

LES RENCONTRES INTERNATIONALES

new cinema and
contemporary art



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LES RENCONTRES INTERNATIONALES

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. Les Rencontres Internationales proposes to explore these practices and their evolutions.

From 15 to 20 March in Berlin at the Haus der Kulturen der Welt, Les 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 120 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 Les 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 Les Rencontres Internationales, enable to reach new audiences and to support artists through regular activities.

Nathalie Hénon and Jean-François Rettig run and program Les Rencontres Internationales. Furthermore 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 3 university, develop a research on Law studies, is translator and literary 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.



FILM PERFORMANCE GERMAN PREMIÈRE

APICHATPONG WEERASETHAKUL

VAPOUR

THAILAND

© Apichatpong Weerasethakul

“Vapour” takes place in Toongha in the region of Mae Ram in Thailand, a village in which the director has been living for a few years now. Clouds fall on the village and swallow it for the day. They touch the tiles, the beds, the chairs, the mats, the grass and the people living there, contaminating everything with a white vapour. The village has problems concerning the management of the lands and has been opposed to the Thai government for almost sixty years.

APICHATPONG WEERASETHAKUL

Apichatpong Weerasethakul was born in July 16, 1970 in Bangkok, Thailand. He is a Thai independent film director, screenwriter, and film producer. After attending the School of the Art Institute of Chicago he received a master’s degree of fine arts in filmmaking in 1997. Working outside the strict confines of the Thai film studio system, Weerasethakul has directed several features and dozens of short films. Themes reflected in his films include dreams, nature, sexuality, and Western perceptions of Thailand and Asia, and his films display a preference for unconventional narrative structures (like placing titles/credits at the middle of a film) and for working with non-actors.

Apichatpong’s feature-length debut, *Dokfa nai meuman* (Mysterious Object at Noon) is a documentary and was conceptually based upon the «exquisite corpse» game invented by surrealists. He co-founded the production company, Kick the Machine, in 1999, and uses the company as a vehicle for his own works, alongside Thai experimental films and video. Apichatpong’s 2002 film *Sud Sanaeha* (Blissfully Yours) was his debut narrative feature film and was awarded the Un Certain Regard prize at the 2002 Cannes Film Festival. His 2004 *Sud Pralad* (Tropical Malady) won a Jury Prize from the same festival.

Along with his features, Apichatpong is also known for his short films, video works and installations. For the 2005 Jeonju International Film Festival, he was commissioned to contribute to the Three Digital Short Films project, alongside two other Asian directors. His film was called *Worldly Desires*, while Japanese filmmaker Shinya Tsukamoto made *Vital*, *Bullet Ballet* and *Song Il-gon* from South Korea created *Magician(s)*.

In 2005 Apichatpong served as the consultant on the *Tsunami Digital Short Films*, a series of 13 films commissioned by the Thailand Culture Ministry’s Office of Contemporary Art and Culture as a memorial tribute to the 2004 Indian Ocean earthquake and the resulting tsunami that struck Thailand. His contribution was the film *Ghost of Asia*. In 2010 Apichatpong’s feature film, *Uncle Boonmee Who Can Recall His Past Lives*, won the *Palme d’Or* at the Cannes Film Festival.



FINAL DIRECTOR'S CUT - GERMAN PREMIÈRE

PEDRO COSTA

O NOSSO HOMEN

PORTUGAL

© Pedro Costa

New director's cut of "O Nosso Homen".

One morning in summer 2007. The inside of a house made of wood and tin plaques in Lisbon's periphery, twenty seven years old José Alberto, and his fifty five years old mother, both Cape Verdeans. They are sitting at a table. José Alberto is cutting his nails with a small pocketknife. They speak in Creole.

PEDRO COSTA

While studying history at University of Lisbon, Costa switched to film courses at the Lisbon Theatre and Film School (Escola Superior de Teatro e Cinema) where he was a student of António Reis, Paulo Rocha and Alberto Seixas Santos. After working as an assistant director to several directors such as Jorge Silva Melo, Vítor Gonçalves and João Botelho, he made a first feature film *O Sangue* (The Blood) in 1989.

He collected the France Culture Award (Foreign Cineaste of the Year) at 2002 Cannes Film Festival for directing the film *In Vanda's Room*. *Colossal Youth* was selected for the 2006 Cannes Film Festival and earned the Independent/Experimental prize (Los Angeles Film Critics Association) in 2008.

He is considered to be part of The School of Reis film family. Antonio Reis, Portuguese director, was his teacher at the Lisbon Theatre and Film School.

Peter Bradshaw of The Guardian called Pedro Costa «the Samuel Beckett of cinema». He is acclaimed for using his ascetic style to depict the marginalised people in desperate living situations. Many of his films are set in a district of Lisbon inhabited by socially disadvantaged and shot in a natural and low-key way in documentary format: some are docudramas.



PREVIEW

MAURO HERCE

DEAD SLOW AHEAD

SPAIN

© Mauro Herce

Special Jury Prize at the 2015 Locarno International Film Festival.

The German premiere of the film will be held in the upcoming DOKfest Munich International Documentary Film Festival.

A freighter crosses the ocean. The hypnotic rhythm of its pace reveals the continuous movement of the machinery devouring its workers: the old sailors' gestures disappearing under the mechanical and impersonal pulse of the 21st century. Perhaps it is a boat at drift, or maybe just the last example of an endangered species with engines still running, unstoppable.

MAURO HERCE

Born in Barcelona in 1976, Mauro Herce graduated in engineering and fine arts before enrolling in film school at the Escuela Internacional de Cine y TV in San Antonio de los Baños (Cuba) and the École nationale supérieure Louis-Lumière in Paris. He started his career as a director of photography and screenwriter on such films as *Ocaso* (2010), *Arraianos* (2012), *A puerta fría* (2012), *El quinto evangelio de Gaspar Hauser* (2013) and *Slimane* (2013). *Dead Slow Ahead* (2015) is his first feature film as a director.



GERMAN PREMIÈRE

THOM ANDERSEN

THE THOUGHTS THAT ONCE WE HAD

USA

© Thom Andersen

Film history can be written in many ways. One of the more speculative takes is due to the French philosopher Gilles Deleuze, and it is his famous two-volume 'Cinéma I-II' that the American essayist Thom Andersen has adapted as a collage of extracts from hundreds of films. And even though there are both cult hits and canonised classics among them, we are light years away from a traditional introduction to the bumpy history of cinema. Who would have thought, for example, that you could create a colour theory about black-and-white films? Deleuze draws new and unexpected connections across the film medium's one hundred year history, and the poetically named "The Thoughts That Once We Had" draws lines between the dots that the French thinker had at the time. Just like Andersen's magnum opus "Los Angeles Plays Itself", his new essay is a cinematic whirlwind that blows through the history of the moving image without showing consideration for chronology. This is a film for everyone who is bitten by the cinephile bug – and for those who share a healthy enthusiasm for the infinite potential of both the film medium and the mind.

THOM ANDERSEN

Thom Andersen (born 1943, Chicago) is a filmmaker, film critic and teacher. He attended Berkeley in the early 1960s and then returned to his hometown of Los Angeles to attend USC School of Cinematic Arts, where he studied with Arthur Knight and eventually assisted on Knight's project The History of Sex in Cinema. While at USC Andersen met long-time friend and collaborator Morgan Fisher, who assisted on Andersen's student film Melting, a portrait of a sundae. He regularly attended local screening series including shows by the Trak Film Group and Movies 'Round Midnight and famously wrote about an unpopular screening of Andy Warhol's Sleep. After USC, Andersen attended UCLA and completed his experimental documentaries Olivia's Place and Eadweard Muybridge, Zoopraxographer. During the 1970s, his films screened at Los Angeles' Theatre Vanguard and Berkeley's Pacific Film Archive. He was the programmer for LA Film forum in Los Angeles during the late 90's. Andersen's film Los Angeles Plays Itself won the National Film Board Award for Best Documentary at the 2003 Vancouver International Film Festival, was voted best documentary of 2004 by the Village Voice Critic's Poll, and was voted one of the Top Ten Films of the Decade by critics at Cinema Scope. In 2010 he completed Get Out of the Car, a portrait of signs and abandoned spaces set to Los Angeles music. In spring 2012, Andersen took part in the three-month exposition of Whitney Biennial. He has taught at the SUNY Buffalo and Ohio State University. He currently teaches film theory and history at the California Institute of the Arts.



GERMAN PREMIÈRE

PHILIPPE GRANDRIEUX

MEURTRIÈRE

FRANCE

© Philippe Grandrieux

The theme of “Meurtrièrè” is Das Ding. Das Ding is senseless, insane, intolerable, hysterical, grotesque, phobic, dangerous, brutal, consuming, wild, sexual, unpredictable, staggering, frenetic, atrocious, anxious, frightening, ecstatic, desirable, vulgar, perverse, embarrassing, shameless, nervous, obscene, sacred, furious, and murderous. But overall, it is all with any intention to it.

With dancers: Émilía Giudicelli, Vilma Pitrinaite, Hélène Rocheteau, Francesca Ziviani.

PHILIPPE GRANDRIEUX

Grandrieux was born in Saint-Étienne. He studied film at the INSAS (Institut National Supérieur des Arts du Spectacle) in Belgium. He exhibited his first video work at Galerie Albert Baronian, Bruxelles. In the 1980s, he worked in collaboration with the French Institut National de l’Audiovisuel (INA) and the television channel La Sept/Arte where he helped develop new cinematographic forms and formats that called into question some basic principles of film writing: for instance, the conventions behind documentary, information and film essays. In 1990, he created the film research lab “Live” which produced one-hour-long sequences by Thierry Kuntzel, Robert Kramer and Robert Frank...

Since 2005, programs devoted to Grandrieux’s features (Sombre, La Vie nouvelle, Un lac), installations, video, documentary work and shorts have been broadcasted all over the world.

Grandrieux’s work covers several cinematographic fields, TV experimentation, video art, research movie, film essay, documentary and museum exhibition. His uncompromised vision of Art, leads him to push the boundaries of the cinematographic fields he is working on. As a consequence, he is always producing an inventive and radical cinema. His first two full-feature movies Sombre (which won an award at the Locarno Film Festival) and La Vie Nouvelle (A New Life) are examples of Grandrieux’s creativity in photography, sound and narration. Following the work of Teinosuke Kinugasa, Jean Epstein and Pier Paolo Pasolini who were constantly inventing and looking for new narrative forms that would only fit films, Grandrieux’s films, deriving from horror movies and experimental movies, give the viewer intense sensorial experiences. His goal is to make the viewer psychologically involved in his movies. His films actually express a whole world of energies based on sensations and affects despite a linear narration and an iconography that relies on archetypes that refer to the archaic images of the fairy tale and the legend. Tim Palmer places Grandrieux’s work within an ongoing tendency of a cinema of the body, linked to other filmmakers such as Marina de Van, Diane Bertrand, Damien Odoul.

For his soundtrack, he worked with Alan Vega (on Sombre) and with the musicians, poets and performers of the band “Etant Donnés” (on A New Life).

The American actor Zachary Knighton played the main character with Anna Mouglalis. The writer Eric Vuillard also participated in the writing of the script of *A New Life*. A part of the email exchange between Grandrieux and Vuillard about the script has been published in the French film review *Trafic*.

In 2007, the singer Marilyn Manson, who admits having seen *La Vie nouvelle* several times, asked Grandrieux to direct his video-clip for his song *Putting Holes in Happiness* that belongs to the album *Eat Me, Drink Me*. And in 2008, Japan paid homage to Grandrieux's work, thanks to the French Embassy, in the famous Uplink movie theater of Tokyo, under the title «Extreme Love - around Philippe Grandrieux».

The same year, the Tate Modern of London, along the retrospective « PARADISE NOW ! Essential French Avant-Garde cinema 1890-2008 », played *Putting Holes in Happiness*, *A New Life*, *The Late Season* and an excerpt of *Un Lac (A Lake)*, his latest movie, which was not completed back then but then was presented at the 65th Venice Film Festival (2008) where he won a Special Mention in the *Orrizzonti* Section, which rewards movies that initiate new cinematographic trends.

The psychoanalyst Jean-Claude Polack declares about Grandrieux's movies that they “carefully try to understand the exact inner-working of one's psychic, and more especially the part that deals with desire and transformation. How does desire work? What are the elements that this energy-matter is using to expand its empire? What are the social repressions that desire has to face? Unlike Pasolini who is really interested in the way that society is theatrically transforming the ceremony of predating into a show, there is here an experimental cinema; it is true; that is trying to register, thanks to the camera, what humans eyes would never be able to see in order to deconstruct and analyze reality. Grandrieux's films are analytical films, like a microscope, that give the viewer the possibility to see more accurately what is movement, emotion, sensation, colour, darkness and the emergence of the image (either material or thought). What is the process that enables something to become an image in the dark? Why can this process only be seen as a threat?”



© Clément Cogitore

GERMAN PREMIÈRE

LAURE PROUVOST

HOW TO MAKE MONEY RELIGIOUSLY

UNITED KINGDOMN

Centred on the problems as well as the possibilities of memory and forgetting, the piece addresses the arbitrary distinctions that can be ascribed to power and possession. Laure Prouvost expands her multilayered investigation of the slippages between systems of communication, and conjures diverse interpretations depending on how one perceives or remembers the story, while considering consumption, desire and the persuasive syntax of Internet scams.

LAURE PROUVOST

Laure Prouvost was born in Lille, France and now lives and works in London. Her films and videos are distributed by LUX and she is represented by MOT International.

She attended a local school in the north of France with a strong art focus. She studied film at Central Saint Martins and also attended Goldsmiths, University of London. After graduating from Saint Martins, she worked as an assistant to the artist John Latham, who she describes as «more like a grandfather than my real grandfather». She has exhibited at Tate Britain and the Institute of Contemporary Arts. She was awarded the biennial MaxMara Art Prize for Women in 2011 in collaboration with the Whitechapel Gallery and her work has appeared in the private contemporary art collection Collezione Maramotti in Reggio Emilia, Italy. Laure Prouvost's work combines installation, collage and film.

She was the principal prize winner at the 57th Oberhausen Film Festival. In 2014, she staged her first solo museum exhibition in the United States at the New Museum, titled For Forgetting.

She won the 2013 Turner Prize for an installation named Wantee made in response to the artist Kurt Schwitters. In a tea party setting, a film describes a fictional relationship between Laure Prouvost's grandfather and Schwitters. The work is named in reference to the habit of Schwitters' partner of asking guests if they «want tea». The panel described the work as «outstanding for its complex and courageous combination of images and objects in a deeply atmospheric environment».



GERMAN PREMIÈRE

LAMIA JOREIGE

AND THE LIVING IS EASY

LEBANON

© Lama Joreige

Beirut, 2011. The city remains strangely quiet while the region is in great turmoil. Through five characters, mainly non-professional actors, Lamia Joreige creates a unique portrayal of her native town. Whether a salesman, a musician, a student or an actor, each one expresses his/her deep attachment to Beirut and inability to live there. Over several months, the director asked them to act out scenes she had imagined, inspired by their love affairs, professional lives and friendships. Constructing a fiction with their daily lives, she highlights their malaise. These scenes were performed in the area in which they live, in the places that are dear to them. The city and their feelings are deeply intertwined. The beauty of the images and the sweetness of their lives conceal anxieties over political instability in the Middle East and fear of a devastating war.

LAMA JOREIGE

Born in Lebanon in 1972, Lamia Joreige is a visual artist and filmmaker who lives and works in Beirut. She uses archival documents and fictitious elements to reflect on the relation between individual stories and collective History. She explores the possibilities of representation of the Lebanese wars and their aftermath, and Beirut, a city at the centre of her imagery. Indeed, her work is essentially centred around the issue of time, the recordings of its trace and its effects on us. She was a resident artist at Delfina Studio, and was part of the Edgware Road project organized by the Serpentine gallery in London. Lamia Joreige is a co-founder and co-director of the Beirut Art Center, a unique non-profit space dedicated to contemporary art in Lebanon.

Among her works: Beirut, autopsy of a city (multimedia installation, 2010) - Tyre 1,2,3,4,5, Portrait of a housing cooperative (video installation, 2010) - 3 Triptychs (interactive installation, 2009) - Full Moon (video, 2007) - Nights and Days (video & series of prints, 2007) - Je d'histoires (interactive installation, 2007) - The end of... (prints) - ...and the living is easy, in collaboration with Rabih Mroué, (video & text, 2007) - A Journey (video, 2006) - Objects of War 1, 2, 3, 4 (video installation, 1999-2006) - Embrace (video, 2004) - Sleep (Super.8, 2004) - Here and Perhaps Elsewhere (video, 2003 - Replay (bis), (video, 2002) - Replay (video & text installation) 2000 - Le déplacement (video-stills installation, 1998-2000) - Untitled 1997-2003 (video installation).

She is the author of two publications: Time and the Other (art book), Alarm Editions, Beirut - 2004 & Ici et peut-être ailleurs, (short fiction) H.K.W., Berlin - 2003



GERMAN PREMIÈRE

SEBASTIAN DIAZ MORALES

SUSPENSION

ARGENTINA

© Sebastian Diaz Morales

It is in the nature of men to be absorbed by the future as if magnetized by timeless gravity, falling deeper and deeper into their own humanity. And if in Walter Benjamin's angelus novus we picture his gaze of horror, shaken and frightened by what he sees as he gazes upon the past, the man in his fall evinces unperturbed passivity towards the future.

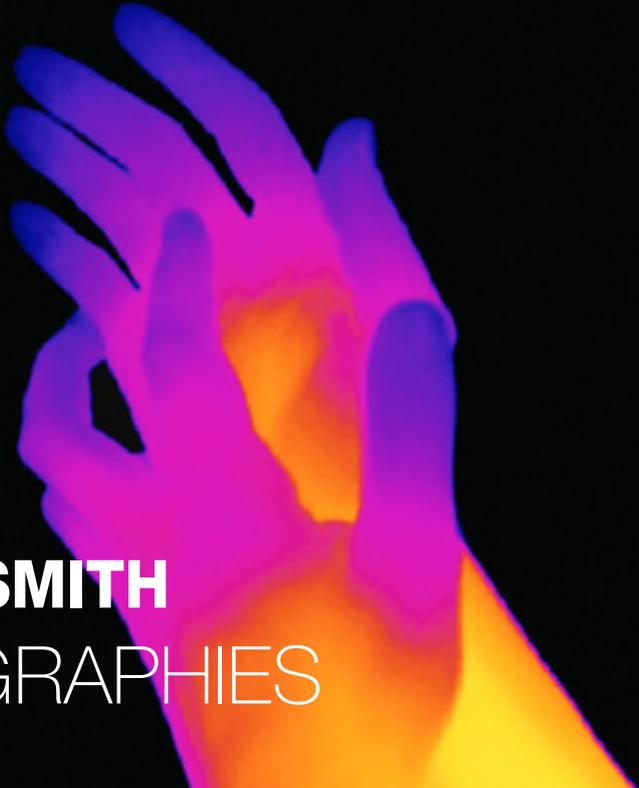
As in a dream state, through that suspended fall the man's mind is a container holding past, present and future in a single consciousness. It is in this construction, as in a dream, in his mind, where man envisions and shapes the world.

Out there, there may be no more than void, and the fall may be eternal. Perhaps this is the reason why we recurrently dream about falling. Perhaps falling isn't a dream at all—perhaps falling is what's real.

SEBASTIAN DIAZ MORALES

Sebastian Diaz Morales was born in 1975 in the Patagonian region of Argentina and studied both in Argentina at the Universidad del cine de Antín and at the Rijksakademie in Amsterdam. Morales' video work blurs fiction and documentary genres and has been screened extensively at film festivals as well as in a gallery context. With its spliced footage and stills and jumbled observations, his work follows the tradition of Latin-American narrative film. Morales plays with the structure of narrative within his work, typically documenting and constructing journeys that explore social and political concerns.

His work has been exhibited widely at many prominent venues—such as the Tate Modern, London; Centre Pompidou; Stedelijk Museum and De Appel, Amsterdam; Art in General, New York City; Ludwin Museum, Budapest; Bienale Sao Pablo; Biennale of Sydney; Miro Foundation, Barcelona; MUDAM, Luxemburg; and the Calouste Gulbenkian Foundation, Lisbon—and is the permanent collections of the Centre Pompidou; Tate Modern; Fundacion Jumex, Mexico; Sandretto Foundation, Torino; Sammlung-Goetz, Munich; and the Fundacion de Arte Moderna, Museo Berardo, Lisbon. In 2009 he was awarded with a Guggenheim Fellowship.



GERMAN PREMIÈRE

DOROTHÉE SMITH

SPECTROGRAPHIES

FRANCE

© Dorothée Smith

During a fantastic night, a character endlessly walks through cold and naked avenues, empty institutions, some inhabited no man's lands, in a solitary quest – watching out for ghosts sliding onto his trail. Hanging over intimate technologies (phone, electronic pin), he seems to feed himself from the absence of a loved one, somewhere else, far, untouchable, where the absence haunts his stroll.

DOROTHEE SMITH

Dorothée Smith's career includes a post-graduate degree in Philosophy at the Paris-Sorbonne University, a degree from the French national school of photography of Arles, the Aalto University in Helsinki and then at the National Studio of Contemporary Arts (Le Fresnoy), France. Her work can be seen as an observation of constructions, deconstructions, displacements, and transformations of identity. Photography rubs shoulders with video, hybrid art and the use of new technologies, and has led to collaboration with a research team from the CNRS/IRCICA (French National Centre for Scientific Research) in 2012. Dorothée Smith recently completed an interactive hybrid installation, implying the implant of an electronic chip inside of her body, allowing the artist to feel the presence of absent bodies - those of the installation in situ visitors.

French photographer and photography specialist Arnaud Claass wrote about her work, in the preface of her first monographic book: «There is no mystery; Dorothée Smith's approach to the visible, at once luminous and dark, is valid as an image of the uncertainty of sexual roles. Questions of gender, a current in philosophy over the last twenty years or more, occupy an important place in the intellectual development of her oeuvre. In her world, into which a certain violence occasionally erupts, faces betraying an inexpressible tenderness, a lost look in the eyes, bodies surrendered in a heat-haze of intimacy, the warmth of ice-floes sublimated into breath, deserted horizons –these are polarised like magnetic auroras by the new style of challenge that the modern world hurls at the separation of the sexes. It is more a question of metamorphosis than metaphor.»

Her work is represented by the gallery Les Filles du Calvaire, Paris, and has been exhibited at, amongst other places, Les Rencontres d'Arles, Atelier de Visu, Marseille, Centre Pompidou and Palais de Tokyo in Paris, or Casino Luxembourg – as well as at photography festivals such as Photo Phnom Penh, Cambodia; Pingyao, China and the Daegu Biennale, South Korea. She is currently completing a PhD in Philosophy.



GERMAN PREMIÈRE

CLEMENT COGITORE

SANS TITRE

FRANCE

© Clément Cogitore

Passing one by one forests, Baroque ruins, control tours and Roman catacombs “Sans titre” deals with a scientific community on the tracks of a magical animal. Between fantastic tale and initiation rite, this video mixes early Christian frescos and numeric tablets, control screens and Sybille’s’ chants. Through a confrontation between underground and aerial worlds, archaism and new technologies, “Sans titre” interrogates the immutability of the sense of both the story and the image when confronted to the evolution of beliefs.

CLEMENT COGITORE

Born in 1983 in Colmar, Clément Cogitore lives and works between Paris and Strasbourg. After studying at the École Supérieure des Arts Décoratifs of Strasbourg and at the Fresnoy-National Studio of Contemporary Arts, Clément Cogitore developed an artistic practice halfway between cinema and contemporary art. Combining film, video, installations and photographs his work questions the modalities of cohabitation of men with their images.

In his work, issues like rituals, collective memory and figuration of the sacred can often be found, as well as a particular idea of the permeability of the worlds.

His films have been selected for numerous international festivals (Director’s Fortnight Cannes, Locarno, Lisbon, Montréal...) and he has received several awards for them. His work has also been screened or presented in various museums (Palais de Tokyo Paris, Centre Georges Pompidou Paris, Haus der Kultur der Welt, Berlin, Museum of fine arts, Boston...).

In 2011 he was awarded the Grand prix du Salon de Montrouge for contemporary art and in 2012 was resident of the Villa Medici, French Academy in Rome-Villa Medici. In 2015, his first feature film “The Wakhan Front” was selected at the Cannes international film festival – Critic’s week, awarded by the Fondation Gan and acclaimed by critic. For this film, he was also nominated for the Best Film at the 2016 Cesar Ceremony. He is represented by Gallery White Project in Paris.



GERMAN PREMIÈRE

ADEL ABIDIN

MICHAEL

IRAQ / FINLAND

© Adel Abidin

The pop culture's influence on our contemporary world results in a life that is built of obsession with fame, youth and wealth. In the video, "Michael" – as still being one of the universally celebrated icons of our time – is being interviewed after his resurrection. The answers he gives and the speech he makes is nothing but a compilation of his all time well-known songs' lyrics. Therefore Abel Abidin is resurrecting him from the dead as a prophetic figure that unveils the universal truths about the world we live in.

ADEL ABIDIN

Adel Abidin was born in Baghdad in 1973. He moved to Helsinki in 2001 and joined the Finnish Art Academy in 2003 in order to do his Master degree in fine Arts. Initially a painter, he switched to purely multimedia medium during his studies and therefore it was as an artist producing videos and installations that he started his career in 2004.

Through all different multimedia mediums including photography, Abel Abidin explores the issues of the contemporary world that we are living in. His main point of departure is always linked to the intention of exploring the complex relationship between visual art, politics and identity. Elusive experiences and cultural alienation are demonstrated by using a sharp panel of irony and humour always gravitated towards different social situations.

He uses his cross-cultural background (as an Iraqi artist living in Helsinki) to create a distinct visual language often laced with sarcasm and paradox, while maintaining an ultimately humanistic approach. Indeed, sarcasm is nothing but a medium of provocation to serve the purpose of extending the mental borders of the artwork beyond the limits of the exhibition space. Abel Abidin has great interest in creating opportunities in order to extend the discussions beyond the artwork and thus tries to enable the audience to convey mental elements from the work into their daily life.

Moreover, he always finds the words 'politics' and 'identity' more than a terminology or a path that we travel in, as they unfold to other concepts like discrimination, mass media manipulation etc.

Abidin has received The Finland Prize for Visual Arts in (2015), Five Years Grant from The Art Council of Finland in (2013); Ars Fennica Prize Nominee 2011.



BERLIN PREMIÈRE

ALEXANDER GLANDIEN

MAKING OF GERMANY

© Alexander Glandien

The film “Making of” takes work as a topic into focus, showing the various working areas of a contemporary art museum with all those activities which usually remain invisible for visitors. Shot from the perspective of a small film crew different kinds of workflows are documented as well as the preparation for an upcoming exhibition, while the crew itself is constantly observed in their efforts to create this film. Director, cameraman and sound operator move through all areas of The State Gallery in Linz in an almost performative way. The ongoing visible presence of the camera raises questions about the relationship between the documented actions, their authenticity and manipulation. The depicted reality becomes visible as part of a media construction.

ALEXANDER GLANDIEN

Alexander Glandien was born in 1982 in Schwerin (Germany) and he works as an artist in Vienna. Since 2009 he is an artistic and scientific assistant at the Art University Linz. After his studies at the University of Wismar he attended studio grants in Indonesia, Italy, the Netherlands and Spain. His works have been awarded with the Talent Award of Upper Austria and the Klemens Brosch prize and they are part of the art collections of the federal government of Austria, the province of Upper Austria, the contemporary art collection of the City of Vienna and the Albertina in Vienna. He has had numerous exhibitions, most recently at the State Gallery Linz, Galerie 5020 in Salzburg, at Kadmiun Art Centre in Delft, at the Moscow Museum of Modern Art and at the Albuquerque Museum of Art and History.



GERMAN PREMIÈRE

JOHAN GRIMONPREZ

FROM SATIN ISLAND + WHAT I WILL

BELGIUM

© Johan Grimonprez

Two new short works by Johan Grimonprez.

“From Satin Island”: A haunting collage of disaster and beauty, set to a shimmering track by Lights Out Asia, Johan Grimonprez in collaboration with acclaimed avant-garde novelist Tom McCarthy, based on an abstract from his latest book *Satin Island*.

“What I Will”: Reciting her own poetry, Jordanian-American poet Suheir Hammad’s voice carries the powerful force of dissent to find hope between the military parades and anti-aircraft guns. With what i will Johan Grimonprez provides glimpse of his upcoming feature documentary *Shadow World* based on Andrew Feinstein’s book *The Shadow World: Inside the Global Arms Trade*.

JOHAN GRIMONPREZ

Grimonprez was born in 1962 in Roeselare, Belgium. After studying cultural anthropology, he went on to complete his studies in photography and mixed media at Royal Academy of Fine Arts in Ghent. Grimonprez earned an MFA in Video & Mixed Media at the School of Visual Arts in New York. In 1993, Grimonprez was admitted to the Whitney Museum Independent Study Program and later attended the Jan van Eyck Academy in Maastricht, Netherlands. Grimonprez divides his time between Brussels and New York, where he studied at the Whitney Museum Independent Study Program, and where he now lectures at the School of Visual Arts.

His films are characterised by a criticism of contemporary media manipulation, described as: «an attempt to make sense of the wreckage wrought by history.» Other themes include the relationship between the individual and the mainstream image, the notion of zapping as «an extreme form of poetry» and the questioning of our consensus reality.

Johan Grimonprez’s curatorial projects have been exhibited at museums worldwide, such as at the Hammer Museum (LA), the Pinakothek der Moderne (Munich) and, the MOMA (NY). His works are part of the permanent collections of major museums, including the Centre Georges Pompidou (Paris), the Kanazawa Art Museum (Japan) and Tate Modern (London).

His award winning films include *dial H-I-S-T-O-R-Y* (1997) and *Double Take* (2009). Travelling through the main festival circuit from the Berlinale to Sundance, they have gathered several Best Director awards, the 2005 ZKM International Media Award, a Spirit Award and the 2009 Black Pearl Award at the Abu Dhabi Film Festival. They have also been acquired by NBC Universal, ARTE, and FILM 4.



FIRST FULL LENGTH FILM

ISIAH MEDINA

88:88

CANADA

© Isiah Medina

A convulsive video collage of fragmented footage — of notes, sketches, reality, and re-enactments — shot on various formats (including the RED camera, mobile phones and 16mm), 88:88 depicts Medina and his friends trying to make sense of life's chaos and confusion in down-and-out Winnipeg. Converting the flashing 88:88 clock into an equation of love and infinity, Medina's film seeks to explore alternate ways of being in the world.

ISIAH MEDINA

Isiah Medina is a young Canadian avant-garde filmmaker. In fact, she started making movies when he was 11 years old, inspired by Dante's *The Comedy*. Growing up in Winnipeg's West End, Medina said he was fascinated by the idea of being able to think and communicate without language. Ever since, he said, he's been half philosopher, half filmmaker; he positions his work as a sort of visual philosophy.

Les Rencontres Internationales have shown his work

His work was shown for the first time in Europe in the framework of Les Rencontres Internationales, in 2011 at Centre Pompidou. Now 24 years old, Medina's first feature film, "88:88", set in his childhood neighbourhood, was première in the 2015 Toronto International Film Festival. Its European première was in the 2015 Locarno International Film Festival.

Like Medina's first film, *Semi-Auto Colours*, 88:88 is a montage-style ode to the West End that feels like a home movie, shot in formats ranging from RED camera to 16mm to a smartphone. It stars Medina's friends -- and Medina himself -- and digs into ideas of time, class, poverty and friendship.



GERMAN PREMIÈRE

DAMIR OCKO

TK
CROATIA

© Damir Ocko

Departing from an eight part poem the artist constructs a complex polyphonic work in which poetry meets movements, sounds, silences, bodies, and –endurability in order to project the ideas behind the work. Several topics constantly reoccurring throughout the work are brought forward by a meticulously scored narration, in which pause and silence are equally important as the spoken or written word.

Poem itself depicts on various images, starting as a morning song in which a question of a routine and a rotation turns the engine on for work to move towards more difficult imagery.

People gather in dangerous constellations to act in violence, to observe silently, or to setup the false feeling of tranquillity, which is constantly turned upside down by the various mechanisms of the film itself. Heavy things get stuck in the throat, stones used as tools and voices come to unrest.

“TK” was part of his solo exhibition at the 56th Venice Biennale in 2015 where he represented Croatia.

DAMIR OCKO

Damir Ocko (b. 1977, lives and works in Zagreb) is one of the most prominent Croatian artist of his generation. Through his music, film, poetry, and two-dimensional objects, Damir Ocko investigates language as expressed in sound and voice and its resonance in visual images. A participant in the 2015 Venice Biennale, Ocko is inspired by the likes of John Cage and and Edgar Varèse. His work drives toward a primal sound that has both poetic and political ramifications. “What I try to do is to better understand the ways of listening and looking, and how this intensity emerges...a cinematic intensity, when image and sound are working as a dense harmony,” the artist has said.

His videos, films, poetry and works on paper have been exhibited recently in Temple Bar Gallery in Dublin (2014), KM - Künstlerhaus Halle für Kunst & Medien in Graz (2014), Yvon Lambert gallery in Paris (2013), Palais de Tokyo in Paris (2012), Galleria Tiziana Di Caro in Salerno (2012), and Kunsthalle Dusseldorf (2011). He participated in numerous collective exhibitions with institutions such as MUDAM, Luxembourg, FRAC Le Plateau in Paris, Kunsthalle Wien, and Museum of Contemporary Art in Zagreb among others. His works are part of many public and private collections around the world. He represented Croatia at the 56th Venice Biennial in 2015.



GERMAN PREMIÈRE

HANS OP DE BEECK

NIGHT TIME

BELGIUM

© Hans Op De Beeck

“Night time (extended)” is a dark, enigmatic animation without text based on a large series of monumental monochrome watercolours which Op de Beeck steadily realised over the past five years, in between all his other multidisciplinary projects. All the watercolours were painted by the artist at night in complete solitude and concentration. This nightly atmosphere is a tangible presence in the metropolitan landscapes, the images of nature, the buildings, interiors and characters which the artist brings to life in the film.

“Night time” is conceived as a mysterious dream in which all proportions, perspectives and environments are fictitious. In this way, intimate close-ups are made to alternate with sweeping images; every image clearly and visibly the product of deliberate construction. The film is comforting and soothing, yet also exudes a sense of dormant danger and derailment, just as in the film noir tradition. Here, Op de Beeck brings together an anachronistic whole of both classical and distinctly contemporary themes into an effortless blend of both highly cultivated and more visceral subcultural elements.

HANS OP DE BEECK

Hans Op de Beeck was born in Turnhout in 1969. He lives and works in Brussels and Gooik, Belgium. He produces large installations, sculptures, films, drawings, paintings, photographs and texts. His work is a reflection on our complex society and the universal questions of meaning and mortality that resonate within it. He regards man as a being who stages the world around him in a tragi-comic way. Above all, Op de Beeck is keen to stimulate the viewers’ senses, and invite them to really experience the image. He seeks to create a form of visual fiction that delivers a moment of wonder and silence. Over the past fifteen years Op de Beeck realized numerous monumental ‘sensorial’ installations, in which he evoked what he describes as ‘visual fictions’: tactile deserted spaces as an empty set for the viewer to walk through or sit down in, sculpted havens for introspection. In many of his films though, in contrast with those depopulated spaces, he prominently depicts anonymous characters.

He had substantial institutional solo shows in museums all around the world such as at the Smithsonian’s Hirshhorn Museum and Sculpture Garden in Washington DC, US (2010); FRAC Paca, in Marseille, France (2013); or the Sammlung Goetz in Munich (2014), and participated in numerous group shows at institutions such as The Reina Sofia, or the Whitechapel Art Gallery in London or the Centre Pompidou in Paris. His work was shown at the Venice Biennale, the Shanghai Biennale, the Singapore Biennale, Tate Modern, and many other art events.



GERMAN PREMIÈRE

ZAPRUDER

SPEAK IN TONGUE

ITALY

© Zapuder

“Speak In Tongues” is a panoramic and telescopic view on a number of cases featuring ‘one man’ who is guided by a guesswork on present tense; a film of exempla, aphorisms and math exercises, all based on an aptitude of the living to non-literal communication.

ZAPRUDER

ZAPRUDERfilmgroup 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 high school 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.



BERLIN PREMIÈRE

ESKE ROSENFELD

EIN BISSCHEN EINE KOMPLEXE SITUATION

GERMANY

© Eske Rosenfeld

This video is an intervention into footage from the first meeting of the Central Round Table of the GDR. The meeting took place on December 7th 1989 in East Berlin, two months after the beginning of mass demonstrations across the country. The Round Table was set up to bring together members of the established political parties and the newly formed oppositional groups on equal terms. A few hours into the meeting, proceedings are interrupted as a noisy demonstration approaches outside. In the ensuing 10-minute scene, participants try to decide on a collective response. Sounds from the demonstration can be heard ebbing and swelling outside the window, while the participants inside debate. The demonstrators are never seen, only heard.

The 2-channel video shows the scene in its entirety. It unfolds as a series of interventions into the material that are themselves based on motions and gestures taken from the footage: pans, zooms, the shaking of the camera, the gestures and movements of the participants, the different qualities and sources of sound. These are amplified, repeated, looped, in order to confront and confound notions of inside and outside, language and body, representation and embodiment.

ESKE ROSENFELD

Elske Rosenfeld (b. 1974 in Halle/S., GDR) uses a variety of media to rework archival materials from the history of state socialism in Eastern Europe and to relate them to contemporary political forms. Recent works in the formats video, performance, and writing have focussed on the physical, gestural content of archival documents from situations of revolution or protest (Paris 1968, East Berlin 1989, Cairo 2011) – to address the body as a site and archive of political events. Various abstracted interventions into and around these materials reactivate political energies that were set loose in these instances and continue to reverberate into the present day.

Rosenfeld lives and works in Berlin and Vienna. She holds a PhD-in-Practice from the Academy of Fine Arts in Vienna. Her work has been presented internationally at institutions including Berlin Art Week 2014 and the Education Programme of documenta13, as examples. She has taken part in international residencies, including the Visual Arts Residency at the Banff Centre for the Arts, Canada. Her texts have been published in/on eipcp.net, Reviews in Cultural Theory, Springerin – Hefte für Gegenwartskunst, and in a number of books and collections. She has been awarded a DOC-Fellowship of the Austrian Academy of Sciences, and project funding from the Programme for Arts-based Research/FWF, Austria.



GERMAN PREMIÈRE

JASMINA CIBIC

SPIELRAUM

SLOVENIA

© Jasmina Cibic

Composed of various quotes - belonging to political speeches, debates and proclamations that extract and emphasize the iconoclasm of architecture, art and monuments – the film creates an original conversation between four characters.

A Nation Builder, a Pragmatist, a Conservationist and an Artist/Architect become a reflection of ideological deliberation facing a practical scruple. Including words drawn from Regan's speech on the Berlin Wall, Prince Charles's 1984 address at RIBA and Isis bloggers' proclamation on the demolition of temples, the film's storyline uses language that endorses demolition and redesign, which were to aid the creation of new displays for ensuing nation-states or ideological positions throughout the 20th and 21st centuries.

As the film's narrative unfolds, the viewer is a witness to the final decision to demolish the fictitious building, the image of which is constructed in the spectator's imagination through a collage of quotations on diverse, ideologically contrived and historically charged buildings, monuments, walls etc. that were to be or were knocked down - pointing to the universality and timelessness of the paradox of national and ideological representation and its icons.

JASMINA CIBIC

Born in 1979, Ljubljana, Jasmina Cibic is now a London based artist working in installation, performance and photography. She started to make films in 2012 for her solo presentation of the Slovenian Pavilion at the 55th Venice Biennial.

Cibic's work is site and context specific, performative in nature and employs a range of activity, media and theatrical tactics to redefine or reconsider an existent environment and its politics. The basic gesture in Cibic's artistic explorations is the dismantlement and careful analysis of the work of art, its representation, and its relationship to the viewer as she tries to operate inside the system she is investigating. The mechanisms and structures of the system thus often become integral parts of the practice, allowing the work to transcend the plane of art and the language of form.

Her film works have been shown at Ludwig Museum Budapest, MSUB Belgrade, MGLC Ljubljana, Dokfest Kulturbahnhof – Kassel, Haus der Kulturen der Welt Berlin, Les Rencontres Internationales - Gaîté Lyrique Paris, Copenhagen International Documentary Festival, Art Brussels Cinema Program and Nassauischer Kunstverein Wiesbaden. She represented Slovenia at the 56th Venice Biennial in 2015. Her upcoming solo screenings include MSUM Ljubljana, Crawford Art Gallery Cork, the Artist Cinema at the Museum of Contemporary Art Zagreb.

A close-up photograph of a hand holding a magnifying glass over a globe. The globe is illuminated from below, casting a warm glow. The hand is positioned as if examining the globe closely. The background is dark, making the globe and the hand stand out.

BERLIN PREMIÈRE

SARAH VANAGT

IN WAKING HOURS

BELGIUM

© Sarah Vanagt

With the publication of the *Ophthalmographia* in 1632, the Amsterdam physician Vopiscus Fortunatus Plempius sheds new light on the age-old question of how seeing works. His answer is an invitation to experiment: Enter with me into a darkened room and prepare the eye of a freshly slaughtered cow. He emphasizes that anyone may carry out this experiment, at home, «demanding little effort and expense.» “And you, standing in the darkened room, behind the eye, shall see a painting that perfectly represents all objects from the outside world,” promises Plempius. In the short film *In Waking Hours* we see historian Katrien Vanagt - who studied the Latin writings of this Plempius - cloaked in the skin of a 21st-century disciple of Plempius. Her cousin, filmmaker Sarah Vanagt, is there and captures how this modern “Plempia” meticulously follows her teacher’s instructions. Thus, in a dark kitchen in Brussels, they become witnesses at the birth of images upon the eye.

SARAH VANAGT

Sarah Vanagt (1976) makes documentaries, video installations and photos, in which she combines her interest for history with her interest for cinema and its origins. Sarah Vanagt (1976) studied history and film, and combines these two fields of interest in her work. She makes documentaries, video installations and photos. In her earlier works the figure of the playing child appears as a key figure, as if children are ‘mini-historians’ who try out different versions of possible histories in their self-built miniature worlds. In her more recent works, which often take the form of video installations, Vanagt pursues her search for an audiovisual historiography, with a growing interest in a tactile approach of cinema. Hence the importance of touch in one of her most recent videoloop ‘The Corridor’ (2010), a mute encounter between an old man and a donkey. Her work includes films such as *After Years of Walking* (2003), *Little Figures* (2003), *Begin Began Begun* (2005), *Boulevard d’Ypres* (2010), *Dust Breeding* (2013); and video installations such as *Les Mouchoirs de Kabila* (2005), *Power Cut* (2007), *Ash Tree* (2007). Some of these were shown at film festivals such as *FidMarseille*, *Viennale*, *Doclisboa*, *Idfa Amsterdam*, *Rencontres Internationales Paris/Berlin* and *Hors Pistes Centre Pompidou*, and in museums like *Frankfurter Kunstverein*, *Fact Liverpool*, *NGBK Berlin* or *Shedhalle Zürich*. The silent short film *Girl with a fly* (2013) was first shown at the 5th Biennale of Moscow. The film *In Waking Hours* (2015) premiered at the International Film Festival Rotterdam. Vanagt’s most recent film *Still holding still* (2015) was first shown at *Idfa Amsterdam*, after its Belgian première on 22 October 2015 (*Beursschouwburg*, Brussels).



GERMAN PREMIÈRE

ARNOLD PASQUIER

BORODUDUR

FRANCE

© Arnold Pasquier

Federico is an architecture student of the University of Palermo. He spends his days walking around the new city looking for modern buildings to photograph and drawing some of their details. In his wandering he meets a guy, Borobudur, who will disclose him the doors of a new urban dimension of the city. In the wake of this magic encounter Federico will abandon his routine to plunge into a city undergoing constant transformation that will drive him towards a personal metamorphosis. Borobudur is a reflection on the urban space and on the perception that its habitants have about it, it is a journey supported by an original look on a part of the city often little considered, a fresco that tries to take distance from the rhetoric of Palermo as a “lost paradise”.

ARNOLD PASQUIER

Arnold Pasquier was born in 1968 in Paris where he began to study cinema. He started very young some collaborations with some dance companies as a dancer and scenographer. In 1997 he was an artist-in-residence at the Fresnoy – Studio national des arts contemporains, where he realized the installation *C'est ici que je donne des baisers*. In 1999 he presented into the Grande Nef by Fresnoy the show *C'est merveilleux*. He has worked as director of photography with film directors like Vincent Dieutre, Frank Smith and François Nouguiès. Among his works *L'Italie* (2012) and *Si c'est une île, c'est la Sicile* (2013) both were presented during the third edition of the Sicilia Queer filmfest. He is the author of the trailer for the festival's fifth edition.



GERMAN PREMIÈRE

ZACKARY DRUCKER

SOUTHERN FOR PUSSY

USA

© Zackary Drucker

Over a long weekend, a mother and daughter discuss thinning vaginal walls and humiliate a handsome stranger.

ZACKARY DRUCKER

Zackary Drucker Zackary Drucker was born and raised in Syracuse, New York, and earns an MFA from the California Institute of the Arts in 2007 and a BFA from the school of Visual arts in 2005. She is an independent artist, cultural producer, and trans woman who breaks down the way we think about gender, sexuality, and seeing. She has performed and exhibited her work internationally in museums, galleries, and film festivals including the Whitney Biennial 2014, MoMA PS1, Hammer Museum, Art Gallery of Ontario, MCA San Diego, and SF MoMA, among others. Drucker is an Emmy-nominated Producer for the docu-series This Is Me, as well as a Co-Producer on Golden Globe and Emmy-winning Transparent. She is a cast member on the E! docu-series I Am Cait.

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Albania

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From March 15 to 20, 2016

Tue. 15th: from 7pm - Auditorium

Wed. 16th: at 3pm, 4pm, 5pm, 7pm, 9pm - Theatersaal and Auditorium

Thu. 17th: at 3pm, 5pm, 7pm, 9pm - Theatersaal and Auditorium

Fri. 18th: at 3pm, 5pm, 7pm, 9pm - Auditorium

Sat. 19th: at 3pm, 5pm, 7pm, 9pm - Auditorium

Sun. 20th: at 1pm, 2pm, 3pm, 4pm, 5pm, 7pm - Theatersaal and Auditorium

Opening night on Tuesday, March 15

7pm: Film-performance German première of "Vapour" by Apichatpong Weerasethakul

8pm: Thematic short film programme, "Alchimic"

9.30pm: Party

Closing screening on Sunday, March 20, at 7pm

ONLINE /

DETAILED PROGRAMME ON WWW.ART-ACTION.ORG

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THE ENTIRE PROGRAMME IS ENTRY FREE
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Free entry (within the limit of available seats)

VENUE /

The Haus der Kulturen der Welt is a place for international contemporary arts and a forum for current developments and discourse. Located in Berlin, it presents artistic productions from around the world, with a special focus on non-European cultures and societies. Visual arts, music, literature, performing arts, film, academic discussions and digital media are all linked in an interdisciplinary programme that is unique in Europe. In a time when local and national issues are inextricably tied to international developments, the Haus enables the voices of the world to be heard in their great diversity and gives them a productive place in the inner-societal dialogue.



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