RENCONTRES INTERNATIONALES PARIS/BERLIN

new cinema and contemporary art

Haus der Kulturen der Welt
June 13–18
2017
PARTNER VENUE /

CULTURAL INSTITUTIONS /

OTHER PARTNERS /

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

For six days, from 13th to 18th June, Rencontres Internationales Paris/Berlin will provide a forum for discovery and thinking devoted to contemporary practices regarding moving image.

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

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

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

Following the opening evening, when we offer the screening of “Inverso Mundus” by the Russian group AES+F, and the multimedia concert “Expanding illuminance” by Thomas Köner, specially produced for Rencontres Internationales, many highlights are in store this year. Most of the works presented are German premières, notably by Filipa César, Jasmina Cibic, Sebastian Diaz Morales, Peter Downs brough, Johan Grimonprez, Romain Kronenberg, Salome Lamas, Ra Di Martino, Laure Prouvost, Maya Schweizer, Lina Selander, Ubermorgen and Clemens von Wedemeyer, amongst others; “Even and Flat Sunlight” by Lena Bui will be screened on 14th June; the German premiere of “The Coat” by Corin Sworn and Tony Romano, and a special screening with Miranda Pennell on 15th June; the “History” session and the German premiere of “Traum” by Bogdan Smith on 16th of June.

Also, throughout the week, the forum provides an opportunity to discuss with the invited artists, and to take part in two of the Focus sessions, with Ariane Michel on 15th June, also presenting a workshop on 16th June, and with Berta Sichel on 16th June.

The weekend is an opportunity to participate in a packed programme at the two screens at the Haus der Kulturen der Welt, with notably on Saturday 17th June carte blanche for Antoni Muntadas, in his presence, and the screening of the most recent film by Larissa Sansour and Søren Lind, “In The Future, They Ate From the Finest Porcelain”. On the last day of the event, Sunday 18th June, we are showing the lastest films by Naeem Mohaiemen and Ben Rivers, and there will be a “Surreal” closing screening.

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

Nathalie Hénon and Jean-François Rettig
Directors and curators
Rencontres Internationales Paris/Berlin
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June 15

AUDI FOYER
2PM DISCUSSION AND COFFEE /
2.30PM FOCUS ON ARIANE MICHEL /
VORTRAGSSAAL
3.30PM CENTRE OF THE WORLD /
5PM SHADOWS /

AUDITORIUM
7PM THE HOST /
9PM ARCHITECTURE /

June 16

AUDI FOYER
2PM DISCUSSION AND COFFEE /
2.30PM FOCUS “ON CURATING” - BERTA SICHEL /
VORTRAGSSAAL
3.30PM COUNTERFEITERS /
5.30PM HISTORY. PART 1: BOUNDS /

ON RESERVATION
3.30PM WORKSHOP /

AUDITORIUM
7PM DANCE-BODY /
9PM ON VISION /

June 17

AUDI FOYER
1PM DISCUSSION AND COFFEE /
VORTRAGSSAAL
2PM OBJECTS /
3.30PM REVOLT GROWTH /
5.30PM UTOPIA, EVERY DAY /

AUDITORIUM
2PM FICTION STRATUM /
4PM HISTORY. PART 2. CONFRONTATIONS /
6PM CARTE BLANCHE TO ANTONI MUNTADAS /
7PM ATOPOS /
9PM REVISITED CINEMA /

June 18

AUDITORIUM
1PM WHERE WE ARE /
3PM CHILDHOOD /
5PM EXILE /
7PM CLOSING SCREENING /
Daily program /
13 June

AUDITORIUM

7PM KEYNOTE + OPENING SCREENING /

8.15PM INVERSO MUNDUS /

9.30PM EXPANDING ILLUMINANCE /

10PM OPENING PARTY /
Tue. / 13 June 07 pm

KEYNOTE AND OPENING SCREENING /

The opening screening of Rencontres Internationales Paris/Berlin is an invitation to a surprise programme with a German première of short films.
Tue. / 13 June 08.15 pm

INVERSO MUNDUS /

In the presence of Evgeny Svyatskiy and Lev Evzovich.

AES+F: Inverso Mundus | Video | 4K | colour | 0:38:00 | Russia | 2015

Engravings with an upside down world as theme have been around since the 16th century, they depict a pig disembowelling a man, a child punishing his teacher, a man carrying a donkey on its back, a man and a woman swapping roles and clothes, and a beggar in rags magnanimously giving money to a rich man. These engravings depict demons, chimera, flying fish in the sky and death. In 'Inverso Mundus', these absurd medieval carnival scenes appear in the form of chapters in contemporary life. The characters enact absurd utopian social scenes, swap their masks and the tramp becomes a rich man, the policeman a robber. Metrosexual garbage men bombard the streets with rubbish. Inquisitors torture men on Ikea style structures. Children and old men are pitted against one another kickboxing. 'Inverso Mundus' is a world where chimeras are animals and the apocalypse is entertaining.
EXPANDING ILLUMINANCE / 

An hypnotic journey through two visions of the future and two utopias, from footages of the monumental “Metropolis” (Fritz Lang, 1927) and of the film 80’s cult “Tron” (Steven Lisberger, 1982).

Thomas könner: Expanding illuminance  |  Multimedia concert  |  0:35:00  |  Germany, France  |  2014-2017
Production: Rencontres Internationales Paris/Berlin
With the support of DICRéAM
OPENING PARTY

STRANGE ENCOUNTERS BY DJ NASRI /

14 June

**AUDI FOYER**
2PM DISCUSSION AND COFFEE /

**VORTRAGSSAAL**
3PM CIRCULARITIES /
5PM LANDMARK /

**AUDITORIUM**
7PM PASSING THROUGH /
9PM IN-BETWEEN /
DISCUSSION AND COFFEE /

We invite you to come for a coffee and listen to the invited artists who will discuss their work, research and ongoing projects with the Rencontres Internationales programming team. This is an informal and ideal opportunity to address the work of the artists in the programme before the screening.
**Wed. / 14 June 03 pm**

**CIRCULARITIES /**

In the presence of Daniel Kötter.

**Mike Hannon: An Illustrated Guide to Lighthouse Spotting** | Exp. documentary | hdv | black and white | 0:27:47 | Ireland | 2016

**Daniel Kötter: HAHSTI Tehran** | Exp. documentary | hdv | colour | 0:59:45 | Germany, Iran | 2016

Mike Hannon films a lighthouse in Ireland. Taking liberty with some of traditional documentary conventions, he introduces mild incoherence to the triumvirate of rhetorical development, drama and realism, by blending imaginary facts with documentary style. Produced from an almost anthropological perspective, the film is formal in composition, and raises the question of the role of the participants in documentary as narrative characters. Daniel Kötter continues his research on the regulation, control and design of social areas. He films the city of Tehran, starting with the notion of the hashti, an octagonal room that leads to the private or public areas of houses. The suburbs of Tehran become transitional places between internal and external, urban and non-urban.
Wed. /  
14 June  
05 pm

LANDMARK / 

In the presence of Esther Polak, David Ross, Michelle Deignan and Louis-Cyprien Rials.

**Esther Polak, Ivar Van Bekkum: A Collision of Sorts** | Exp. documentary | hdv | colour | 0:17:00 | Netherlands, USA | 2017

**David Ross: Théodolitique** | Exp. documentary | 35mm | colour | 0:15:10 | Canada | 2015

**Sirah Foighel Brutmann, Eitan Efrat: Orientation** | Exp. documentary | hdv | colour | 0:12:40 | Denmark, Belgium | 2015

**Michael Macgarry: Excuse Me, While I Disappear** | Fiction | hdv | colour | 0:19:10 | South Africa, Angola | 2015

**Michelle Deignan: A Glimpse of Common Territory** | Exp. fiction | hdv | colour | 0:08:47 | Ireland, United Kingdom | 2015

**Louis-Cyprien Rials: Polygon** | Video | 4k | colour and b&w | 0:12:39 | France, Kazakhstan | 2016

On Google Earth, Esther Polak and Ivar Van Bekkum follow the inhabitants of Philadelphia by GPS. They are mobile points on a flat surface but we can hear them: they talk about meetings, visions, economics, politics and social lives, but they never seem to meet. David Ross compares the two practices of film-making and the ancient art of land surveying. He documents student surveyors as they carry out a topographical survey. Sirah Foighel Brutmann and Eitan Efrat film a district of Tel Aviv, in which there is a sculpture commemorating the founders of the city, as well as the vestiges of the sanctuary of an old Palestinian village. They look at the ability of architectural material, sound and image to record the collective experience of forgetting. Michael Macgarry films a young municipal employee of Kilamba Kiaxi, in Angola, a deserted city suburb built by Chinese companies, with capital from Hong Kong. From the top of a strange 127 metre high tower, built in an area with council housing, Michelle Deignan establishes dialogue between two characters out of a science-fiction novel written in 1827. Louis-Cyprien Rials bathes in the Semipalatinsk Test Site in Kazakhstan. A 400 metre wide crater, created by an atomic bomb in 1965: a lake filled with radioactive water, virtually as boiling hot as the fire itself.
Wed. / 14 June 07 pm

PASSING THROUGH /

In the presence of Mélissa Epaminondi, João Vieira Torres and Teboho Joscha Edkins.

Mélissa Epaminondi: La villa | Video | hdv | colour | 0:05:34 | France | 2016

João Vieira Torres: Crianças fantasmas | Exp. documentary | hdv | colour | 0:16:00 | Brazil | 2016

Teboho Joscha Edkins: Initiation | Documentary | 4k | colour | 0:10:47 | South Africa | 2016

Mike Hoolboom: Spectator | Exp. film | super8 | colour | 0:06:00 | Canada | 2017

Lena Bui: Even and Flat Sunlight | Documentary fiction | hdv | colour | 0:50:01 | Vietnam | 2016

Mélissa Epaminondi films her family vault in a Corsican cemetery. João Vieira Torres presents tales of early childhood. The memories related by different voices become confused, leading us to hypothesise about gender, memory and death. On a hill in Lesotho, Teboho Joscha Edkins follows a child awaiting their brother to return from a five-month initiation to become a man. Mike Hoolboom fulfils his oldest dream, giving birth to his father.

Lena Nui follows Giong, an adolescent who spends her holidays in her aunt's farm, in the Mekong Delta, in Vietnam, exploring the connection between human beings and nature, as well as between life and death.
Wed. / 14 June 09 pm

IN-BETWEEN /

In the presence of Daniel Köttter, Maxime Rossi and Sandro Aguilar.

Daniel Köttter: Repetitionen | Video | hdv | colour | 0:21:28 | Germany | 2016

Rob Todd: Phases of Noon | Exp. film | 16mm | black and white | 0:11:25 | USA | 2016

Maxime Rossi: Real Estate Astrology | Video | hdv | colour | 0:21:00 | France | 2015

Sandro Aguilar: Undisclosed Recipients | Video | hdv | colour | 0:25:00 | Portugal | 2015

Daniel Köttter examines the notion of repetition and rhythm. A man walks down a street immersed in a multiplicity of noise. In contrast, from a window, rhythms respond to each another, on a different scale. Rob Todd establishes four acts, four paradises and four moon phases reflecting on the film. Maxime Rossi provides a series of images resembling a mental, visual and sound journey, close to the spirit of surrealism. He portrays a place permeated with the spirit of Max Ernst, by confronting two narrative forms. At night Sandro Aguilar films before and after the second kiss.
15 June

THURSDAY /

AUDI FOYER

2PM DISCUSSION AND COFFEE /
2.30PM FOCUS ON ARIANE MICHEL /

VORTRAGSSAAL

3.30PM THE CENTRE OF THE WORLD /
5PM SHADOWS /

AUDITORIUM

7PM THE HOST /
9PM ARCHITECTURE /
Thu. /  
15 June  
02 pm  

DISCUSSION AND COFFEE /  
We invite you to come for a coffee and listen to the invited artists who will discuss their work, research and ongoing projects with the Rencontres Internationales programming team. This is an informal and ideal opportunity to address the work of the artists in the programme before the screening.
Thu. / 15 June 02:30 pm

FOCUS ON ARIANE MICHEL /

Rencontres Internationales continues with its Focus series, initiated in 2016, inviting the audience to discover, during a dedicated one-hour session, the work and specific research of an artist or an exhibition curator. The guest defines the course of each focus.

For the first Focus in Berlin, we have invited the artist and filmmaker Ariane Michel.
Thu. / 15 June 03.30 pm

THE CENTRE OF THE WORLD /

In the presence of Eleonore De Montesquiou and Julia Charlotte Richter.

Stéphanie Rollin, David Brognon: Found You on an Empty Page | Video | hdv | colour | 0:01:38 | Luxembourg, France | 2014

Eleonore De Montesquiou: Diamonds | Exp. documentary | hdv | black and white | 0:05:00 | France, Ghana | 2015

Justin Schmitz: Away from Here | Documentary fiction | hdv | colour | 0:06:47 | USA | 2013

Julia Charlotte Richter: You Are the Center of the World | Exp. fiction | 4k | colour | 0:16:45 | Germany | 2015

Mike Crane: Bunker Drama | Exp. documentary | hdv | colour | 0:30:00 | USA, Lithuania | 2015

Stéphanie Rollin and David Brognon film a young boy lining up glass marbles, providing a literal and applied measure of the passage of time. In Ghana, Eleonore de Montesquiou confronts images of young people with ambiguous discourse about aggression and the accountability of the victim. Justin Schmitz films teenagers in the blurry landscapes of American suburbs, and observes the tentative borderline between adolescence and adulthood. Julia Charlotte Richter follows three boys in the deserted streets of a residential city. They become the protagonists of a fictional scene, following a catastrophe. Mike Crane films a leisure centre located in a former Soviet building in Lithuania. An actor plays the role of a Red Army General, teaches his idle teenage audience about the values of a market economy, and gives them a history lesson about Soviet occupation in the Baltic States.
Thu. / 15 June 05 pm

SHADOWS /

In the presence of Elise Florenty and Marcel Türkowsky.

Elise Florenty, Marcel Türkowsky: Shadow-Machine | Video | hdv | colour | 0:14:20 | France | 2016

Corin Sworn, Tony Romano: The Coat | Exp. fiction | 4k | colour | 0:57:58 | United Kingdom, Italy | 2016

One summer evening in a rather tropical Japan, Elise Florenty and Marcel Türkowsky film several isolated people, caught in a game of more or less threatening shadows. Operators dressed in black seem to manipulate them as they abandon themselves to the idea of being puppets. Yet here, at most a few tears, or laughter muffled by a cry, tear the silence of the night apart. Corin Sworn and Tony Romano is a losose adaptation of Aristophanes’ play, ‘The Birds’, and transpose 5th century BC Athens to Italy, to contemporary Calabria. An Albanian man and his daughter arrive looking for a swimming instructor who fled communism in the 90s. This instructor is from the Arbëreshë community, Albanians who settled in southern Italy in the 15th century. Whilst looking, they encounter actors who are trying to revive a touring theatre. Each character charts a cartography of their own dreams, their stories intertwine, outlining a reflection on exile and immigration over the centuries.
Thu. / 15 June 07 pm

THE HOST /

In the presence of Miranda Pennell.

Shadi Habib Allah: Dаг’aa | Exp. documentary | hdv | colour | 0:19:00 | Palestine | 2016

Miranda Pennell: The Host | Exp. documentary | hdv | colour and b&w | 1:00:00 | United Kingdom | 2015

Shadi Habib Allah films a drive through the no man’s land of the Sinai Peninsula, guarded by armed Bedouins. Everything seems to take place outside political, economic or historic frameworks. The only rule seems to be to remain invisible and intangible. Miranda Pennell pieces together hundreds of photographs, investigating the activities of British Petroleum in Iran, in search of what she believes to be buried history. She becomes involved in a tale of power, catastrophe and British imperial hubris. The tectonic plates of geopolitical conspiracy shift in the background, but the film asks us to look, and look again, at the images produced by the oil company and by its staff in Iran, including the filmmaker’s parents, not for what they show, but for what they betray. ‘The Host’ is a film about the stories we tell, the facts and fictions we live by and their consequences.
Thu. / 15 June 09 pm

ARCHITECTURE /

In the presence of Arianne Olthaar and Jasmina Cibic.

Aglaia Konrad: La Scala | Exp. film | 16mm | colour | 0:12:24 | Austria, Belgium | 2016


Ariane Olthaar: Hotel Forum | Video | hdv | colour | 0:09:30 | Netherlands | 2016

Jasmina Cibic: Nada: Act I | Video | hdv | colour | 0:10:09 | Slovenia, United Kingdom | 2016

Anton Ginzburg: Turo | Exp. fiction | hdv | colour | 0:35:00 | USA | 2016

On the banks of Lake Garda Aglaia Konrad films a modernist villa built in 1958 by Vittoriano Vigano for André Bloc. Laurence Bonvin explores the city of Abidjan through a selection of its state architecture. She focuses on contemporary uses of these buildings, and on the future of this post-colonial heritage. Arianne Olthaar traverses an ancient former hotel in the former Soviet bloc, a symbol of bygone luxury. Jasmina Cibic recreates the Yugoslavian pavilion at the Universal Exhibition in 1958, still at project stage. It appears here in the form of an instrument, on which a violinist plays ‘The Miraculous Mandarin’, composed by Béla Bartók. Anton Ginzburg explores post-Sovietic geography and constructivist architecture, and recreates timeless virtual landscapes like scenes of former utopias.
16 June

AUDI FOYER

2PM DISCUSSION AND COFFEE /

2.30PM FOCUS «ON CURATING» - BERTA SICHEL /

VORTRAGSSAAL

3.30PM COUNTERFEITERS /

5.30PM HISTORY. PART 1 - BOUNDS /

ON RESERVATION
INFO@ART-ACTION.ORG

3.30PM WORKSHOP /

AUDITORIUM

7PM DANCE-BODY /

9PM ON VISION /
DISCUSSION AND COFFEE /

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Fri. /  
16 June  
02:30 pm  

FOCUS “ON CURATING”, BERTA SICHEL /  

Rencontres Internationales continues with its Focus series, initiated in 2016, inviting the audience to discover, during a dedicated one-hour session, the work and specific research of an artist or an exhibition curator. The guest defines the course of each focus.

For the second Focus in Berlin, we have invited the exhibition curator Berta Sichel.

This focus aims to provide the audience with an overview of various contemporary curatorial practices. It will offer an opportunity to develop a critical point of view as well as to share some of Berta Sichel's experiences and thoughts on this specific practice. Her experience of the media and her work with artists, in the context of art institutions and as an independent curator, will be the discussion framework. With examples and commentary, this focus will highlight the challenges faced by this plural practice.
Fri. / 16 June 03.30 pm

WORKSHOP /

Rencontres Internationales invite the artist and filmmaker Ariane Michel for a two-hour workshop.

Free registration 30 participants

To sign up, please send an email to info@art-action.org

“Places, beings and moments; sounds, images and temporality combine to shape the world. How can the tools of filmmaking integrate reality to change how it is perceived? Ariane Michel suggests looking at her works together to consider how they are produced and to think about this question that she has been looking for years to answer, whether in cinemas, art centres, in the metro or in forests.”
COUNTERFEITERS

In the presence of Katleen Vermeir and Ronny Heiremans.

**Ubermorgen: Chinese Coin (Red Blood)** | Video | hdv | colour | 0:09:50 | Austria, Germany | 2015

**Alyona Larionova: Across Lips** | Video | hdv | colour | 0:11:43 | Russia, United Kingdom | 2016

**Katleen Vermeir, Ronny Heiremans: Masquerade** | Exp. documentary | hdv | colour | 0:51:01 | Belgium | 2015

Ubermorgen examines a virtual currency, of which China has become one of the main producers. This new currency attains rates nearing those of goods like gold or silver, its production requiring huge natural resources. Alyona Larionova tries to decode what a narrative is in the digital age, and reflects on belief systems. She creates tension between order and chaos, technology and mass data, faced with an impending disaster. Katleen Vermeir and Ronny Heiremans observe human relations, which have become pure transactions, in an ironic critic of the cultural and investment funds sectors. Art, like finance, is a belief system. The Maison Des Artistes, defined like a work of art, becomes a financial instrument.
In his animation, Nemanja Nikolic proposes a reflection of Tito’s legacy, from drawings on books in the family library, books on the philosophical thought and politics of Yugoslavian socialism. The pages filmed revive scenes of fear, panic, and escape taken from Hitchcock’s films. In ‘Language Lesson’, Milutin Gubash superimposes a Serbian lesson given by his mother on images of Tito’s grave in Belgrade. In ‘Vesna At the Monument’, a woman walks the length of a monument erected during his youth, celebrating the fight of the people against fascism and the ideal of a progressive state. Pascal Piron and Karolina Markiewicz evoke the story of Jews who were hidden in a zoo for three years during the Second World War. Aslan Gaisumov reconstructs the moment of escaping with his relatives from Grozny where there was a war on in 1995. In ‘People of No Consequence’, he gathers survivors of the deportation of Chechen people to Central Asia 72 years ago. Clemens Von Wedemeyer assembles images of horses, filmed by a cavalry captain during the Second World War, between 1938 and 1942, examining pictorial spaces and the subjective camera at war. Christo Doherty and Aryan Kaganof direct a film about a secret war of the Apartheid regime. For over 23 years, from 1967 to 1989, tens of thousands of white soldiers were sent to the borders of Namibia and Angola to kill and die. The white soldiers covered their faces with black to conceal themselves.
Fri. / 16 June 07 pm

DANCE-BODY /

In the presence of Giovanni Giaretta and Bogdan Smith.

Giovanni Giaretta: The Sailor | Video | hdv | colour | 0:08:00 | Italy, Netherlands | 2017

Yoann Lelong: Genèse | Exp. documentary | hdv | colour | 0:31:50 | France | 2016

(La)Horde: Novaciéries | Video | hdv | colour | 0:16:43 | France | 2015

Bogdan Smith: Traum | Fiction | hdv | colour | 0:24:00 | France | 2016

Giovanni Giaretta tells the story of a sailor dreaming of a homeland that he never had. Yoann Lelong films moments of improvisation, rehearsal and hesitation that make up a work. Music by Les Gordon is superimposed over the movements of hip-hop dancers choreographed by Anne Nguye. Two worlds complement one another in a new and unique form. (La) Horde explores a contemplative situation where different aspects of jumpstyle - dance originating in mainstream hardcore – are staged and reinterpreted. The camera follows dancers and a singer in an abandoned former steel mill. The different performers wander around before reuniting to perform without an audience. In an unspecified period and country, Bogdan Smith produces a story around 21 year old Yevgueni, a young astronaut and technician who dreams of travelling in space. During the particularly critical launch of a manned Soyuz spacecraft, Yevgueni suddenly loses consciousness, causing loss of contact with the crew in orbit, and the explosion of the spacecraft in space. Haunted by this catastrophe, he gradually loses his grip on reality, taken over by this trauma haunting him.
Fri. / 16 June 09 pm

ON VISION /

In the presence of Graham Kelly and Dan Ward.

Peter Downsbottom: THE [ AS | Video | hdv | black and white | 0:10:12 | USA, Belgium | 2015

Graham Kelly: Skull Island | Video performance | hdv | colour and b&w | 0:18:07 | United Kingdom, Netherlands | 2016

Dan Ward: Performance | Exp. documentary | hdv | colour | 0:18:00 | United Kingdom | 2015

Joshua Mosley: Jeu de Paume | Animation | hdv | colour | 0:02:52 | USA | 2014

Damir Ocko: The Third Degree | Video | 4k | colour | 0:10:30 | Croatie | 2015

Sebastian Diaz Morales: The Lost Object | Video | hdv | colour | 0:13:29 | Argentina, Netherlands | 2016

Based on images taken in an airport, the symbol of a global society, Peter Downsbottom examines the act of filming and the structuring of language in moving images. Graham Kelly examines cultural and technological developments in contemporary image. Based on different film versions of ‘King Kong’, he highlights the preponderant importance of the socio-political context in which the public receives these images. Dan Ward documents the shooting of motion capture. Everything in the studio is made to standardise the implementation process. Joshua Mosley uses animation to recreate a game of real tennis that took place at the Château de Fontainebleau, in 1907. With skilled editing, he resumes the idiosyncratic moments of hesitation, the different degrees of concentration and what he calls ‘human consciousness’. Damir Ocko explores the mechanism of a film set where third degree burns are filmed. In English the term ‘third degree’ means both a very bad burn and a confession obtained through torture. Sebastian Diaz Morales examines the mechanisms through which we perceive the constructed nature of reality. Fiction and reality merge; fiction appears to self-generate.
17 June

AUDI FOYER
1PM DISCUSSION AND COFFEE /

VORTRAGSSAAL
2PM OBJECTS /
3.30PM REVOLT GROWTH /
5.30PM UTOPIA, EVERY DAY /

AUDITORIUM
2PM FICTION STRATUM /
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6PM CARTE BLANCHE TO ANTONI MUNTADAS /
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Sat. / 17 June 01 pm

DISCUSSION AND COFFEE /

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THE OBJECTS /

J. Tobias Anderson: A Work of Art | Animation | hdv | black and white | 0:01:36 | Sweden | 2016

Xi Chen: PEW | Animation | hdv | colour | 0:10:11 | China | 2016

Dana Berman Duff: Catalogue Vol.6 | Exp. film | hdv | black and white | 0:11:38 | USA | 2016

Zachary Epcar: Return to Forms | Exp. film | 16mm | colour | 0:10:13 | USA | 2016

Laure Prouvost: Lick in the Past | Video | hdv | colour | 0:08:25 | France, United Kingdom | 2016

Agnes Bolt, Scott Andrew, Nina Sarnelle: This is Presence | Video | hdv | colour | 0:17:19 | USA | 2016

A reflection on J. Tobias Anderson’s own work as an artist mirrored in a dialogue with three other animated characters: the personal, general and global. Xi Chen tells a story about robots, PEW, flesh eating penis worms. It is the tale of all humans in a creative futuristic hypothesis of the world. Dana Berman Duff reviews her own vision by looking at objects in a catalogue. Staged rooms imitate a suite of genre films. She recreates a house, accompanied by horror film soundtracks. Zachary Epcar scrutinises objects, each emerging into the anonymous pastel decor of an indeterminate condominium space. Laure Prouvost films adolescents in Los Angeles and in France. In a car park or in rural areas, they hold upbeat conversations, expressing a desire for freedom and their fantasies about an easy and comfortable life. Agnes Bolt, Scott Andrew and Nina Sarnelle have created the ‘Institute for New Feeling’, committed to experimentation and the development of new ways of feeling, undertaking the language of corporate branding, as well as mainstream discussions on beauty. The well-being industry is at the crossroads between capitalism and the body. We are in the position of a web user. Pop ups, image distortion and misappropriation become desirable spaces.
Sat. / 17 June 02 pm

FICTION STRATUM /

In the presence of Thomas Mohr, Jules Lagrange and Thomas Taube.

Thomas Mohr: Impact-9.2 | Video | hdv | colour and b&w | 0:10:44 | Netherlands | 2016

Mauricio Freyre: Set Out 1 | Fiction | 16mm | colour | 0:02:14 | Peru, Spain | 2015

Ivan Salatic: Dvorista | Exp. fiction | 4k | colour | 0:20:59 | Montenegro | 2015

Jules Lagrange: Orion Aveugle | Exp. fiction | hdv | colour | 0:09:10 | France | 2016

Thomas Taube: Narration | Exp. fiction | 4k | colour | 0:45:19 | Germany | 2016

Thomas Mohr explores part of his memory, comprising 59,049 personal photographs, ranging from a totality to individual moments. An expanding time and space creating numerous connections. Mauricio Freyre reflects on cinematic mechanisms as creative and representational processes, and examines the landscape of the mise-en-scène. Ivan Salatic films teenagers in a garden, surrounded by wild plants. They appear to be suspended, just like their surroundings. Suddenly, they become aware of the proximity of the sea. Jules Lagrange reveals the story of a human being who has become a mere witness to his own nostalgia. It is the story of a funeral ritual seen through the blurry eyes of a cyborg. Temporality and the exact context of this past event are unfathomable. They have been replaced by a dense and disparate memory. Thomas Taube reflects upon the elements necessary to develop a story. He associates different narratives and temporalities, related to questions of conscience and perception, simultaneously reflecting upon the creation of fiction and working upon events in our memory so that they become recollections.
Sat.  
17 June  
03.30 pm

REVOLT GROWTH /

In the presence of Soufiane Adel, Frédéric Jaeger and Nino Klingler.

Tony Cokes: Evil.66.2 | Video | hdv | colour | 0:08:04 | USA | 2016

Marion Inglessi: Catastrophe | Video | hdv | colour | 0:05:00 | Greece | 2015

Soufiane Adel: Les Bonnes | Video | hdv | colour | 0:08:00 | France | 2015

Frédéric Jaeger, Nino Klingler: Nur der Fortschritt | Exp. fiction | hdv | colour | 0:18:51 | Germany | 2016

Lina Selander, Oscar Mangione: The Ceremony | Video | hdv | colour | 0:16:18 | Sweden | 2016

Sebastian Wiedemann: Los (De)pendientes | Video | hdv | black and white | 0:24:00 | Colombia, Argentina | 2016

Tony Cokes select the quotes of a famous ex-candidate at the last American presidential elections in a tale of seduction and manipulation. Marion Inglessi explores the theme of catastrophe, the invisible and unpredictable suspense after a shock. Soufiane Adel films two young brothers at night who guard a film studio, and weave together references from Jean Genet to proletarian struggles and the construction of identity. The moon and a tiger accompany them, with a backdrop inspired by paintings by Ingres and Botticelli. Frédéric Jaeger and Nino Klingler present a tale about progress. Camels and men are trapped in a fable, longing for but distrusting knowledge. In 'The Ceremony', Lina Selander and Oscar Mangione establish disparate links between different identities, stories and places. Layers of images, texts and sound intertwine, cities appear abandoned or under construction. Sebastian Wiedemann assembles extracts from films produced in Argentina between 1956 and 2006, concerning criticism and revolution. He tries to circumvent our expectations, to make new areas of freedom and representations of people possible.
Sat. / 17 June 04 pm

HISTORY. PART 2 - CONFRONTATIONS

In the presence of Ra Di Martino, Bettina Nürnberg, Dirk Peuker, Maya Schweizer and Filipa César.

Julia Kater: Breu | Video | hdv | colour | 0:04:00 | Brazil | 2016

Ra Di Martino: Authentic News of Invisible Things | Video | hdv | colour and b&w | 0:05:30 | Italy | 2014

Bettina Nürnberg, Dirk Peuker: Franzosensand | Documentary | hdv | colour | 0:08:30 | Austria, Germany | 2016

Maya Schweizer: Texture of Oblivion | Exp. documentary | hdv | colour and b&w | 0:18:00 | France, Poland | 2016

Nanna Rebekka, Pernille Lystlund Matzen: Hestebetvinger | Video | 4k | colour | 0:15:00 | Denmark | 2015

Filipa César: Transmission from the Liberated Zones | Exp. documentary | hdv | colour | 0:30:00 | Portugal | 2016

Julia Kater films the outline of a form on the ground. The process seems endless, where any sense of progression and evolution appears to be absent. Ra Di Martino observes the paradoxes of history and war, and reflects upon military camouflage, a tool for both dissimulation and simulation. False tanks are used in real wars, and real tanks are used for fiction. Maya Schweizer films the Umschlagplatz Wall memorial, in Warsaw, from where hundreds of thousands of Jews were deported during the Second World War. In this film, the memorial cannot be entirely seen, showing the paradoxical relationship of remembrance and forgetting. Nanna Rebekka and Pernille Lystlund Matzen film a bronze statue in Copenhagen, and track the hidden story, from ancient myth to Europe’s colonial past, to Belgian Congo where copper extraction made King Leopold II rich. In her film, Filipa César takes as a starting point the concept of ‘free zones’, a term used to describe the territories of Guinea-Bissau liberated from Portuguese domination, and administered, during the 11 years of the War of Liberation (1963-1974), by African Party for the Independence of Guinea and Cape Verde Guerrilla movement militants.
UTOPIA, EVERY DAY /

In the presence of Lili Reynaud Dewar.

Johan Grimonprez: Kiss-o-drome | Video | hdv | colour | 0:01:16 | Belgium, USA | 2016

Johan Grimonprez: Every Day Words Disappear | Video | hdv | colour | 0:15:00 | Belgium | 2016

Lili Reynaud Dewar: TGMFS | Exp. documentary | 4k | colour | 0:36:00 | France, USA | 2016

Johan Grimonprez conveys the demonstration that took place, in Sorocaba, in Brazil under military dictatorship at the time in the 80s. A judge banned any kissing in public, with the penalty of a prison sentence. The town responded with a huge ‘kissodrome’. In ‘Every Day Words Disappear’, he gives the floor to Michael Hardt, an American political philosophy theorist, who raises questions regarding the means of transforming a society defined by a permanent state of war, fuelled by the industry of fear, in a reality which depends on the exploitation of people and the cult of the privatisation of common goods. In contrast to Machiavelli’s quote, according to which it is preferable for the Prince to be feared rather than to be loved. Lili Reynaud Dewar reflects upon the appropriation of objects, cultural and social identities. In this film, science fiction, rap and discourse on emancipation intersect in the specific cultural and political context of the city of Memphis, once the historic epicentre of slavery, and centre of the fight for African-American civil rights.
SCREENING /

HAUS DER KULTUREN DER WELT / AUDITORIUM

JOHN-FOSTER-DULLES ALLEE 10, 10557 BERLIN. S-BAHN: LINIEN S5, S7, S9, S75 - HAUPTBAHNHOF.
FREE ENTRY

Sat. /

17 June

06 pm

CARTE BLANCHE TO ANTONI MUNTADAS /

In the presence of the artist.

Antoni Muntadas: In Girum Revisited | Video | hdv
| colour | 00:14:26 | Spain, Italy | 2016

The screening will be followed by a presentation and a discussion with the artist.
Sansour and Soren Lind explore the roles of myth, history and national identity. A fictional resistance group buries rare china into the ground, aiming to influence history. Cihad Caner films a destroyed village and abandoned objects in Syria that he then reproduced with computer generated images, and reflects on the images of war and migration conveyed by the press and social networks. Hayoun Kwon adapts the testimony of a former soldier in South Korea, therefore providing access to the forbidden zone between the two Koreas. Joana Pimenta films an airfield in the suburb of an unknown city. An underground lake is on fire and burns out the streets, while mountains expel rocks into the gardens. A town disappears as a result of the volcano Fogo. Romain Kronenberg films two men in the desert. They wait for a third man who has gone off to scout. By radio, he describes his path, and the ever-expanding desert expanse before him. The voice eventually subsides. Alone and without news, the young men imagine a paradoxical answer: to believe is as important as the recognition that believing is vain.
Sat. / 17 June 09 pm

REVISITED CINEMA /

In the presence of M+M, John Skoog and Benjamin Ramírez Pérez.

M+M: Dienstag + Donnerstag | Exp. fiction | 16mm | colour | 0:06:39 | Germany | 2015

John Skoog: Shadowland | Exp. documentary | 16mm | black and white | 0:15:05 | Sweden | 2015

Persijn Broersen, Margit Lukács: Establishing Eden | Video | hdv | colour | 0:10:00 | Netherlands | 2016

Julie Murray: Untitled (Earth) | Video | hdv | colour | 0:10:00 | Ireland, USA | 2015

Christoph Girardet, Matthias Müller: Personne | Exp. film | hdv | colour and b&w | 0:15:04 | Germany | 2016

Benjamin Ramírez Pérez: Body Snatcher | Exp. film | 16mm | colour | 0:17:18 | Germany | 2016

The images in the form of a diptych by M+M reinterpret film scenes, with a scene re-enacted faithfully on the one hand, and on the other hand the same scene rewritten or modified. In California John Skoog films places where iconic Hollywood films were shot, used to represent the most diverse places around the world. Persijn Broersen and Margit Lukács reconstruct the scenery of New Zealand used as backdrops for films like Avatar and Lord of the Rings. Nature has been forfeited to depict a fresh fictional Eden. Julie Murray confronts digital video images with traditional film. Hazy outlines and mottled landscapes appear. Around the actor Jean-Louis Trintignant, Christoph Girardet and Matthias Müller question someone, no-one, anyone. Us in the course of time. Benjamin Ramírez Pérez develops an abstract narrative from the film ‘Wanda’ by Barbara Loden. He takes original elements from it such as surfaces, objects and furniture, isolating them in a parallel narrative, and examining the construction of identity.
18 June

AUDITORIUM

1PM WHERE WE ARE /
3PM CHILDHOOD /
5PM EXILE /
7PM CLOSING SCREENING /
WHERE WE ARE /

Vivian Ostrovsky: Mais ailleurs c’est toujours mieux | Exp. documentary | super8 | colour | 0:04:09 | France, USA | 2016

Kwang-Ju Son: Characters Revisited | Exp. documentary | 4k | colour | 0:18:14 | South Korea | 2016

Liang-Hsuan Chen: Taipei Hours | Documentary fiction | hdv | colour | 0:21:24 | Taiwan | 2016

Diogo Costa Amarante: Cidade pequena | Fiction | hdv | colour | 0:19:00 | Portugal | 2016

Salomé Lamas: Ubi Sunt | Exp. fiction | hdv | colour | 0:23:00 | Portugal | 2017

Vivian Ostrovsky addresses this film tribute to Chantal Akerman, summarizing forty years of friendship. Kwang-Ju Son revisits the feature length film “Characters” that she produced in 2011, through a non-narrative performance, reflecting on the very conditions of existence and identity of the characters in a world of fiction. On the island and global city of Taiwan, Liang-Hsuan Chen films the day of a woman fluctuating between her beliefs and desires. Over the passage of time, different generations merge, paving the way for a new approach to the spaces and temporality of the city. Diogo Costa Amarante follows a child who becomes aware of mortality.
Sun. / 18 June 03 pm

CHILDHOOD /

In the presence of Pawel Ziemilski.

**Pawel Ziemilski: Urban Cowboys** | Documentary | 4k | colour | 0:30:00 | Poland | 2016

**Askhat Kuchinchirekov: Benzin bitti** | Fiction | hdv | colour | 0:16:45 | Kazakhstan | 2013

**Alexandra Gulea, Nicu Ilfoveanu: Baiat de lemn** | Exp. documentary | 16mm | colour and b&w | 0:09:04 | Romania | 2016

**Konstantina Kotzamani: Limbo** | Fiction | 4k | colour | 0:29:40 | Greece | 2016

In a working class suburb of Dublin, Pawel Ziemilski films a young boy and the wild horse that he has trained. Askhat Kuchinchirekov follows the journey of a man and his son who dreams of seeing the great lake. Alexandra Gulea and Nicu Ilfoveanu reinterpret the story of Pinocchio, initially happy to be a man, then lamenting his condition after seeing stuffed animals staring at him. Konstantina Kotzamani bases a film on his dreams: a leopard will be kept with the goats, wolves will live with lambs and the young boy will lead them.
**SCREENING /**

**HAUS DER KULTUREN DER WELT / AUDITORIUM**

JOHN-FOSTER-DULLES ALLEE 10, 10557 BERLIN.
S-BAHN: LINIEN S5, S7, S9, S75 - HAUPTBAHNHOF.

FREE ENTRY

Sun. / 18 June 05 pm

**EXILE /**

In the presence of Naeem Mohaiemen, Liina Siib and Ben Rivers.

**Naeem Mohaiemen: Abu Ammar is Coming** | Video | hdv | colour and b&w | 0:06:00 | Bangladesh, United Kingdom | 2016

**Mohammad Shawky Hassan: Wa ‘ala Sa’eeden Akhar** | Video | hdv | colour | 0:24:00 | Egypt | 2015

**Akosua Adoma Owusu: Reluctantly Queer** | Exp. documentary | super8 | black and white | 0:08:00 | Ghana | 2016

**Keina Espiñeira: We All Love the Seashore** | Exp. documentary | 4k | colour | 0:16:56 | Spain | 2015

**Liina Siib: Orbs** | Video | hdv | colour | 0:03:15 | Estonia | 2016

**Ben Rivers: There is a Happy Land Further Away** | Exp. film | 16mm | colour and b&w | 0:20:00 | United Kingdom | 2015

Naeem Mohaiemen explores the tragic utopia of the Revolutionary Left Party in the 70s, snapped by a Magnum photographer in 1982, where Bengali fighters seem to have joined the struggle of the PLO in Lebanon. Mohammad Shawky Hassan recreates an exile map, from images taken in the United States and absurd and indecipherable snippets of patriotic Egyptian conversation. Akosua Adoma Owusu directs an epistolary film. A young man in the United States writes to his mother in Ghana, he strives to reconcile his love for her with his desire for men. Keina Espiñeira films men on the coast waiting to travel to Europe. This beach is in a state of limbo, without spatial or temporal reference. Myths from the colonial past come up against the present, where memory lives on. Liina Siib experiments with one of the first spherical astrolabes representing the solar system and the movement of celestial bodies with the sun in the middle. The stars seem to be in motion, as equally as the two people seem to be moved by the instrument. Ben Rivers examines the landscape of the volcanic archipelago of Vanuatu before it is destroyed by cyclone Pam. In a faltering voice, a woman reads a poem by Henri Michaux about a distant country. These images become the ghostly vestige of an irreparably damaged ecosystem.
Johannes Krell and Florian Fischer film a limestone quarry, from extraction to dispersion in the forest, to combat acid rain. This cycle resembles a Mobius strip, surrounding nature with white dust and demonstrating humankind’s ambivalent relationship with nature. Patrick Topitschnig presents a cinematic tableau underground in a former salt mine, once an air-raid shelter and now an amusement park. By filming objects, Matti Harju hones in on the end of the world. Janis Rafa produces a slow tracking shot following a traffic accident, simultaneously carving and choreographing an anticipated and derisory death. Calum Walter films the streets of Chicago at night. The nightlife within the time and space is permeated with a strange premonition. With Manuel Palma we follow someone walking in the forest. The nature and the atmosphere silently reflect a hidden story. Tommaso Donati films a man and a woman on the fringes of society. In search of long gone freedom, they try to stay awake.
Information /
PARTNER HOTELS /

Myer's Hotel Berlin
Metzer Str. 26 - 10405 Berlin
Tel: +49(0) 30 - 440 140
[Email] info@myershotel.de
[Webseite] www.myershotel.de

Arte Luise Kunsthotel
Luisenstr. 19 - 10117 Berlin
Tel: +49 (0)30 284 480
[Email] info@luise-berlin.com
[Webseite] www.luise-berlin.com

Hotel Tiergarten Berlin
Alt-Moabit 89 - 10559 Berlin
Tel: +49(0)30 399 896
[Email] info@hotel-tiergarten.de
[Webseite] www.hotel-tiergarten.de

Hollywood Media Hotel
Kurfürstendamm 202 - 10719 Berlin
Tel: +49 (0) 30 889 100
[Email] info@filmhotel.de
[Webseite] www.filmhotel.de
CONTACT /

Email: info@art-action.org
Web: www.art-action.org

RENCONTRES INTERNATIONALES PARIS/BERLIN
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VENUE /

HAUS DER KULTUREN DER WELT
John-Foster-Dulles-Allee 10, 10557 Berlin
S-Bahn S5, S7, S9, S75 bis Hauptbahnhof / Bus 100
HdKdW, Bus M85 Platz der Republik
FREE ENTRY

STAFF /

• Directors, curators: Nathalie Hénon, Jean-François Rettig
• Partnerships: Naoielle Benhamadi
• Coordination at Haus der Kulturen der Welt: Alexandra Engel
• Communication at Haus der Kulturen der Welt: Silvia Fehrmann (management), Anne Maier, Nora Kronemeyer, Eva Stein, Anna Jurzik
• Grafik Design: Josquin Bernaert
• Translation: Louise Jablonowska
• Screening coordination: Jozefina Chetko
• Projectionist - Haus der Kulturen der Welt: René Christoph

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INSTITUTIONS
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• Patrick Klugman - Adjoint au Maire de Paris chargé des Relations internationales et de la Francophonie, Ville de Paris
• Carole Prat - Chargée de la culture, Délégation générale aux Relations internationales de la Ville de Paris
• Karin Fouledeau - Chargée des Affaires culturelles internationales - Délégation générale aux Relations internationales de la Ville de Paris
• Claire Berger-Vachon - Chargée des relations internationales, Direction des Affaires Culturelles de la Ville de Paris
• Anne-Krystel Diraison - Institut Français
• Mondriaan Fund
• Ana Patrícia Severino - Cultural Attaché, Embassy of Portugal
• Nicola Höschle - Embassy of Portugal
• Camões - Instituto da Cooperação e da Língua
• Marie-Elisabeth Rakel - Representation of the Government of Québec
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• Flanders State of the Art - Flemish Authorities
• Merit Kopli - Cultural Attaché, Embassy of the Republic of Estonia
• Michela De Riso - Cultural Attaché, Italian Cultural Institute in Berlin
• Malgorzata Jedrzejczyk - Polish Institute in Berlin

OTHER PARTNERS:
• Sasha Hilliger - Myer’s Hotel Berlin
• Stefan Ruckgaber - Tiergarten Hotel Berlin
• Kerstin Berger - Arte Luise Kunsthalle
• Katja Saal - Hollywood Media Hotel
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