

RENCONTRES INTERNATIONALES PARIS/BERLIN

new cinema and
contemporary art

PRESS KIT

HKW Haus der Kulturen
der Welt

be Berlin

INSTITUT
FRANÇAIS + MAIRIE DE PARIS

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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 19 to 24 June 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 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 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 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.



GERMAN PREMIERE

EIJA-LIISA AHTILA

STUDIES ON THE ECOLOGY OF DRAMA

FINLAND

© Eija-liisa ahtila

Our 2018 edition will be hosting the French Premiere of Eija Liisa Ahtila's film "Studies on the Ecology of Drama". Projected on four screens surrounding the centrally placed spectator, the artist attempts to transcend human perception and challenges narrative conventions of mainstream fiction film. Kati, a Finnish actor who guides us through its 27 minutes, explores our relationship to nature. Featuring a juniper tree, a common swift, a horse, a butterfly and a group of acrobats, the work encourages us to imagine how the moving image can be used to explore the experience of non-human beings in this time of ecological crisis.

EIJA-LIISA AHTILA

Eija-Liisa Ahtila is a renowned Finnish filmmaker and contemporary visual artist, born in Finland in 1959. She studied at the University of California, Los Angeles, at the London College of Printing and at the University of Helsinki. She has long been considered a master of the cinematic installation form. In 2011, the artist was appointed to the main jury of the Venice Film Festival and in 2013 she was the Chairwoman of the Jury in FIDMarseille. She is currently doing her PhD at the Academy of Fine Arts in Helsinki.

Ahtila's work is conceptually organized around the construction of image, language, narrative and space. Her earlier works dealt with unsettling human dramas of teenage sexuality, family relations, mental disintegration, and death. Her recent work tackles more profound and artistic questions where she investigates the processes of perception and attribution of meaning—at times through a cultural and existential thematic, like colonialism, faith, and post-humanism.

Ahtila's work has received many awards including the ARTE Award for Best European Film at the International Short Film Festival Oberhausen; the Great Prize Fiction at Vila do Conde International Short Film Festival, and the Best Nordic Short Film at Nordisk Panorama.

Her crafted work was showed in some of the most prominent contemporary art museums and festivals including the Guggenheim, Bilbao; Moderna Museet, Stockholm; DHC/Art Foundation for Contemporary Art, Montreal; Jeu de Paume Paris; The Museum of Modern Art, New York; Museo d'Arte Moderna e Contemporanea, Bolzano, Italy, and Tate Modern, London. Her short films have also been shown at major festivals throughout the world, including Berlin International Film Festival, Sundance Film Festival, and Venice International Film Festival.



GERMAN PREMIERE

ROSA BARBA

FROM SOURCE TO POEM

ITALY

© Rosa Barba

Rosa Barba's 35mm film "From Source to Poem" was shot in the United States, and features images from the largest media archive worldwide, the Packard Campus for Audio-Visual Conservation of the Library of Congress, located in Culpeper, Virginia. The film is an invitation to think about the spaces in which history and cultural production are preserved in order to be passed on to future generations. Through her work, the artist investigates what could be seen as the cultural legacy of twentieth-century Western civilization.

ROSA BARBA

Rosa Barba was born in 1972 in Agrigento, Italy. She studied at the Academy of Media Arts in Cologne and the Rijksakademie van Beeldende Kunsten in Amsterdam, and is currently based in Berlin. The artist experiments with the language of cinema and sculpture, reflecting on the poetic qualities of the natural and human landscape, exploring the idea of place as a vessel of memory, and dismantling the notion of linear time. The artist combines striking images with fragments of text and scenarios where past and present intertwine.

She has had solo shows at many art institutions, including: Secession, Vienna; Malmö Konsthall, Malmö (2017); NBK, Berlin; CACP musée d'art contemporain de Bordeaux; Schirn Kunsthalle, Frankfurt (2016); MIT List Visual Arts Center, Cambridge, MA; EMPAC, Rensselaer Polytechnic Institute, Troy, US (2015); Bergen Kunsthall, Bergen (2013); Kunsthaus Zürich; Jeu de Paume, Paris (2012); MART Museo d'Arte Moderna e Contemporanea di Trento e Rovereto, Rovereto (2011); Tate Modern, London; and Museo Nacional Centro de Arte Reina Sofía, Madrid (2010).

As an acclaimed artist, Barba has also taken part in many international festivals, including the International Art Exhibition of La Biennale di Venezia (2015, 2009, 2007), the Bienal de São Paulo (2016), the Biennale of Sydney, the Berlin Biennale (2014), and the Liverpool Biennial (2010).

Her films, installations and sculptures have won numerous awards, many of them at film festivals such as the Curtas Vila do Conde International Film Festival, Ann Arbor Film Festival (2016) and CPH:DOX Copenhagen (2015), the PIAC Prix International d'Art Contemporain of the Fondation Prince Pierre de Monaco (2015), and the Nam June Paik Award (2010).



GERMAN PREMIERE

LOUIDGI BELTRAME

EL BRUJO

FRANCE

© Luidgi Beltrame

“El Brujo” (the sorcerer in Spanish) is a trip through space, time and language, transposing in an archaeological landscape on the Peruvian coastline, Truffaut’s “Les quatre cents coups” (1959). In this video, Jean-Pierre Léaud, iconic actor of the Nouvelle Vague and original interpreter in “Les quatre cents coups”, wanders in the streets of Paris, while in Peru, the healer who embodies Antoine, rushes towards the seashore.

LOUIDGI BELTRAME

Luidgi Beltrame was born in 1971 in Marseille and now lives in Paris. He studied at the Ecole supérieure d’art et de design Marseille-Méditerranée, the Fresnoy - Studio national des arts contemporains, and la Villa Arson in Nice. Beltrame is a growing artist in the contemporary art scene and has won the SAM prize for contemporary art in 2014.

His work is based on documenting modes of human organization throughout the history of the 20th century. He travels to sites defined by a paradigmatic relation to modernity: Hiroshima, Rio de Janeiro, Brasília, Chandigarh, Tchernobyl or the mining colony of Gunkanjima, over the sea off Nagasaki. His films - based on the recording of reality and the constitution of an archive - appeal to fiction as a possible way to consider History.

The artist has exhibited in many places, namely at the Palais de Tokyo (2006/2016), the Centre d’Art Contemporain de Chelles (2010), The Musée d’Art moderne et contemporain, Strasbourg (2008), the Pinchuk Art Center, Kiev (2007), l’Atelier de Jeu de Paume, Paris (2006), the Musée d’art contemporain de Val-de-Marne, France (2005), the Centre Georges Pompidou, Paris (2005).



GERMAN PREMIERE

SEBASTIAN DIAZ MORALES

PASAJES IV

ARGENTINA

© Sebastian Diaz Morales

Presented at the 57th La Biennale di Venezia in 2017, “Pasajes IV” explores Sebastian Diaz Morales’ homeland, Patagonia, by crisscrossing this territory in the search of the differences on the landscape. With a character as a guide, the artist unites different territories disconnected in its geography, as essential pieces of a puzzle to understand this region’s present. Through his abstract or fantasy-inflected way of representing social realities, the artist transports us to a somewhat surreal world.

SEBASTIAN DIAZ MORALES

Born in 1975, Sebastian Diaz Morales attended the Universidad del Cine de Antin in Argentina, the Rijksakademie in Amsterdam. He has also won residency awards from the Guggenheim Fellowship (New York, USA, 2009), Le Fresnoy Studio des Arts Contemporains (Tourcoing, France, 2004), and Mondriaan Foundation (Amsterdam, Holland, 2001).

His work waves between documentary making, epic film, science fiction and experimental film. The artist explores the relationship between large-scale socio-political power dynamics and individual action in works which create a sense of uneasiness for the viewer.

Diaz Morales uses a number of different formal strategies to create his videos, ranging from the digital manipulation of appropriated news clips to lengthy, film-like narrative works made from footage filmed by himself. Influenced by South American avant-garde cinema, documentary approaches and art films, he has developed an unmistakable style. He repeatedly taps into the possibilities opened up by digital processing: the original video sequences become raw material for a practice that dissects the image and recomposes it. The backdrop to his most recent works is set by plumbing the depths of how images can be read and how they relate to or reproduce reality.

The artist has held solo exhibitions at the Ecole de Beaux Arts (Rouen, France, 2008), Carlier Gebauer (Berlin, Germany, 2007), Fundación Miró (Barcelona, Spain, 2006), Attitudes Gallery (Geneva, Switzerland, 2005), Le Plateau (Paris, France, 2005), Kunst Werke (Berlin, 2004), and Tate Modern, (London, England, 2004), among others.



GERMAN PREMIERE

LASSE LAU

STEM - SOUND FROM THE TROPICAL

DENMARK

© Lasse Lau

“Sound of the Tropical (STEM)” is the result of a collaboration between the Danish filmmaker Lasse Lau and the German sound artist Max Schneider. The two artists sound recorded unique plants to investigate their displacement in migration and morphology, as well as botanical gardens in decay. The film explores some of the post-colonial environmental ramifications of transfer into new subjectivities of the “other.”

LASSE LAU

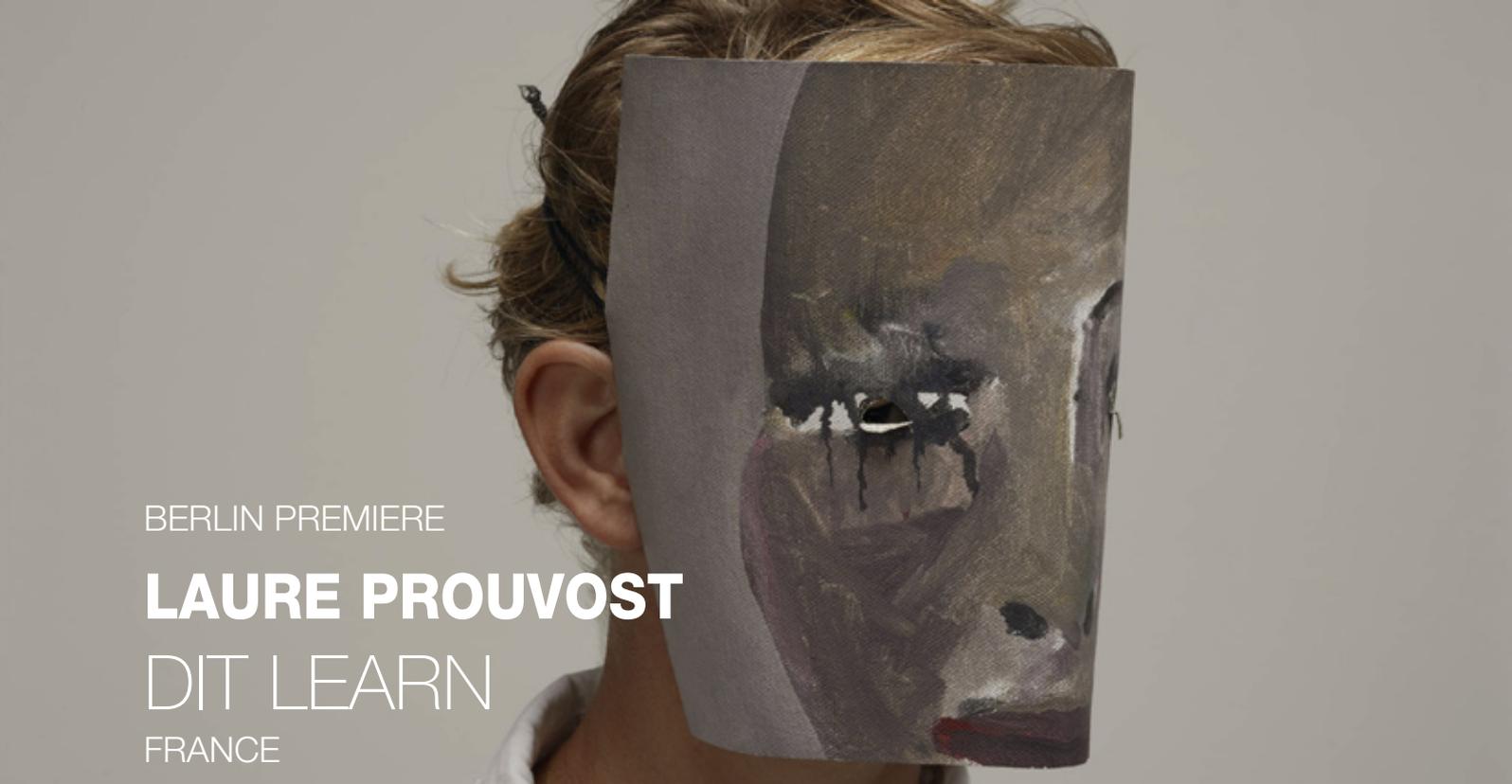
Lasse Lau, born in Denmark in 1974, is a filmmaker, a video artist, and the winner of the Nordic:Dox Award 2018 for his film *Lykkelænder*. He studied at the Media Art Department at Funen Art Academy in Denmark, at the Hochschule der Künste in Berlin, and at the Whitney Museum of American Art Independent Study Program in New York. His films deal with socio-economic issues, the negotiation of conflicts and the notion of space through the language of film. Lau seeks to utilize aesthetics as a framework that can open dialogical paths.

The artist’s work was completed by Max Schneider, sound art teacher at the Hochschule für Grafik und Buchkunst Leipzig, and founding member of the sound design agency Aconica.

As a freelance sound designer, Schneider works for contemporary artists and experimental filmmakers, festival producer and curator. His work today focuses on sound design methodology at the heart of applied functional sound design production.

Lasse Lau has exhibited in a wide range of museums and galleries including Westfälischer Kunstverein (Münster, Germany), Hamburger Bahnhof (Berlin, Germany), Aarhus Art Museum (Aarhus, Denmark), Brandts Klædefabrik (Odense, Denmark), Museum of Contemporary Art (Zagreb, Croatia), the Turin Biennial of Contemporary Art (Turin, Italy), Contemporary Museum (Baltimore, USA) and MoMA PS1 (New York, USA).

Co-founder of Kran Film Collective and member of the Editorial Selection Board at the Danish Film Institute Video Workshop 2001-02, he also works with New York based artist group Camel Collective.



BERLIN PREMIERE

LAURE PROUVOST

DIT LEARN

FRANCE

© Laure Prouvost

The Turner Prize-winning artist Laure Prouvost will be showing her work “DIT LEARN” in which the viewer is enticed into an abstract, pre-verbal condition, to rediscover the learning of language, words and their associated meanings. With a fast-paced procession of objects and images, an accompanying aural and written narrative directly implicates the viewer. «YOU ARE 6 MINUTES LATE... YOU ARE GOING TO DIT-LEARN». Through her work, the artist tries to challenge conventional systems of linguistics and representation.

Laure Prouvost is nominated for the French Pavillion of the 58th Venice Biennale in 2019.

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».



GERMAN PREMIERE

GEORGE DRIVAS

LABORATORY OF DILEMMAS

GREECE

© George Drivas

Presented at the 57th La Biennale di Venezia in 2017, the narrative sound and video installation “Laboratory of Dilemmas” will be displayed by George Drivas in our 2018 edition. The artist’s work is based on Aeschylus’ theatre play Iketides (The Suppliant Women), and addresses the anguish and confusion of individuals and social groups when called upon to address sociopolitical issues. Projected on screens and installations and divided into three parts: the Upper Level, the Lower Level/Labyrinth and the Screening Room, his work turns the Greek pavilion into an allegory of today’s scientific, geopolitic and demographic issues with a clear allusion to migratory flows.

GEORGE DRIVAS

George Drivas completed an MA in Film and Media studies at the Freie Universitaet in Berlin, after doing his bachelor in Political Science and Public Administration at the National and Kapodistrian University of Athens.

The artist makes films combining texts, videos and photographs. Through his camera, the artist seems to hide from his subjects. He focuses his narrative on the relation of the individual to society, addressing themes such as social integration, alienation, promises, desillusion.

He is the recipient of numerous awards namely the Best Experimental Film Award at London Greek Film Festival, London, UK (2010); Special Mention at “Strange Screen”, Experimental Film and Video Festival, Macedonian Museum of Contemporary Art, Thessaloniki, Greece (2009); 2nd prize at VII Media Art Forum, XXVII Moscow International Film Festival, Moscow, Russia (2006); 2nd prize at the Zebra International Poetry Film Festival, Berlin, Germany (2002) and Jury Award for Experimental Short Film at the New York Expo, NY, NY (2002).

The artist’s work has also been featured as a Solo Show at the Galleria Nazionale, Rome, Italy, (2017) and the National Museum of Contemporary Art, Athens, Greece (2009); as a Tribute to him at the Athens’s International Film Festival (2014), and as part of a group exhibition or festival among others in “ANTIDORON-the EMST Collection”, documenta 14, Kassel, Germany (2017), “As Rights Go By”, Group Show, Q21 International, MuseumsQuartier Vienna, Austria (2016), Festival du nouveau cinéma, Montreal, Canada, (2015), “future past – past future”, Group Show, Transmediale Festival, Berlin, Germany (2014), “Art Projections”, Thessaloniki Biennale of Contemporary Art (2013), “Hybrid Stories”, Group Show, National Museum of Contemporary Art, Athens, Greece (2013), “Melancholy in Progress”, Video Art Exhibition, Hong-Gah Museum, Taipei City, Taiwan (2012), “FILE”, Electronic Language International Festival, FIESP Cultural Center, Sao Paulo, Brazil (2012), “Annual Exhibition”, Group Show, Center on Contemporary

Art, Seattle, USA (2012), “Les Rencontres Internationales: New Cinema and Contemporary Art”, Centre Pompidou, Paris, France, “Polyglossia”, Onassis Cultural Centre, Athens, Greece (2011), “ECU”, European Independent Film Festival, Paris, France (2010); “Digital Wave”, Thessaloniki International Film Festival, Thessaloniki, Greece (2009); “Transexperiences Greece” at Space 798, Beijing, China (2008); “Young Greek Artists – In Present Tense” at the National Museum of Contemporary Art, Athens, Greece (2008); “Les Jeunes Cinéastes D’aujourd’hui” at the Centre Pompidou, Paris, France (2007); Media Art Forum, XXVII Moscow International Film Festival, Moscow, Russia (2006); Poetry International Festival, Rotterdam, Netherlands (2003); and Dactyl Foundation for the Arts and Humanities, NY, NY (2002).

George Drivas’s work is part of the Athens’s National Museum of Contemporary Art (EMST) collection.

PRACTICAL INFORMATION/

SCHEDULE

From June 19 to 24, 2018

Tue. 19: from 7pm

Wed. 20: at 2pm, 3.30pm, 5pm, 7pm, 9pm

Thu. 21: at 2pm, 3pm, 5pm, 6pm, 8pm, 9.30pm

Fri. 22: at 2pm, 3pm, 4pm, 5.30, 7pm, 9pm

Sat. 23: at 1pm, 2pm, 4pm, 5.30pm, 7pm, 9pm

Sun. 24: at 1pm, 3pm, 5pm

Screenings, video exhibition, panel discussions, forum

ONLINE

DETAILED PROGRAMME FROM JUNE 1ST ON WWW.ART-ACTION.ORG
EMAIL TO INFO@ART-ACTION.ORG



TICKETING

THE ENTIRE PROGRAMME IS ENTRY FREE
WITHIN THE LIMIT OF AVAILABLE SEATS

ADDRESS

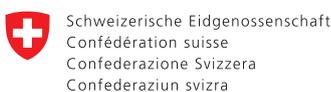
Haus der Kulturen der Welt
John-Foster-Dulles Allee 10, 10557 Berlin
Subway: S5, S7, S9, S75, Hauptbahnhof station
Free entry (within the limit of available seats)

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.



PARTNERS/



Schweizerische Botschaft in der Bundesrepublik Deutschland



Haus der Kulturen der Welt, Senatskanzlei Berlin, Institut Français, Ville de Paris, Pro Helvetia Swiss arts council, Embassy of Portugal in Berlin, Camões Berlím, Representation of the Government of Québec, Mondriaan Fund, Canada Council for the Arts, Flanders State of the Art - Flemish Authorities, Italian Cultural Institute Berlin, Polish Institute Berlin, Embassy of the Kingdom of the Netherlands, Ministry of culture of Luxembourg, Embassy of Spain, British Council, Embassy of Switzerland in Federal Republic of Germany, Zitty, Arte.

HOTELS/ VISIT US IN BERLIN



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