

WEEKEND DEDICATED TO AUDIOVISUAL WORKS AND MOVING IMAGES

ROAMINALE

#1 screen

25-26/02/2022

25/02/2022

19:00

26/02/2022

18:00

Which Way to the West

Kristina Kilian

Apocalypse Baby, We Advertise The End Of The World

Apocalypse Delight: Camille Tricaud & Franziska Unger

An Anatomy of Form and Function

Selou Sowe

skip-the-line entrance

Daniel Hengst

12+1

Ottjörg A.C.

unknown time left

Lisa Peters

Duet for flute and violin

Peter Kees

The Wait

Sten Saarits

Turtle Shells

Tuna Kaptan

Pater Noster

Marta Djourina & Jane Garbert

Apocalypse Airlines

Apocalypse Delight: Camille Tricaud & Franziska Unger

Migrating Birds

Felix Reinecker

Notes on Shapeshifters & Formbenders, Note 1

Annkathrin Kluss

Warm Silence

Rinalds Zelts

Cleaner

Jane Garbert

Catching Stripers

Alexis Milne

How to open the eyes of a person in Photoshop

Erfan Aboutalebi



Which Way to the West

Kristina Kilian
2019

Jean-Luc Godard shot a film in Germany 28 years ago. A young female director retraces his steps through Germany. She is 28 years old and searches for answers about her German identity and the art of filmmaking. Godard's Film is a film about ghosts and history. Does she become a ghost in her own film?

D: Kristina Kilian

DOP: Felix Herrmann, Camille Tricaud

Actor/Actress: Hannah Schutsch, Paul Toucang, Hanns Zischler, Camille Tricaud, Jakob Defant, Maximilian Bungarten

P: HFF München, Maximilian Bungarten



Apocalypse Baby, We Advertise The End Of The World

Apocalypse Delight: Camille Tricaud & Franziska Unger
2019

“Apocalypse Baby” is a cynical teleshopping show that uses the fear of climate apocalypse as a reason to convince the audience to consume more and more. A pop satire about consumerism and climate crisis, about global warming and individualism, about hedonism and guilty conscience and about the contradictions inside of each one of us. A reflection about the way we look away and an exposure of the cynicism of a capitalistic system.

“A great many of us engage in this kind of climate change denial. We look for a split second and then we look away. Or we look but then turn it into a joke (“more signs of the Apocalypse!”). Which is another way of looking away.”
Naomi Klein (This Changes Everything: Capitalism vs. the Climate, 2014).

Supported by: HFF München, FFA, Kirch Stiftung



An Anatomy of Form and Function

Selou Sowe
2022

With a view on global connections and informatic achievements, Selou Sowe's video work points out similarities of man-made systems and natural structures, which become more evident with the advance of global connectivity. In found footage images combined with his own 3-D animations, an artificial voice-over raises questions about whether the demise of hardened power structures in a seemingly centralised world through modern technologies would mean our salvation.

In Collaboration with Annkathrin Kluss and Heiko-Thandeka Ncube



skip-the-line entrance

Daniel Hengst
2020

a collaborative guide to a speculative berlin

Discover a whole new Berlin. Join us on this journey and visit four local artists. During unforgettable visual presentations, you will learn how and with whom these artists work, what they see as necessary to leave the old city and build a new one on swampy ground. Be inspired and discover previously invisible and non-existent attractions. Skip the lines at this popular site.

This film was a commission for "IN KEPLER'S GARDENS": EMAP Residency Journeys @ Ars Electronica 2020

In collaboration with Aljoscha Burtchen, Bek Berger, Grit Schuster, Clemens Schöll und Lukas Matthaei

Thanks to Mathilde Heitmann-Taillefer

The film is co-funded by the Creative Europe Programme of the European Union in the framework of EMAP/EMARE and the Ars Electronica.



12+1

Ottjörg A.C.
2017

12+1 is a production of post global realism. Animate beings may be kept fertile in a reproduction line or converted into goods. The short film is assembled by shots taken in Germany, South America and Vietnam.

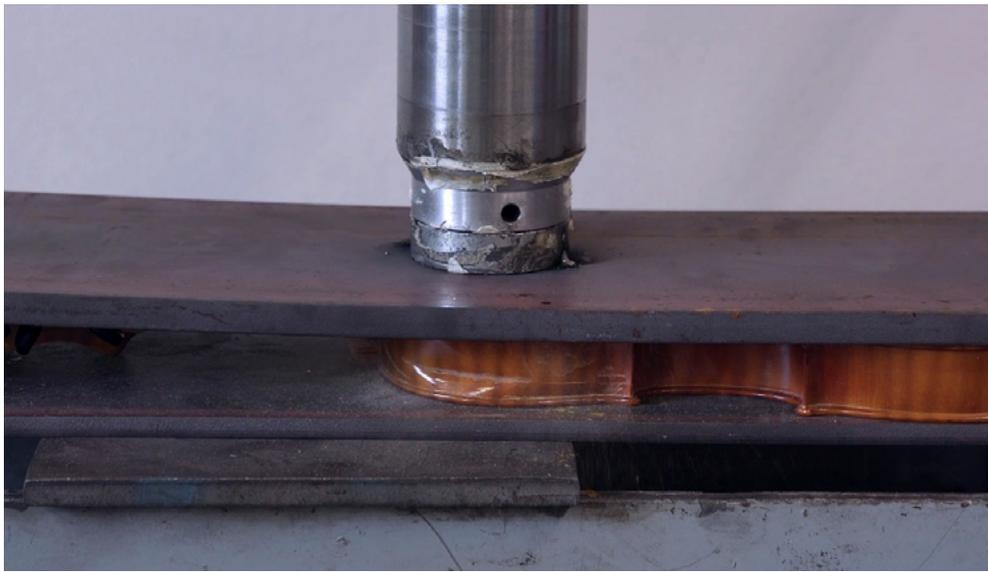
Thanks to:
Tadeu Vilani and Thomas Gaschler



unknown time left

Lisa Peters
2019

In *unknown time left*, Lisa Peters follows the traces of time in the flat of a woman suffering from dementia. Due to her illness, the resident can no longer recall her memories; in slow camera movements, the sofa, wallpaper and carpet become witnesses of time and, at the same time, compositional events. The resident can only be guessed at and does not appear, so that the flat and the objects in it form the narrative centre. The constant ticking of the clocks connects the rooms to each other and visualises the passing of time. Peters lets the camera glide through the rooms in long breaths, restoring a calm to our accelerated gaze- *unknown time left* develops its own temporality and is dedicated to the attentive examination of a living space.



Duet for flute and violin

Peter Kees
2020

The video 'Duet for flute and violin' by Peter Kees shows the destruction of two instruments. A violin and a flute are pressed together one after the other like a car in a scrap press- literally flattened, subjected to a pressure that cannot be escaped. During the collapse, the body of sound emits noises, those last tonal "breaths" - not music, but sounds of destruction. "I made a video in which a violin is pressed, perhaps as a kind of commentary on the treatment of the arts in the Corona period. I was very shocked by how the arts were subsumed between brothels and sauna landscapes. I definitely felt that was a disregard," as Peter Kees comments on the video.



The Wait

Sten Saarits
2020

The short film follows a group of people in a constant state of waiting in different urban and forest settings. The film focuses on the subtle choreography of people passing time while being completely oblivious to their changing surroundings. The film has no true ending or beginning. It is a narrative somehow resisting progress in time and in that regard, becomes sculptural in its form. When the arrival of the new is too unfamiliar, unstable and unknown – the wait embodies a spirit of peace and calm.

Production assistant: Egle Ehtjen

Lighting, photography: Erko Ever

Actors: Egle Ehtjen, Erko Ever, Ian Simon Märjama, Kalev Saage, Kristjan Koskor, Madli Kadakas, Markus Tiitus, Mart Joost, Martin Loik, Natalia Wójcik, Sten Saarits, Tarvo Varres, Tiina Vändre

Supported by Cultural Endowment of Estonia

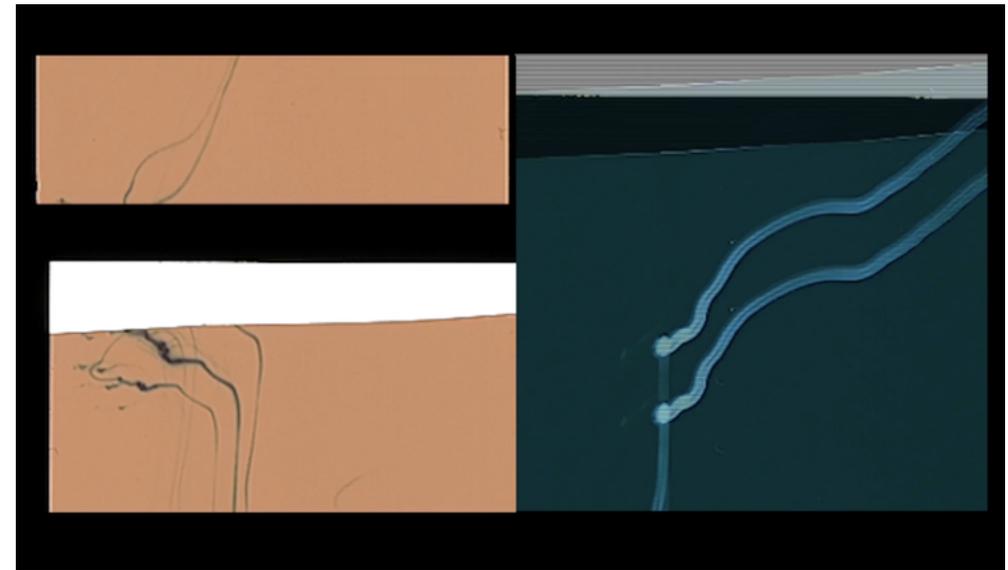


Turtle Shells

Tuna Kaptan
2018

European animal protection laws, German Armed Forces foreign operations and a seized turtle, whose shell was painted with the flag of the Syrian rebels. All converge at a reptile rescue centre in Munich, headed by Dr. Markus Baur. A German army specialist is learning how to deal with dangerous reptiles – he must keep calm, catch, neutralize. Meanwhile, Baur informs the turtle’s Syrian owner she’s unlikely to get her animal back under European species protection law. A multi perspective film in the midst of glass terrariums exploring the connections between animal, mankind and war.

Writer/Director/Producer: Tuna Kaptan
With: Kinda Alfaji, Ben, Markus Baur
DOP: Rebecca Meining. Editor: Sophie Oldenbourg
Music: Masha Yulin, Aleksandra Koziol, Constanze Maestranzi, Kosta T
Sound: Victor Aleksandrovich, Jonas Heldt, Annika Sehn
Narrator: Michael Kranz. Sound Design: Clemens Becker
Sound Mix: Roldolfo Silveira
In Collaboration with: University of Television and Film Munich



Pater Noster

Marta Djourina & Jane Garbert
2017-2018

“Pater Noster” is a joint video and audio project by Marta Djourina and Jane Garbert. In the combination of Djourina’s film material and Garbert’s music composition, i.a. examines the mutually reinforcing effect of image and sound. In the interplay between singularity and parallelism of the analogue image and sound material, the artists try to combine the momentary and the stringency, rhythm and speed. In the video, essential references to cinema and visual art are initiated. The images are based on light traces onto photo film strips, which are then scanned and animated into a flowing movement. The sound interventions react and interpret the movement of the traces, adding a further component to the investigated subjects such as surrounding, absence, distance and interconnection.

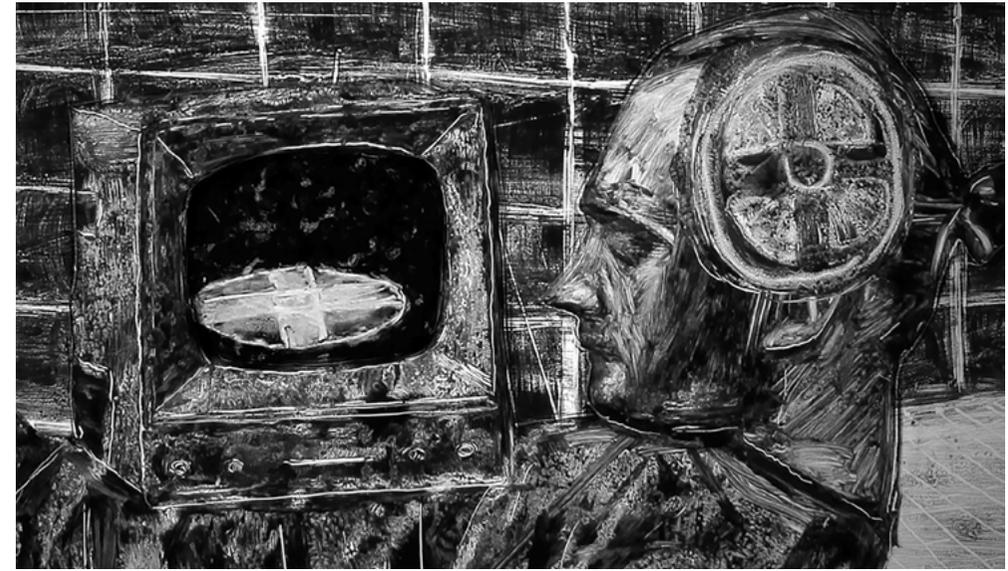


Apocalypse Airlines

Apocalypse Delight: Camille Tricaud & Franziska Unger
2019

Apocalypse Airlines is a “fake”: a commercial spot for a fictive airline, that confronts us with our own contradictions. Everyone wants to travel, discover the world, feel free, consume, although we all know the environmental consequences of air travel. Are we ready to make compromises, in order to live with full responsibility? Should it be an individual or a political decision?

Supported by: HFF München, FFA, Kirch Stiftung



Migrating Birds

Felix Reinecker
2021

A grey evening in Düsseldorf. Birds pass over the noisy city. A young man seeks refuge in the “Fortuna newsstand” and drinks coffee to keep his exhaustion at bay, but nods off regardless. Flocks of birds follow him into his daydream, in which he tries to escape his isolation and sense of being trapped. He manages this for a moment by picturing an old friend until the traffic and noise of the city slowly catch up to him and he finds himself back at the newsstand.

“Migrating Birds” is an animated film using individual hand-painted frames done with oil paint. The style and traces of the analog production process remain permanently visible.

Script, Direction, Animation, Editing, Sound Design, Music: Felix Reinecker
Sound Mixing: Ralf Schipke
Colorgrading: Fabiana Cardalda
Production: Academy of Media Arts Cologne / Felix Reinecker



Notes on Shapeshifters & Formbenders, Note 1

Annkathrin Kluss
2021

Notes on Shapeshifters & Formbenders is an ongoing investigation of invisible ruins- performative landscapes that appear to be fine for a human gaze. The starting point is a nature monument in the artists hometown. As a consequence of the rapid growth of the city and following urban management, the 500 year old tree and its surrounding ecosystem is on the edge of ecological collapse due to the disappearance of the needed symbionts. Because of its cultural significance, now the tree is being bio-engineered to alter its metabolism- the needed mushrooms were injected from the tips of the roots to where they become stem with more than 400 syringes. Note 1 is an appearance of the protagonists who sculpted the environment culturally and ecologically.

Funded by Neustart Kultur

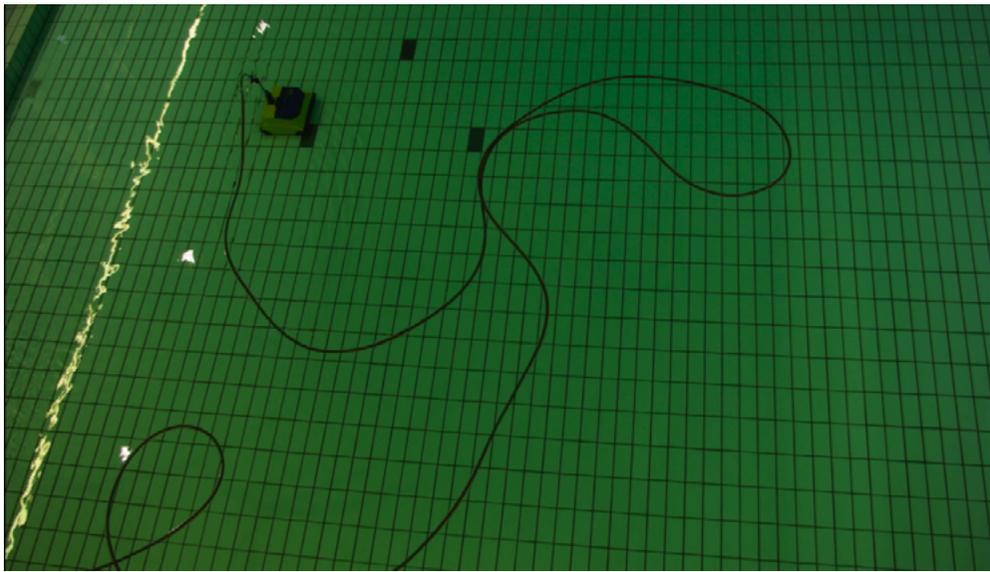


Warm Silence

Rinalds Zelts
2016

The film begins when Rudolph together with his dog called Darkness arrives at a house in the countryside, somewhere by the Latvian border. He can not unlock the house so he has to climb into the second-floor window. A few days passed and he gets visited by two men who raid the woods for deer horns. That same evening Rudolph's dog Darkness runs off after something in the woods and Rudolph remains alone. Being alone, he begins to notice a man in black sunglasses. Rudolph decides to investigate who he is, and it becomes his reality, fear. Climbed a tree for network coverage and called Karl, he begins to realize that he probably he's in the wrong house. Conversation with Karl is intermittent and vague. Rudolph starts to feel helpless. Fear-driven and feeling discomfort, he decides to scoot away. Rudolph and his fear projection meet in the yard, and Rudolph's panic leads him to run off into the forest.

Rinalds Zelts (b. 1991) studied at the Latvian Academy of Culture and photography at The Centre of Creative Learning in Riga. "Warm Silence" is his BA graduation film.



Cleaner

Jane Garbert
2019

In the video work *Cleaner*, a cleaning robot travels in lanes along the floor of a pool filled with water, scans, cleans and pulls a long cable through the water behind it. He draws. This kind of equation of everyday processes with artistic processes runs as a theme through my work.

Herzlichen Dank an die Künstlerin Birgit Maria Wolf und die Paracelsus
Therme In Bad Liebenzell

Many thanks to the artist Birgit Maria Wolf and the Paracelsus Therme in Bad
Liebenzell



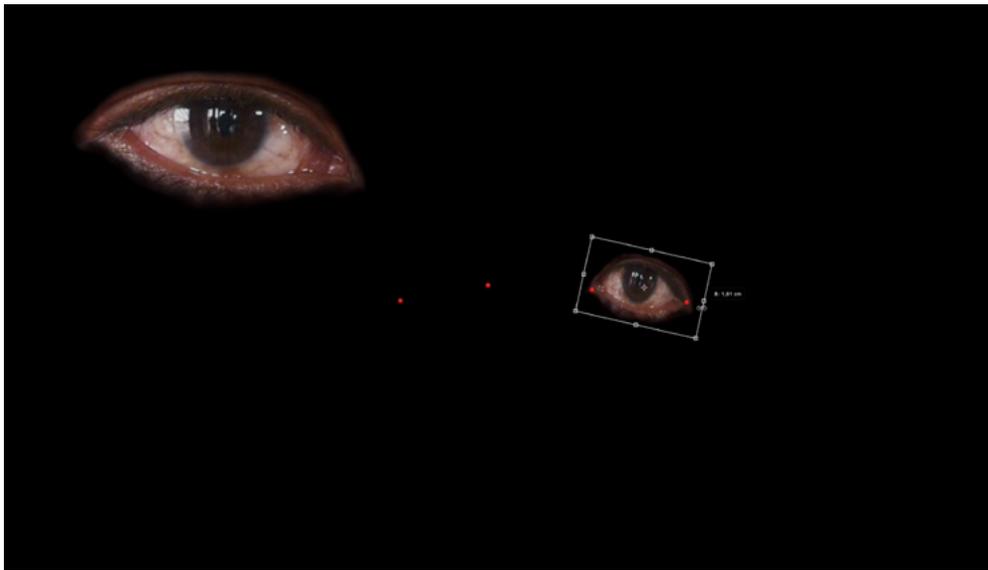
Catching Stripers

Alexis Milne
2021

'Catching Stripers' is a dystopic video montage set in the near future in which London has been submerged by rising sea levels. The video focuses on a surreal music gig performed by the Meta Hip Hop band, Agents of the Lexicon on board the 'Nova Ark', a ramshackle boat, cruising the Battersea Lagoons. The addicted clientele of the Nova Ark are on a constant search for 'primal spinal' fluid, a drug that unlocks inscribed memories from prehistoric times.

Sampling is employed throughout the video, from the loop heavy soundtrack made by Double Microwave to the performances from the characters who utilize themes and dialogue from iconic sci-fi and popular culture. These elements are reconfigured into an audio-visual tapestry of apocalyptic fervour that glitches in and out of DIY music videos, randomized graphic novel sequences and CGI gaming environments.

Written, directed and produced by Alexis Milne
In collaboration with Lu Ma Oi and Double Microwave
Gossamer Fog gallery, Fold and Futur.shock



How to open the eyes of a person in Photoshop

Erfan Aboutalebi
2019

In style of online tutorials, the video work shows an attempt to bring a bog body from the Iron Age back to life with the help of Photoshop. The performative editing act, which consists of different chapters such as symmetry adjustment, smoothing, color therapy and rejuvenation, is outlined by a thesis selected from Wikipedia: “in the iron age bog bodies were thrown into the bog and they were examples of human sacrifice to the gods”. In a sense, we witness the sacrifice reaching the modern gods, the people of today, who have total power over what they see or want to see.

On February 25th-26th, a themed weekend called Roaminale #1 screen is dedicated to audiovisual artworks and moving images for the first time at roam project space. The aim of Roaminale is to bring further visibility to works of various topics of concern and as well artistic creativity within distinguishable visions of each participant. The event aims to bring further attention and visibility to the selected works and therefore to engage with a new network.

Roaminale #1 screen is showing a selection of short films, documentaries and video works by international filmmakers and artists currently working in Germany, UK and the Baltic States. These are presented at the project space in the format of a two day screening event for visitors and additionally live-streamed on the website of roam.

roam

roam
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www.roam-space.eu
2022