Les hommes”, that won the Grand Prize at FID Marseilles 2006, was released in 2008 in movie theatres. Her work was shown at Fondation Ricard, Shanghai Minsheng Art Museum, Museum of Modern Art of the City of Paris, Cartier Foundation for contemporary art, Centre Pompidou, Chengdu MOCA. In 2016, she directed “The forest of Gestures” at Cartier Foundation, an outdoor immersive audio experience. Her project “The Screening” was shown as at Art Basel 38, as well as in the Parc des Buttes-Chaumont in Paris during the Belleville Festival. For Rencontres Internationales Paris/Berlin 2019, she produces a new version of “The Screening”.



GERMAN PREMIÈRE

NATACHA NISIC

OSORESAN

FRANCE

Natacha Nisic and the historian Ken Daimaru met the last blind Itako, a blind 84 year old woman who has been trained to visit the realm of the dead.

Dealing with sociological representations of Fear, *Osoresan*, is the result of a three years research work, resulting of a common residency at the Villa Kujoyama in Kyoto in 2015.

We follow the practice of the Itako, her visions and traditional songs, in a journey in post Fukushima landscapes. A choir told by some of the actors of the theatre troop Chiten, refers to the construction of traditional Japanese theatre.

NATACHA NISIC

Natacha Nisic, born in 1967 in France. Studies at Ecole Nationale Supérieure des Arts Décoratifs of Paris (1986-90) and at the Deutsche Film-und Fernsehakademie of Berlin (1989-91), and at the Fémis, Paris. Natacha Nisic continually explores the invisible, even magical relationship between images, words, interpretation, symbol and ritual. Her work interweaves links between stories, accounts of the past and the present, to reveal the complexities of the relationship between what is shown and what is hidden, the spoken and the unspoken.

Her fixed and moving images function as substrata of memory, memory torn between its value as proof and its loss, and are all statements about the status of images and the possibilities of representation.

She exposed in France, Japan, Italy, Germany, Spain, United Kingdom, Korea and Argentina.

Her most notable personal exhibitions in Paris (France) are *Haus/raus-aus* (Le Plateau, Frac Ile-de-France), *Effroi* (Musée Zadkine), *La porte de Birkenau* (Mémorial de la Shoah) Nord, *Carmel* (Centre Pompidou), and *Echo* (Musée national du Jeu de Paume). Abroad : *KW Complex* (Atelier Hermès, Seoul, Korea), *Trying to land* (MACRO, Rome, Italy), *Loop Barcelona* (Dominique Fiat, Barcelone, Spain).

She has participated in several group exhibitions in France and abroad, such as *Regard fatigué* (with Christophe Marchand-Kiss, Schloß Solitude, Stuttgart, Germany, 1998), *Contemporary Utopia* (Centre d'art contemporain Letton, Riga, LT, 2001), *Tempered Ground* (Museum of Garden History, Londres, UK, 2004), *elles@centrepompidou, les artistes femmes de la collection du Mnam* (Centre Pompidou, FR, 2009), *Yebisu international festival for new vision tokyo* (Metropolitan Museum of Photography, JP, 2010), and *Immigrantes in Arte Contemporaneo* (Munfret, curator Diana Wechsler, Buenos Aires, AR, 2015).



GERMAN PREMIÈRE

DOIREANN O'MALLEY

PROTOTYPES 1

IRELAND

Prototypes focuses on female to male gender transition and its intra-relational proximity to bodies, objects, drives, and the virtual and actual symbolic, real and imaginary orders - both with and without the “boundaries” of the human.

The film observes sessions with a psychoanalyst, each character describes his dreams, physical transformation and difficult relationship between the inner and outer worlds. Visually, scenes unfold into inner and outer landscapes.

DOIREANN O'MALLEY

Doireann O'Malley, born in Ireland in 1981, is a visual artist and filmmaker. A graduate of the Limerick School of Art and Design, Ms O'Malley has been living in Berlin for the past ten years.

Her work navigates through a variety of mediums: moving image, analogue and digital formats, 3D imaging, found footage, video and photography. Assembling films, writing fragmented word compositions and collecting images are the central methodologies within her practice. Reflections on the private spheres of experience are composed with a subtly political, poetical form. Absurdity, fantasy and dreams inform her constellations. Dream images have influenced the way she approaches making film and writing scripts. “Dream analysis in varied methods, Jungian, Lacanian, shamanic has become a method for exploring unconscious drives within the subjects of my films.”

Her most recent body of work is a trilogy which explores gender and its manifestations in a post-speculative mind/body assemblage of scenes, set within the modernist Interbau housing development in the hansaviertel area of Berlin. She explores underlying scientific patterns in life, focusing on transgender female to male identity and transition processes to address wider concerns relating to utopianism and freedom. Examined through the lens of Jungian dream analysis, gender psychiatry and artificial intelligence.

She has exhibited in Ireland and internationally since 2005 and has numerous art and film awards including Projektförderung, Stiftung Kunstfonds, Bonn, (2016); Arbeits und Recherchestipendien, Bildende Kunst, Berliner Senate (2015); Xposed Film Festival, Berlin, Production Prize (2015); Irish Arts Council Film Project Award (2010) Winner of the Xposed Queer Film Fund (2015). She win the Berlin Art Prize in 2018.

She has upcoming exhibitions in Vienna and Mexico City.



CARTE BLANCHE

ULRIKE OTTINGER

“MR. FREEDOM” BY WILLIAM KLEIN

GERMANY | FRANCE

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 | colour | 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.

ULRIKE OTTINGER

Ulrike Ottinger lived as a freelance artist in Paris from 1962 to 1968 and exhibited there, for instance, in the Salon de la Jeune Peinture. She was trained in etching techniques in the studio of Johnny Friedlaender and attended lectures on art history, religious studies and ethnology at the Sorbonne under Claude Lévi-Strauss, Louis Althusser and Pierre Bourdieu. With her work she participated in major art exhibitions such as the Biennale di Venezia, the documenta and the Berlin Biennale. In 2011, she realized the exhibition Floating Food at HKW. Her films have been awarded many prizes including the People’s Choice Award in Montréal, the German Film Award, the Preis der deutschen Filmkritik (for her documentaries China. Die Künste – Der Alltag (1986), Prater (2008) and Chamisso’s Shadow (2016). In 2011, Ulrike Ottinger received the Hannah Höch Prize of the City of Berlin for a lifetime of achievement in the arts.

A woman in a black dress is seen from behind, looking up at several large, pink, spherical objects that resemble buoys or floats. These objects are arranged in a circular pattern around a shallow pool of water. The scene is lit with soft, pinkish light, creating a dreamlike atmosphere.

GERMAN PREMIÈRE

LAURE PROUVOST

SHED A LIGHT

FRANCE

Laure Prouvost invites us once again to explore the imagination of its unknown and unexpected environments, a world where nature has taken over from humanity.

Inspired by global warming, the filmed environment invites us to explore and celebrate the ambiguity of the intimate and the expansive. This work is an ode to singular lines, to the transcendence of limits. It is this barrier that we delay to cross to discover a wonderful garden, where an incredible dystopic biological laboratory would be hidden.

LAURE PROUVOST

Laure Prouvost was born in Croix, near Lille, France, in 1978. After graduating from high school, she studied plastic arts and entered the Saint Luc de Tournai Institute, Belgium. In 1999, she went to London to study at Central Saint Martins College of Art and Design (CSM) and settled in the capital. She became the assistant of conceptual artist John Latham, who taught at CSM until 1966. She then then to Goldsmiths, University of London where she obtained her MFA.

Winner of the Turner Prize, Laure Prouvost is known for her lush, immersive films and mixed-media installations. Interested in confounding linear narratives and expected associations among words, images, and meaning, she has said that in her works “fiction and reality get really tangled.” At once seductive and jarring, her films are composed of a rich, almost tactile assortment of pictures, sounds, and spoken and written phrases, which appear and disappear in quick, flashing cuts.

Her work was exhibited at the Tate Britain in 2011, then at the Whitechapel Gallery in London and the Images Festival in Toronto in 2012.

In 2013, her work was presented at the Lyon Biennial and at the Institute for Contemporary Arts in London. In 2014, she set up a display at the Grand Palais for the FIAC (International Contemporary Art Fair). Her work was also exhibited at Danspace in New York and at the Laboratorio Arte Alameda in Mexico City the same year. In 2016, her work was displayed at the Kunstmuseum Luzern in Switzerland, the Museum of Modern Art (MMK) in Frankfurt, and the Red Brick Museum in Beijing.

In 2009, she won the EAST International Award. In 2011, she won the Max Mara Prize for Women, thanks to which she obtained a residency at the British School in Roma and at the Pistoletto Foundation in Biella. In 2013, she won the Turner Prize with her film «Wantee». In 2019, the artist showing at the French Pavilion at the 58th Venice Biennale 2019 is Laure Prouvost with her project Deep See Blue Surrounding You



GERMAN PREMIÈRE

BEN RIVERS

TREES DOWN HERE

UNITED KINGDOM

Ben Rivers is the author of some of the most captivating works in contemporary English cinema. With *Trees Down Here*, he immerses us in the lair of Cowan Court (a 68-room residence in memory of Sir W. Churchill), whose building contains birches, just planted. Here, the trees are silent characters telling the story of the architecture and life of Churchill College (opened in 1960) through its natural history. Like architecture and landscape, Churchill College leaves its own traces of development. Human habitat is seen through nature - swinging trees, lost animals, birds of prey, seasons - to create a dream-like environment where human life, architecture and nature merge.

BEN RIVERS

Born in 1972, in Somerset, Ben Rivers now lives in London. He studied Fine Arts at Falmouth School of Art, initially in sculpture before moving into photography and super8 film. After his degree he taught himself 16mm filmmaking and hand-processing. His practice as a filmmaker treads a line between documentary and fiction. Often following and filming people who have in some way separated themselves from society, the raw film footage provides Rivers with a starting point for creating oblique narratives imagining alternative existences in marginal worlds. Attachés à la description des vies solitaires, de communautés fantomatiques et de territoires insulaires, ses films empruntent leur langage aussi bien à l'histoire du cinéma - dont le cinéaste a tiré une connaissance profonde en tant que programmeur de la Cinémathèque de Brighton - qu'à l'avant-garde, et à une tradition du documentaire ethnographique, employé avec un humour pince-sans-rire. L'usage du 16 mm et la manipulation chimique des images, le montage heurté et le collage de sons directs et manufacturés provoquent d'étranges collisions de temps par lesquels ses films naviguent constamment entre le passé et le futur, l'histoire et la science-fiction, quand bien même il se donne la tâche d'effectuer le portrait de véritables hommes des bois.

He is the recipient of numerous prizes including: FIPRESCI International Critics Prize, 68th Venice Film Festival for his first feature film *Two Years At Sea*; the Baloise Art Prize, Art Basel 42, 2011; shortlisted for the Jarman Award 2010/2012; Paul Hamlyn Foundation Award for Artists, 2010. Recent exhibitions include: *Slow Action*, Hepworth Wakefield, 2012; *Sack Barrow*, Hayward Gallery, London, 2011; *Slow Action*, Matt's Gallery, London and Gallery TPW, Toronto, 2011; *A World Rattled of Habit*, A Foundation, Liverpool, 2009. Artist-in-focus include Courtisane Festival; Pesaro International Film Festival; London Film Festival; Tirana Film Festival; Punto de Vista, Pamplona; Indielisboa and Milan Film Festival.



GERMAN PREMIÈRE

STÉPHANIE ROLAND

DECEPTION ISLAND

BELGIUM

With its triptych device and the exclusive use of tracking throughout the movie, Deception Island physically immerses the visitor in a floating and hypnotic universe.

Stephanie Roland reactivates the episode of the Belgian Antarctic expedition (1897-1899), silently re-enacted by actors on the New Belgica industrial site, which is the construction project of a replica of the Belgica (the ship used by the 1897-1899 expedition before it sank to the bottom of the sea).

After having approached new lands and made numerous scientific discoveries, their ship got trapped in ice for close to thirteen months. During that enforced overwintering, the lack of light from the polar night was the source of diseases, depressions and even cases of dementia among the crew members.

STÉPHANIE ROLAND

Graduated from the ENSAV - La Cambre in visual communication, Stéphanie Roland (1984, Brussels) also studied Media Arts at UDK - Universität der Künste, in Hito Steyerl and Thomas Arslan's class. She regularly participates in art school academic juries and gives talks about her practice; among others, she was TEDx Brussels speaker in 2018.

She won an impressive number of prizes and grants, notably the grant of the Vocatio foundation, the Médiatine audience award and the Full Contact award at the SCAN Tarragona international festival of photography. She was shortlisted for the HSBC Photography Award, the Leica Oskar Barnack Award and the Vevey International Photography Award.

Her work is regularly shown at international level. From Amsterdam to Buenos Aires, from Berlin to Los Angeles, her projects have been included in exhibitions from major institutions including the Benaki Museum, the Botanique, the Kampala International Art Biennale and Bozar. Breda Photo, Belfast Photo festival, Manifesto, Encontros da Imagem, BIP Liège, MOPLA and Unseen are amongst the festivals dedicated to Photography in which she took part.

In 2017, she is selected in the group exhibition of the Antarctica Pavilion at the 57th Venice Biennale (artistic board: Sheikha Hoor Al-Qasimi, Sam Keller, Hans-Ulrich Obrist, Alexander Ponomarev and Nadim Samman).



GERMAN PREMIÈRE

LINA SELANDER

ÖVERFÖRINGSDIAGRAM NR 1

AUTRICHE

Using a process similar to that of the scientist or poet, Lina Selander uses archives and memory in her work “Överföringsdiagram”.

She relates the proliferation of the Maoist newspaper Beijing Review (created in 1979 under the name of Peking Review), and the destruction of the knowledge it has induced. Newspapers, books, hard drives and memory cards are destroyed in the mouth of a shredder.

LINA SELANDER

Lina Selander lives and works in Stockholm in Sweden. She studied photography at the Academy of Photography and Film in Gothenburg and Fine art at the Royal Institute of Art in Stockholm. She is a guest professor at the Royal Institute of Art in Stockholm.

She works mainly with moving images in film and video, but also with photography, text and sound. Her works are often installations where these different media and components converge and interrelate with each other. She is interested in the image's ability and lack of ability to reproduce time, experience and memories and she explores how different narrative forms and techniques transform and change a story. Her works investigate film as medium, examining its possibilities and limitations as a form of expression, and often raise questions of representation, history and memory, around topics such as media archaeology, recording techniques, visibility and invisibility.

She has also participated in a number of international group exhibitions, including the Bucharest Biennale (2010), Manifesta 9, in Belgium (2012), Haus Kulturen der Welt, Berlin (2014) and the Seoul International Media Art Biennale (2014). She currently represents Sweden at the Venice Biennale (2015).



SPECIAL SCREENING

DEBORAH STRATMAN

OPTIMISM

FRANCE

The urge to relieve a winter valley of permanent shadow and find fortune in alluvial gravel are part of a long history of desire and extraction in the far Canadian north. Cancan dancers, curlers, ore smelters, former city officials and a curious cliff-side mirrored disc congregate to form a town portrait. Shot in location in Dawson City, Yukon Territory.

DEBORAH STRATMAN

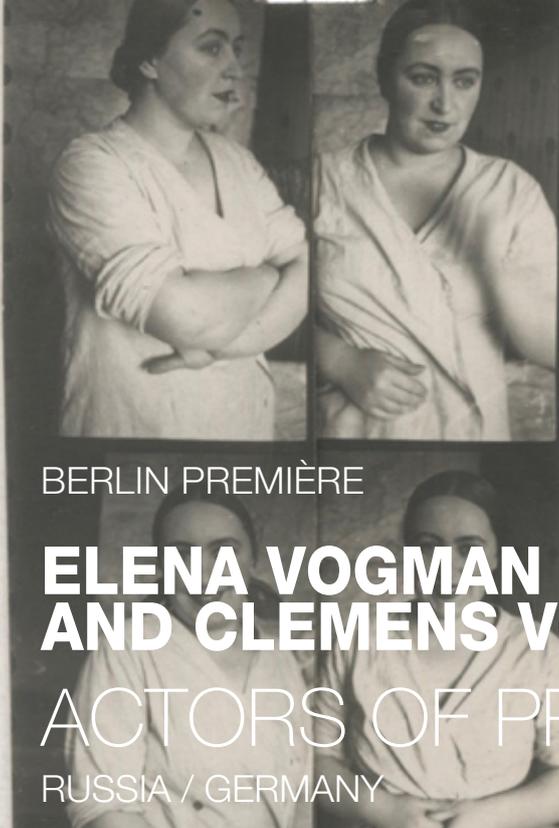
Deborah Stratman is an artist and filmmaker interested in landscapes and systems. Her films, rather than telling stories, pose a series of problems – and through their at times ambiguous nature, allow for a complicated reading of the questions being asked. Much of her work points to the relationships between physical environments and human struggles for power and control that play out on the land. Most recently, they have questioned elemental historical narratives about faith, freedom, sonic subterfuge, expansionism and the paranormal.

Recent projects have addressed freedom, expansionism, surveillance, sonic warfare, public speech, ghosts, sinkholes, levitation, propagation, orthoptera, raptors, comets, exodus and faith.

She has exhibited internationally at venues including the MoMA (NY), Centre Pompidou (Paris), Hammer Museum (LA), Mercer Union (Toronto), Witte de With (Rotterdam), Tabakalera (San Sebastian), Film Museum (Vienna), Whitney Biennial (NY) and festivals including Sundance, Viennale, Berlinale, CPH/DOX, Toronto, Oberhausen, True/False, and Rotterdam. Stratman's multi-disciplined art practice has been recognized and supported by a number of prestigious granting organizations and awards. She is the recipient of Fulbright (1995-96), Guggenheim and USA Collins Fellowships (2003), an Alpert Award, Sundance Art of Nonfiction Award (2014) and grants from Creative Capital (2012), Graham Foundation, and Wexner Center for the Arts. Stratman's films and videos have won numerous awards at film festivals, including: Special Jury Prize, 50th Ann Arbor Film Festival, Ann Arbor, Michigan: Ray's Birds. 2011; New Vision Award, CPH:DOX International Documentary Film Festival: O'er the Land. 2009; Ken Burns Award for Best of the Festival, 47th Ann Arbor Film Festival: O'er the Land. 2009; Best International On Screen (Film) Award, 22nd Images Festival: O'er the Land. 2009.

She lives in Chicago where she teaches at the University of Illinois / UIC.

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Handwritten notes in cursive script, including the name 'Eisenstein' and other illegible words.

BERLIN PREMIÈRE

ELENA VOGMAN AND CLEMENS VON WEDEMEYER

ACTORS OF PROFANE HISTORY

RUSSIA / GERMANY

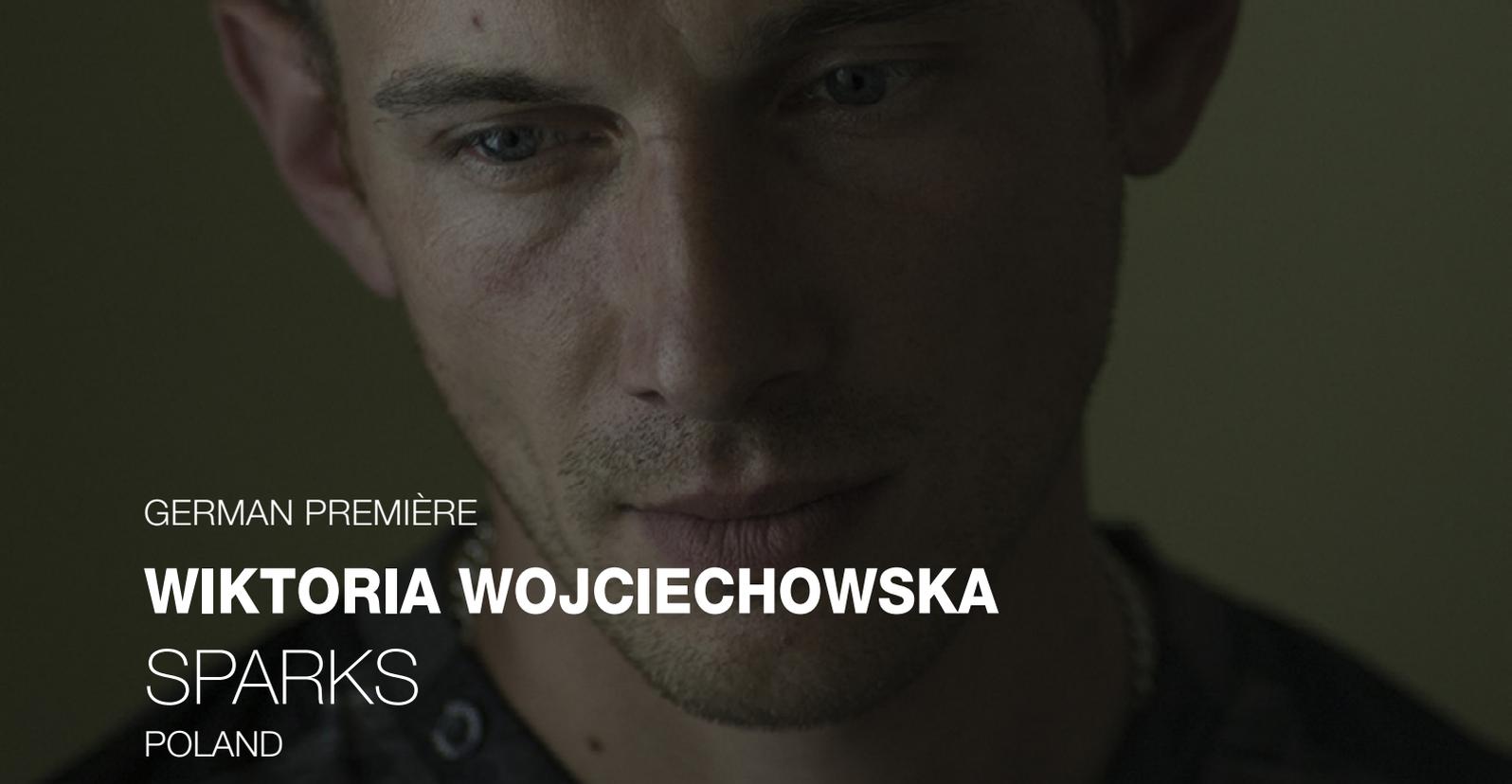
Actors of Profane History reveals a series of recently discovered casting images from Sergei Eisenstein's destroyed film "Bezhin Meadow," (1935–1937) preserved today at the Russian State Archive of Literature and Arts. It questions the interrelation between the cinematographic use of film extras, who usually appear only in the background of major cinema productions, and the possibility of acting in political history, in itself closely connected to the history of representation.

ELENA VOGMAN

Elena Vogman is an author, independent curator and postdoctoral fellow in the research project "Rhythm and Projection" at the Freie Universität in Berlin (the Institute of General and Comparative Literature at Free University in Berlin). Her book on "Sinnliches Denken: Eisensteins exzentrische Methode" (2018) (Sensuous Thinking in Sergei Eisenstein's theory project Method) has been published by Diaphanes. Currently, she finishes her next book, "Dance of Values: Eisenstein's Capital Project," which is forthcoming in the Fall of this year. She has published various articles on Soviet Cinema, forms of visual thinking, practices of montage and the relations between literature, ethnology, art and science. Together with Marie Rebecchi and Till Gathmann she curated the exhibition "Sergei Eisenstein: The Anthropology of Rhythm" in 2017 at Nomas Foundation in Rome. In 2018, the trio curates the exhibition "Eccentric Values after Eisenstein" together at Espace Diaphanes in Berlin.

CLEMENS VON WEDEMEYER

Clemens von Wedemeter lives and works in Berlin and holds a professorship for media art at the Academy of Fine Arts Leipzig. The artist and filmmaker studied photography and media at the Fachhochschule Bielefeld and the Academy of Fine Arts Leipzig and graduated as Meisterschüler of Astrid Klein in 2005. Clemens von Wedemeyer participated in group shows such as the 1st Moscow Biennale (2005), the 4th Berlin Biennale (2006), Skulptur Projekte Münster in 2007, the 16th Biennale of Sydney (2008) and dOCUMENTA (13) (2012). He had solo shows among others at MoMA PS1, New York, ARGOS Centre for Art and Media, Brussels, the Barbican Art Centre, London, Frankfurter Kunstverein, Museum of Contemporary Art, Chicago, and Hamburger Kunsthalle. "ESIOD 2015" premiered at the 66. Internationale Filmfestspiele Berlin (Berlinale) in 2016.



GERMAN PREMIÈRE

WIKTORIA WOJCIECHOWSKA

SPARKS

POLAND

Contemporary war in Europe is still actual. Sparks portrays these young and non-professional soldiers of the Ukraine war. These portraits constitute the backbone of the project.

They went to fight wearing their sneakers with weapons stolen from a museum. They left their previous identities and occupations: philosopher, mechanic, astronomer, music DJ, bank assistant, high school student – none of them were prepared for what they were to experience. Whoever survives is no longer the same person.

WIKTORIA WOJCIECHOWSKA

Wiktoria Wojciechowska, born in 1991 (Lublin, Poland), lives and works globally. A graduate of the Academy of Fine Arts in Warsaw, Poland, she was the 2015 winner of the Oskar Barnack Leica Newcomer Award. She is a photographer and video artist whose works oscillate between documentary and creation.

She received many prizes for her project Short Flashes, portraits of drenched cyclists captured on the streets of metropolises in China. Choosing a non-journalistic angle, the artist offers both a humanist and a political, but also poetical, look at war. She deals with the multidimension of war, capturing portraits of soldiers afflicted, their fragility and the complexity of emotions,

Between 2014 and 2016, she worked on the series Sparks, a portrait of contemporary war based on the stories of people living in contemporary conflicting Ukraine. This series received several awards, such as the Art Griffin Space and Lensculture Emerging Talent awards and the Prix pour la Photographie, Fondation des Treilles. Wiktoria Wojciechowska presented Sparks at the 2018 Rencontres d'Arles where she won the Public's Choix Award 2018 and the Prix de la Photo Madame Figaro Arles 2018. Her photographs had been also published in many magazines.



GERMAN PREMIÈRE

ZAPRUDER FILMMAKERSGROUP

PHOENIX. AMORE BRUCIO

ITALY

With “Phoenix, Amore brucio”, Zapruder continues a most ambitious cycle of research into the figure of Hercules, returning to his origins and the many interpretations that have reinforced his myth through the writings of philosophers, writers and other scholars.

ZAPRUDER FILMMAKERSGROUP

ZAPRUDER filmmakers group is a collective formed by David Zamagni, Nadia Ranocchi and Monaldo Moretti. Founded in 2000 and based in the hills between Cesena and Rimini, the group is the author of film projects and art installations that have been shown in major international film and art festivals. Zapruder’s fervent production relies on a ferocious and comic analysis of the human condition whose tragic destiny becomes a metaphysical place where they explore the language of representation, forging a surreal and poetic portrait. The group film-projects are often flexible cinematic devices, which Zapruder defines as `Chamber Cinema` sort of incarnated environment and disembodied theatre, poised between visual and performing arts. Vision becomes experience of time, long shots prevail and draw a polycentric spatial scene that allow the eye to open on the enigma of vision rather than narrowing on the narrative anecdote. Zapruder’s projects are written and directed by David Zamagni and Nadia Ranocchi. David Zamagni (b. 1971, Rimini) During his cinema studies in Bologna at DAMS, in 1994 he joins the theater company ‘Motus’ to later become icon actor of the performance ‘Catrame` (1996). In 1998, with Enrico Casagrande and Daniela Nicolò, is co-author of ‘Orlando Furioso` and in 1999 they are awarded the UBU prize as well as that of the magazine ‘Lo straniero`; in the same year he leaves Motus to pursue his interests in cinema. Nadia Ranocchi (b. 1973, Rimini) After completing her studies in Psychology at the University of Bologna, in 1998 she starts working with David Zamagni on their movies and audiovisual projects. Monaldo Moretti (b. 1972, Recanati) joins them in 2000. He is David’s former classmate in highschool and later on over the DAMS years. As well as co-founder of the group Zapruder, he’s director of photography, actor and foley artist.

PRACTICAL INFORMATION/

SCHEDULE

From August 20 to 25, 2019

Tue. 19: from 7pm

Wed. 20: at 3pm, 5pm, 7pm, 9pm

Thu. 21: at 3pm, 5pm, 7pm, 9pm

Fri. 22: at 3pm, 5pm, 7pm, 9pm

Sat. 23: at 1pm, 2pm, 4pm, 5.30pm, 7pm

Sun. 24: at 3pm, 5pm

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