

PORTFOLIO LILLI KUSCHEL

solo shows

- 2024 Kunstraum m3, Berlin, *Ways of Coping*
2023 Hilbertraum, Berlin, *Spotlights*
Vorspiel & CTM Festival / Kunstraum Halbsister, Berlin, *Neighbors*
2021 Galerie WTC, Hamburg, *New Works*
2018 Kunstraum frameless, Munich, Atlas Cinema
2017 Studio im Hochhaus, Kommunale Galerie, Berlin
Lilli Kuschel - Selected Works
2014 Showroom Revolver Verlag, Berlin, Cool World
2013 Freies Museum Berlin, Cool World
2012 Architektursommer Hamburg, Galerie WTC
New Kids On The Block – Lilli Kuschel & Henry Kleine
Galerie Nando, Argüelles, Marbella, Algeciras
2011 Ufca Gallery, Spain, Algeciras, Lilli Kuschel & Henry Reinke: Algeciras
2007 Uca Gallery, Spain, Algeciras, Lilli & Lola: Stoffporno
travel fund European Cultural Foundation
2012 grant: Elsa Neumann Stipendium des Landes Berlin
grant: Katalogförderung des Berliner Senats, Land Berlin
2011 Shortlist "Preis der Nationalgalerie für junge Filmkunst"

selected group exhibitions/ screenings / artist talks

- 2024 Silent Green, Ungovernable Ingredients (exhibition)
kommunale Bärenzwinger, Crow Cinema (exhibition & artist talk)
Center for Advanced Studies in Arts and Sciences, *Beyond right and wrong there is a garden* (symposium)
2023 Kunsthaus Dahlem, Artist's Space (artist talk with Cord Riechelmann)
Scotty Enterprises Produzentengalerie, *A Bird's Life* (artist lecture)
Oxford University / UdK Berlin, *More than Human Perspectives* (symposium)
Center for Advanced Studies in Arts and Sciences – *Collaborative Practices & Generativity in Research* (symposium)
2022 Scotty Enterprises Produzentengalerie, *Freedom's Just* (exhibition)
Museum Of Natural History Berlin, *Lange Nacht der Museen* (artist lecture)
2021 TU Technical University Berlin, *Hybrid Talks - Natur* (panel discussion)
2020 St. Matthäus-Kirche, *Modell Berlin - Paradies Archäologie* (exhibition)
2019 Akita University of Art Japan, *Space and Place* (artist lecture and screening)
2018 Galerie Nord Berlin, *Filmische Architekturen* (exhibition)

- 2017 Galerie im Turm Berlin, *Park* (exhibition)
2016 Stadtmuseum Lindau, *Möglichkeiten einer Insel* (exhibition)
Scotty Enterprises Produzentengalerie Berlin, *Leider Geil* (exhibition)
2013 Alexander Levy Gallery Berlin, *The World Is Stable Now* (exhibition)
Haus am Kleistpark Berlin, *Kunstpreis Tempelhof-Schöneberg* (exhibition)
2012 Deutsches Hygiene-Museum Dresden, *C'est La Vie – Das ganze Leben* (exhibition)
Wallraf-Richartz-Museum Dresden, *Der Mensch in Malerei und Fotografie*
Goethe Institut Wyoming Building New York City, *Berliners* (exhibition)
2011 Frequency Group Chengdu China, *Stop Painting* (exhibition)
Volksbühne / Filmbühne extra: „Deutsches Haus“ (screening)
2010 Lindau Stadtmuseum, Provinz- Eine Ausstellung im Sommer 2010 (exhibition)
2009 White Trash Contemporary Gallery Hamburg, *Cashflow* (exhibition)
2006 Kunsthalle Wien & Ursula Blickle Stiftung & Bregenzer Kunstverein (exhibition)

festivals

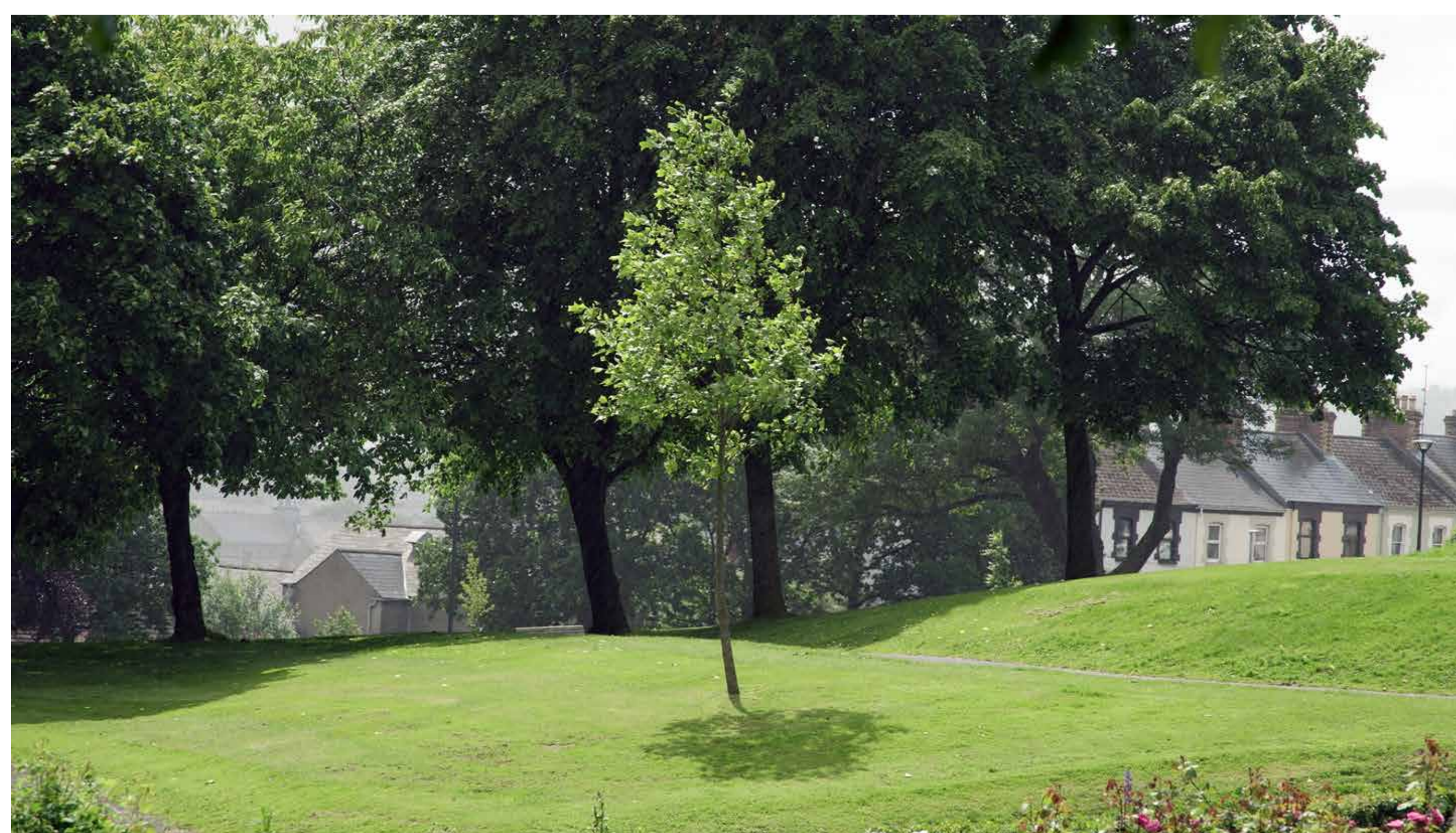
- 2024 YES Festival Derry, Nordirland (Neighbors)
2023 40. Kasseler Dok Fest (Weiche Spalten)
Present Futures Festival, CCA Glasgow (Neighbors)
Vorspiel CTM Festival / Transmediale (Neighbors Videoinstallation)
58. Solothurn Filmtage, Schweiz (Weltzustand Davos)
2022 46. Duisburger Filmwoche (Nippon-koku Ogata-mura)
20. Dokumentarfilmwoche Hamburg (Nippon-koku Ogata-mura)
Camera Japan Festival, Rotterdam (Nippon-koku Ogata-mura)
2015 Visions du Réel, Nyon (Pirimze)
CineDoc Festival, Tbilisi (Pirimze)
Tbilisi International Film Festival, Tbilisi (Pirimze)
2014 Kurzfilm Festival Hamburg (Atlas Cinema)
Kurzfilmfestival UNLIMITED Köln (Atlas Cinema) 2013
I SEE - International Video Art Festival, Rockbund Art Museum Shanghai
(Atlas Cinema)
2009 Architecture Film Festival Rotterdam, Netherlands (Tallaght)
2008 Transmediale Art Festival, Berlin, Germany (Tallaght)
2007 24. Kasseler Dok Fest, Kassel, Germany (Weiche Spalten)
International Architecture and Urban Film Festival, Istanbul, Turkey (Tallaght)
Film Festival for Expanded Media, Filmwinter Stuttgart, Germany (Weiche Spalten)



Rooting For You

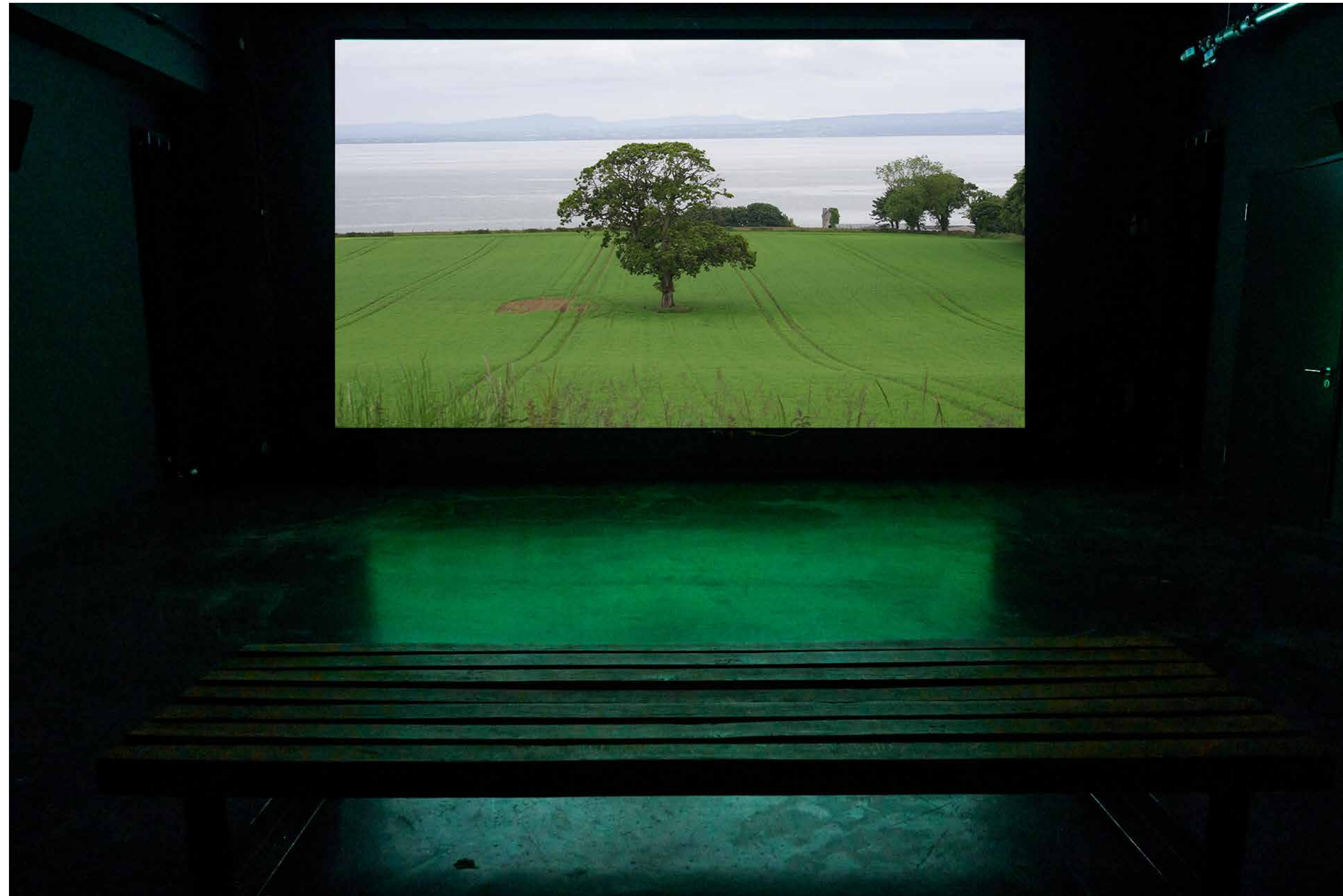
1 channel video, 4K, colour, Stereo-Sound, Engl. 32:00 min, Northern Ireland, 2024

In the Northern Irish city of Derry, trees, bushes, flowers, mosses and lichens grow out of the concrete of houses, cracks in the walls and gaps in the asphalt - a form of resilience. Plants do not decide for themselves where they grow. They cannot escape, but rather develop special abilities to cope with the circumstances of their environment on the spot. I interweave the urban survival strategies of plants with eight personal stories from people from Derry. They talk about growing up in civil war-like conditions during the 'Troubles', the Northern Ireland conflict from 1969-1989. They speak about poverty, hard work and dealing with grief and trauma, but also about the solidarity of the mothers' generation in the textile factories. People talk about what gives them strength and creates peace: solidarity, neighborliness, love, friendship, faith and humor.



concept, direction, cinematography, edit: Lilli Kuschel
Soundmix: Daniel Wetzel
commissioned by Arts over Borders and the yes Festival Derry





Installationsansicht *Rooting For You*
Ungovernable Ingredienst, Silent Green, 2024



Installationsansicht *Rooting For You*
Soloshow *Ways of Coping*, Kunstraum m3, 2024

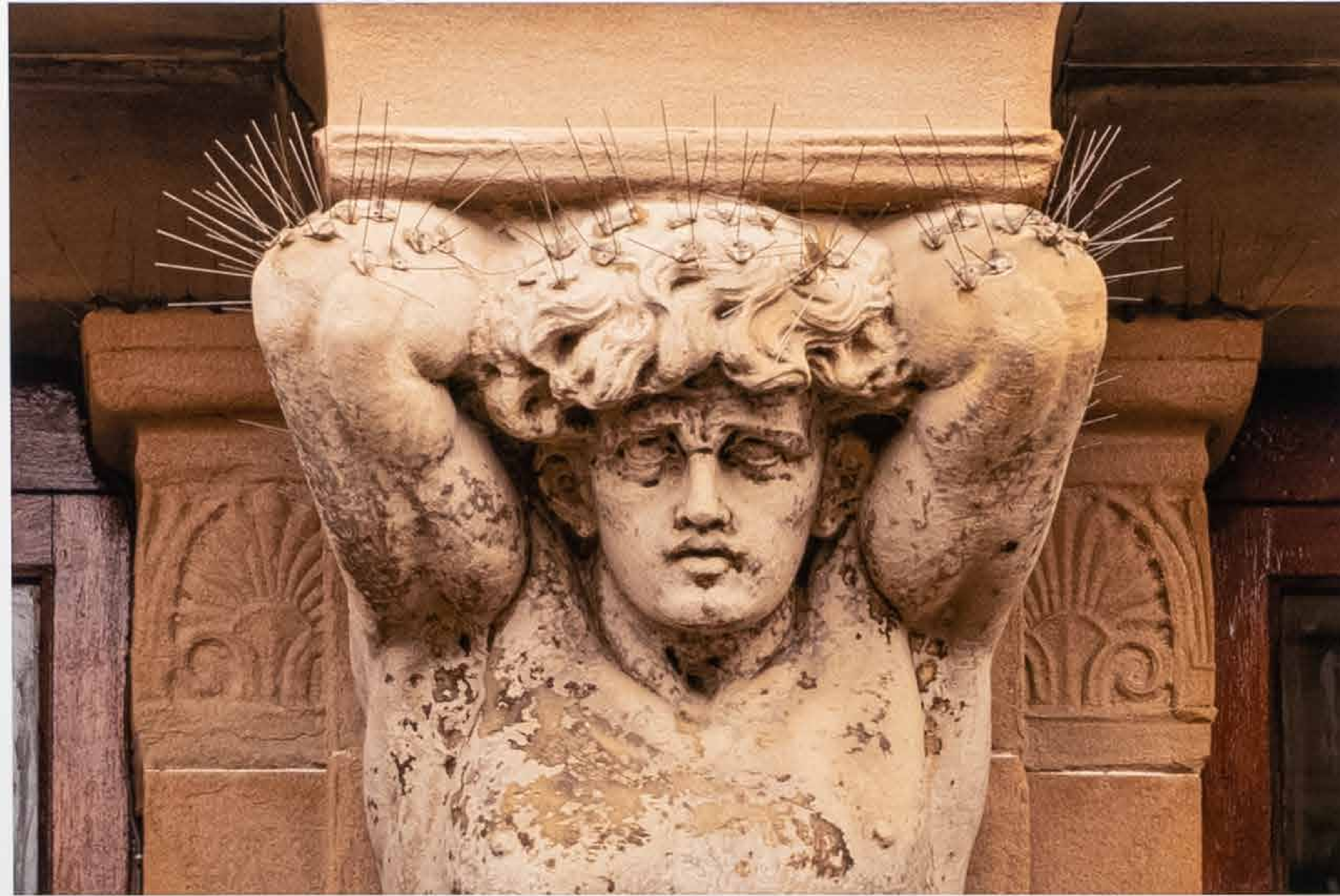


Ways of Coping
Soloshow
Kunstraum m3, 2024

In search of different survival strategies of human and non-human city dwellers, I encounter magpies and pigeons in Glasgow who defy displacement by hostile anti-bird design by repurposing pigeon spikes into nest material and as nest holders.



Pigeon nest, The Mitchell Library, North Street, Glasgow
Photo-installation, Anti-Bird Spikes, 2 digital prints on fine art photo rag, 120 x 91 cm







Magpie nest with anti-bird spikes, Harbour Terraces, Glasgow
Photo-installation, Anti-Bird Spikes, digital print on fine art photo rag, 120 x 91 cm

Neighbors (non-human city life, Part I crows in Berlin)
video, 2K(HD) DCP, 5.1 Dolby Surround, Deutschland,
2023, 48 min

This experimental film follows crows in Berlin exploring a city in transformation. Rapid urbanization is one of the most prevalent drivers for the loss of biodiversity, but crows are experts in adapting to city life. Intimate observations of key moments in the life of these highly intelligent birds and a visual research on how the animals re-dedicate Berlin's changing cityscape and architecture open up new perspectives on a more-than-human-world.

„Neighbors“ is a radical urban wildlife film without human dialogue and music that focuses on the observation of the birds and the city to find new ways of post-anthropocentric narratives. The film triggers questions about animals in an urban context: Who belongs to the city and who owns it, who is making city and how?

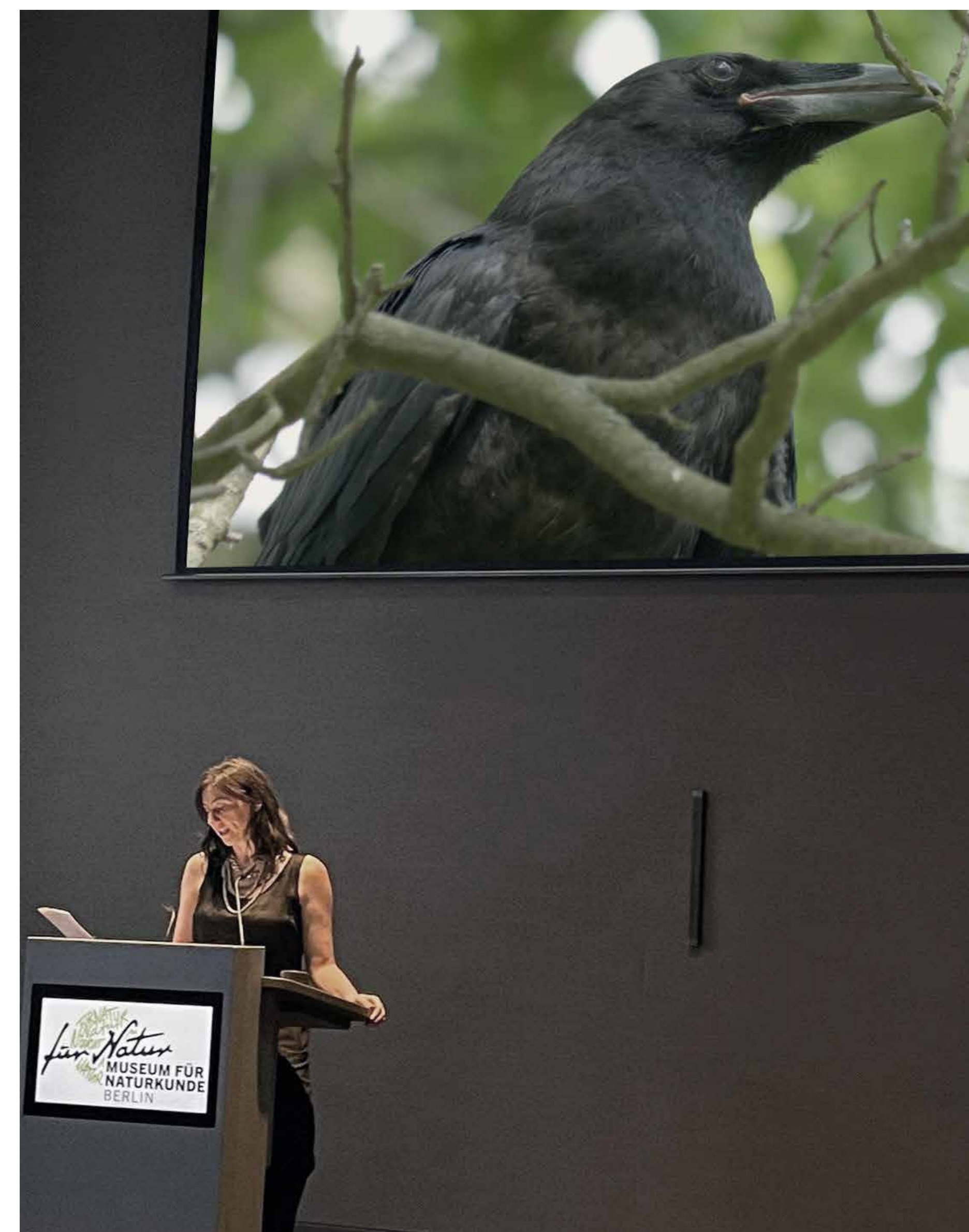
concept, direction, cinematography,
edit: Lilli Kuschel

sound recording: Nora Kuschel &
Jaime Guijarro-Bustamante
sound design: Jaime Guijarro-
Bustamante
foley artist: Davide Arrilucea Ozaeta
sound mix: Jochen Jezussek
editing adviser: Daniela Kinateder
color grading: Anne Braun

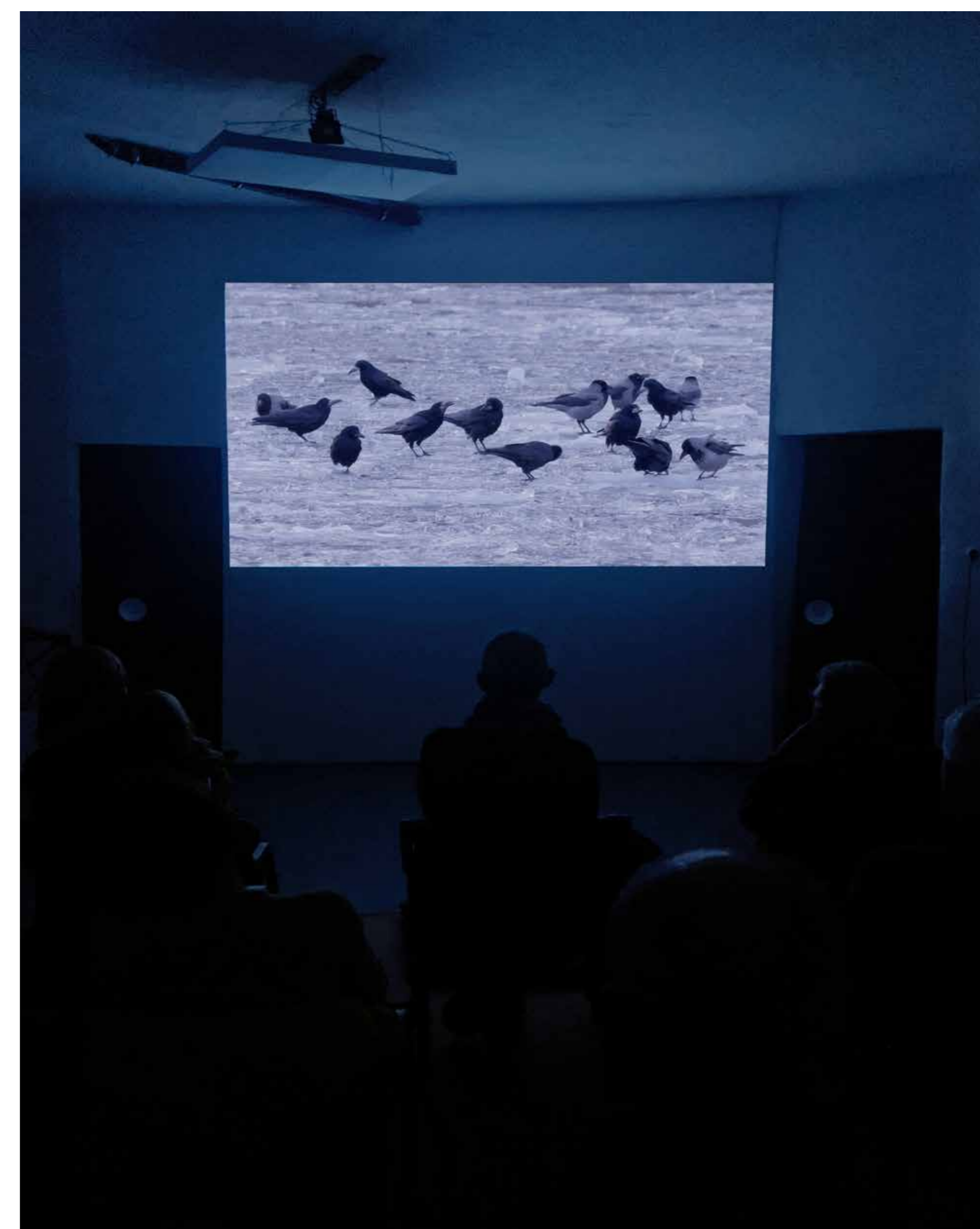
supported by:

KKWV Kommission für wissenschaftliche und künstlerische Vorhaben
BAS Berlin Centre for Advanced Studies in Arts and Sciences
Universität der Künste Berlin

The project is mentored and supported by Cord Riechelmann (biologist, philosopher and publicist)



Museum of Natural History Berlin, artist talk, 2022



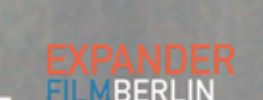
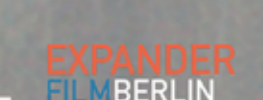
Vorspiel CTM Festival / Transmediale 2023

NEIGHBORS

NON-HUMAN CITY LIFE PART 1 CROWS IN BERLIN

FILM BY LILLI KUSCHEL

script, direction, cinematography and edit LILLI KUSCHEL
sound recording NORA KUSCHEL and JAIME GUIJARRO-BUSTAMANTE
sound design JAIME GUIJARRO-BUSTAMANTE foley artist DAVIDE ARRILUCEA OZAETA
sound mix JOCHEN JEZUSSEK editing adviser DANIELA KINATEDER color grading ANNE BRAUN

Universität der Künste Berlin  

NEIGHBORS II

NON-HUMAN CITY LIFE PART 2 CROWS IN MUMBAI



FILM BY LILLI KUSCHEL

script, direction, cinematography LILLI KUSCHEL
editing DANIELA KINATEDER sound recording DANIEL WETZEL sound design JAIME GUIJARRO-BUSTAMANTE foley
artist DAVIDE ARRILUCEA OZAETA sound mix JOCHEN JEZUSSEK color grading ANNE BRAUN

EXPANDER
BERLIN

Neighbors II (non-human city life, Part2 crows in Mumbai)
video, 2K(HD) DCP, 5.1 Dolby Surround, India, 2024, 23

The second part of the experimental film series *Neighbors* observes crows in Mumbai. Mumbai is a conglomeration of diverse crowded habitats, territories and biotopes in which humans and non humans live closely together - rooftops, antennas, boardwalks, treetops, streets and parks - a neighbourhood of thousands of different minds. The film investigates how human and non-human cultures influence each other.

While in most western cultures crows are perceived as something scary, a bad omen or a sign of death, they are worshipped as birds of good luck and wisdom in India. They are believed to be mediators between the dead and the living and fed in order to bring favorite foods to the deceased.



concept, direction, cinematography:
Lilli Kuschel
editing: Daniela Kinateder
sound recording: Daniel Wetzel
sound design: Jaime Guijarro-
Bustamante
foley artist: Davide Arrilucea Ozaeta
sound mix: Jochen Jezussek
color grading: Anne Braun

supported by:

KKWV Kommission für wissenschaft-
liche und künstlerische Vorhaben

Recherchestipendium Berliner Senat

The project is mentored and suppor-
ted by Cord Riechelmann (biologist,
philosopher and publicist)





installation view *Neighbors 1&2*
Ungovernable Ingredienst, Silent Green, 2024



CROW CINEMA

multispecies Open-Air Cinema, 2024

Gallery Bärenzwinger

The experimental open-air cinema “Crow Cinema” invites people and birds to discover new perspectives on non-human life in the city. Against the backdrop of urbanization and its impact on biodiversity, the focus is on crows that successfully adapt to urban conditions. Thousands of these birds gather at Alexanderplatz every winter and fly to their roosts on the Spree at nightfall - a seasonal spectacle that makes the special dynamics of urban nature visible. In this context, the Bärenzwinger presents the experimental film “Neighbors: non-human city life” by Lilli Kuschel. In this film, documented over five years, Kuschel explores the question of how crows and humans interact with each other in Berlin and what place they occupy in the city. The screening takes place on Märkisches Ufer, where the rhythm of the crows seasonally transforms the space between the riverbank and the Bärenzwinger into an area shared by people and birds. This special form of cohabitation prompts us to ask the question: Who is part of the city, who owns it, and how is it shaped by different actors?

Participants:

Nina Fischer
Professor of Experimental Film and Media Art,
UdK Berlin / Artist

Lilli Kuschel
Artistic Researcher, Experimental Film and Media Art,
UdK Berlin / Artist

Maroan el Sani
Berlin / Artist

Eiko Soga
Ph.D. Student,
University of Oxford / Artist

Dr. Amanda Power
Professor of History,
University of Oxford

Hana Yoo
UdK Berlin
Alumni / Artist

Dr. Nayanika Mathur
Professor of
Anthropology,
University of Oxford

... More — than — human
perspectives
and
regenerative art
practices
toward
climate justice

Symposium
3 June:
10am–5:30pm

Moderated by:

Vanina Saracino
independent curator,
writer, and lecturer
at UdK, KuM

Film-Program
4 June:
11am–6pm

Funded by the University of Oxford and
UdK Berlin Seed-funding for Creative
Collaborations

Aula – Medienhaus
Universität der Künste
(UdK)
Grünwaldstr. 2-5,
10823 Berlin

The venue is wheelchair
accessible.

More-than-human perspectives and regenerative art toward climate justice is a collaboration between Experimental Film and Media Art, Universität der Künste (UdK, Berlin) and the Climate Crisis Network, University of Oxford.

More than human perspectives and regenerative art practices toward climate justice

symposium and film program 2022

The dominant modes of thinking in the Global North are leading to the obliteration of alternative narratives, and to the loss of biodiversity with equal force. Collaborative strategies for more-than-human survival and the elaboration of other ways of living are now more urgent than ever. They require our efforts in joining minds and practices across political, geographical, cultural, and linguistic borders with a view to creating hybrid spaces for exchange and regeneration.

In this symposium and artist film program, we gather artistic practices and theoretical positions rooted in audacious encounters across different biological species, historical times, cultural narratives, distant cosmologies, and academic disciplines.

a project by:
Lilli Kuschel, Nina Fischer, Vanina Saracino
Prof. Dr. Amanda Powers, Dr. Nayanika Mathur,
The Climate Crisis Network, University of Oxford

funded by:
Seedfunding for Creative Collaborations
Oxford University
UDK Berlin

Link: [website](#)

Link: [videodocumentation symposium](#) (min. 20:47 - 46:08)

We aim at conveying thoughts and practices striving to co-think and build together a more just future from an intersectional perspective.

These acknowledge the multiple and differential levels of violence perpetrated by anthropogenic climate change on peoples and species, while also exposing the structural contradictions that our own research and practice may bring to the surface. The aim is to enable a space for artistic and academic storytelling. Here, practices and theories explicitly distancing themselves from anthropocentric thinking can converge and attempt together to responsibly create common patterns for regeneration around the two broad themes proposed.

VISITING SENECA

TWO WEEKS ON A FILMSET IN THE DESERT



with:
John Malkovich, Samuel Finzi, Geraldine Chaplin, Wolfram Koch
Julian Sands, Louis Hofmann, Samia Chancrin, Annika Meier
Alexander Fehling, Andrew Koji and the whole Seneca filmcrew

Visiting Seneca

Two weeks on a filmset in the desert

2023, 40 min, one channel video, 16:9, 2K(HD) DCP, 5.1 digital

An observation of the act of making a movie: „Seneca“ starring John Malkovich was shot in the heat and the wind of the moroccan desert. „Visiting Seneca“ examines the processes of filmmaking itself, revealing the hyperconcentrated, challenging and absurd reality on set.



above: theater-set by Ersan Mondtag, Ait Ben Haddou, Atlas Mountains, Morocco
below: John Malkovich on set

direction, camera & editing: Lilli Kuschel
concept: Lilli Kuschel, Irene von Alberti, Frieder Schlaich
soundrecording Irene von Alberti
soundmix on set: Steffen Graubaum, music: Martin Todsharow
soundmix: Jochen Jezussek, grading: Till Beckmann

Spotlights

Soloshow

Hilbertraum - Projectspace for Contemporary Art, 2023

On the broad plains of the desert, monumental film sets compete with the spectacular landscapes of the Atlas Mountains. The exhibition Spotlights curated by Clemens Wilhelm combines photographs and two films by Lilli Kuschel examining a peculiar film location in Morocco and the country's largest film studios. Global Blockbusters like Lawrence of Arabia, Gladiator, Kingdom of Heaven or Kundun were shot here.



installation view *Visiting Seneca*, Video 40 min



installation view *The bible set*, C-Print, 24 x 30 cm

installation view *Arch*, C-Print, 24 x 30 cm

installation view *Scaffold*, C-Print, 24 x 30 cm



installation view *Visiting Seneca & Pyramide*, C-Print, Diasec on aluminium



installation view *Mecca*, C-Print, 24 x 30 cm



installation view *Atlas Cinema, Video*

**Nippon-koku Ogata-mura /
Japan - Big Lagoon village**

2021, 110 min, color, 16:9, 2K DCP
(HD), 5.1 digital, Japanese with
engl. subtitles

„How to build a modern village on
this new „artificial land?“

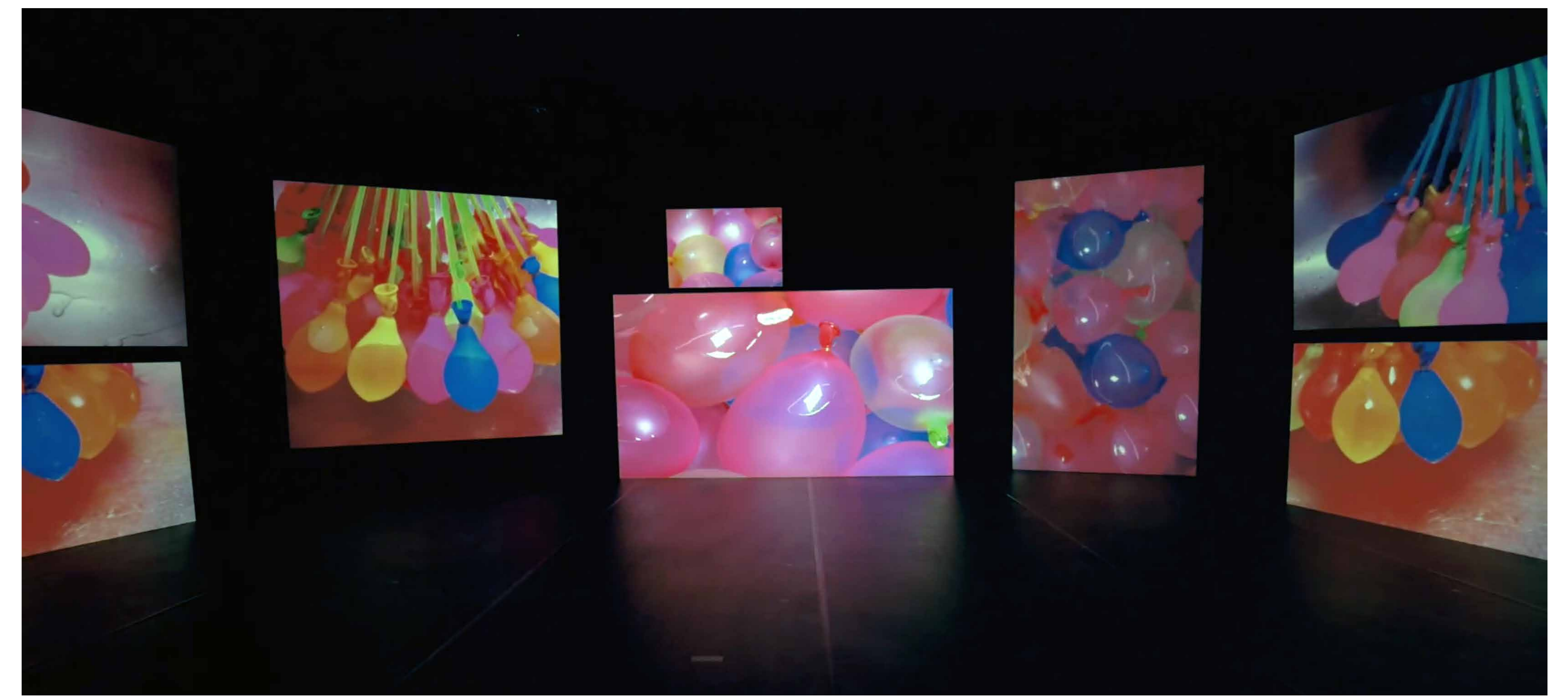
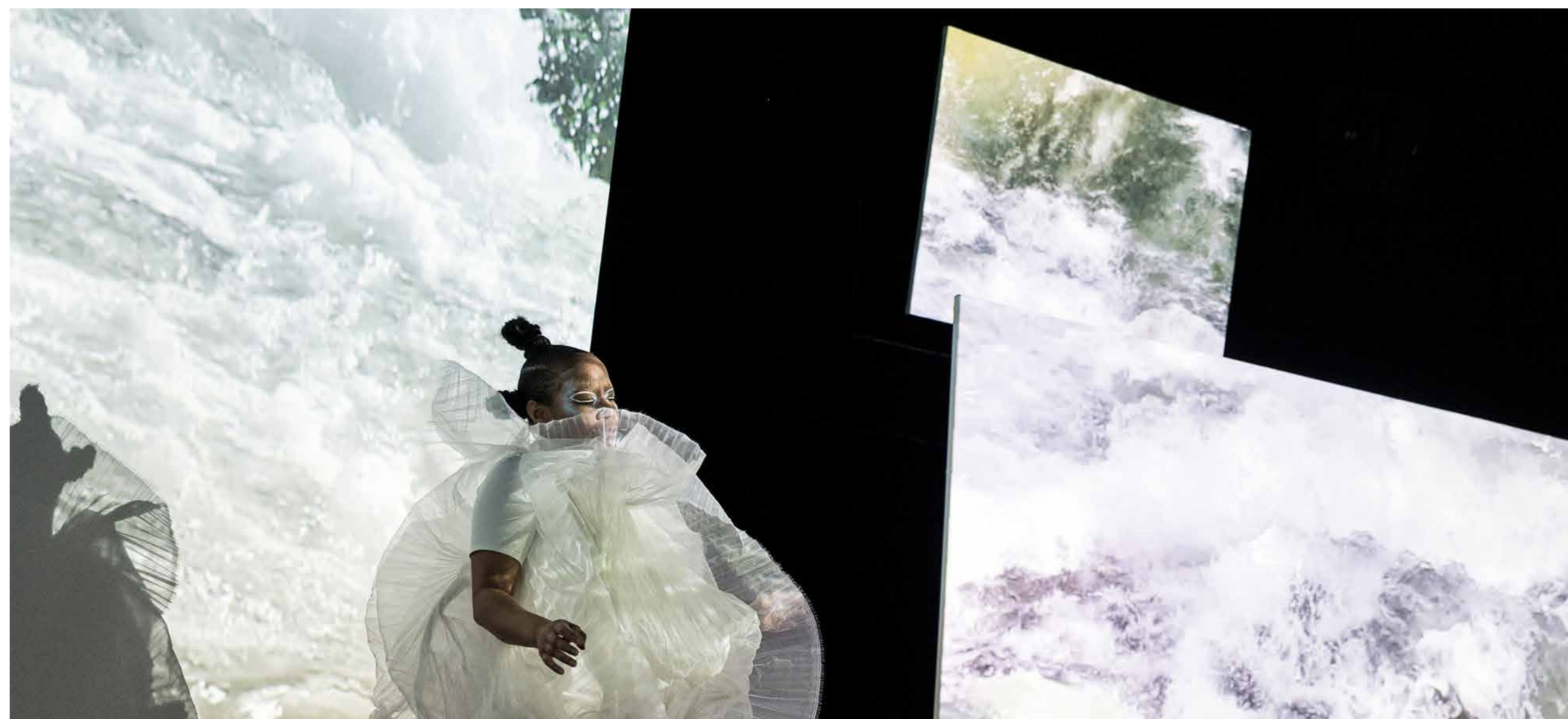
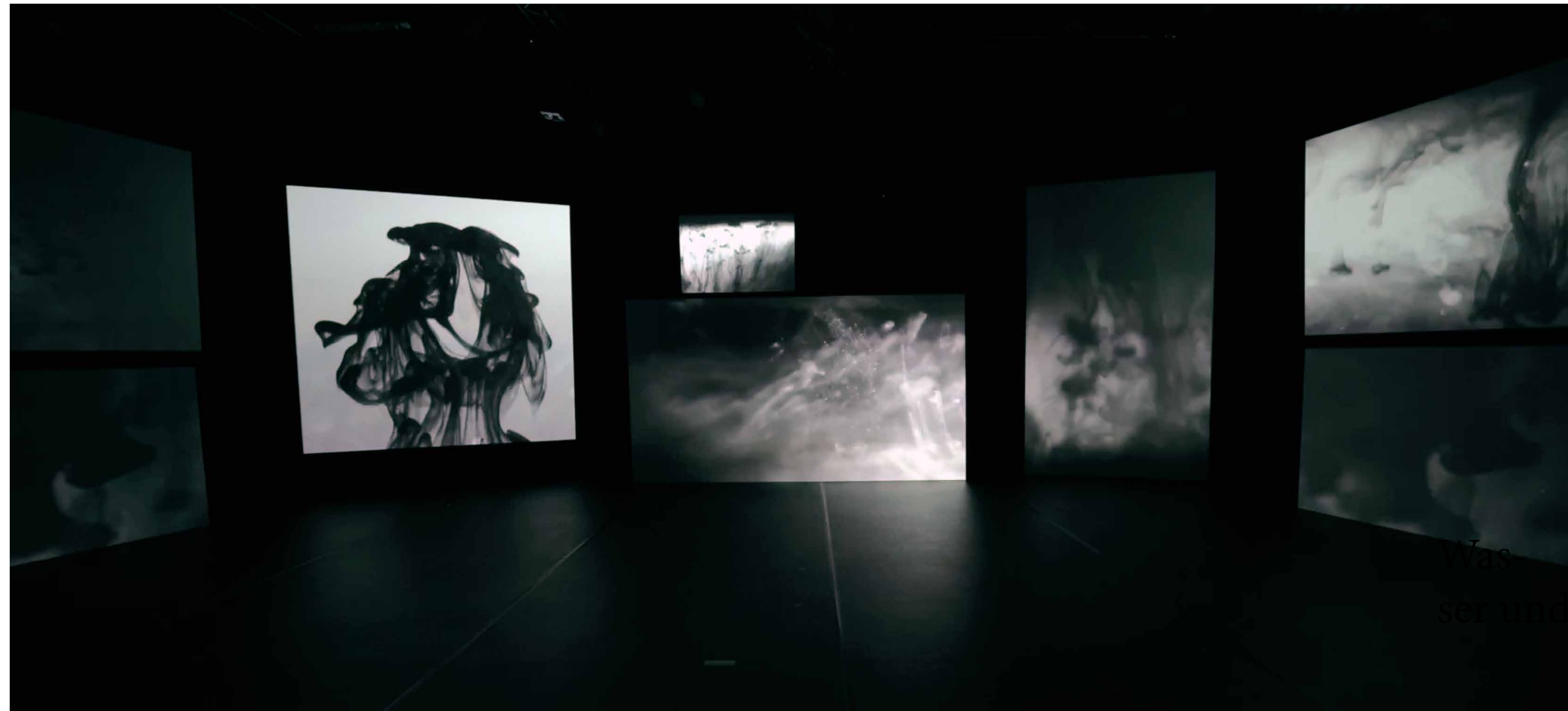
This was the question for the pla-
ners of Ogata-mura (Big Lagoon Vil-
lage) that was build in postwar Ja-
pan on the ground of what was once
Japans second largest inland lake.
Within the dichotomy of plan versus
reality, the film portrays the rice-
village created in the framework of a
huge national land reclamation pro-
ject. What was once planned as a
„model farming village“ by the go-
vernment would later become the
place of what some would call a
"secret revolution of farmers“.

director of photography: Lilli Kuschel
author/director: Stefanie Gaus
montage: Daniela Kinateder
sound recording: Caroline Bergmann
translation: Megumu Masayo Kajimura
sound design: Jochen Jezussek
grading: Till Beckmann
executive producer: Caroline Bergmann
producer: Volker Sattel

funded by BKM - The Federal Government
and its Commission for Culture and Media

supported by Tokyo Arts and Space (TOKAS)
research residency





Wasser und Ich / Water and me
performance and video installation
 for children
 Theater Oberhausen
 Premiere 22.01.22

Based on interviews conducted by the choreographer Magda Korsinsky with children between the ages of eight and twelve, „Water and Me“ deals with the social and political aspects of water. „Water and Me“ is a solo piece embedded in a video installation by Lilli Kuschel and Stefan Korsinsky, in which the actress Samia Dauenhauer choreographs the children’s stories onto the stage.

concept video installation:
 Lilli Kuschel & Stefan Korsinsky
 concept and choreography
 performance: Magda Korsinsky
 with: Samia Dauenhauer
 stage: Marian Nketiah
 3D: Alexander Pannier
 costume: Mariama Sow
 sound / music: Martin Engelbach
 light: Lutz Deppe
 dramaturgy: Daniele G. Daude
 co-dramaturgy: Viktoria Göke
 theater pedagogy: Anke Weingarte
 director assistant: Milda Emilija Miulyt
 stage assistant: David Camargo
 costume assistant: Andrea Barba

Link Trailer:
<https://vimeo.com/671452533/f03e9fee00>

KORRESPONDENZEN
Eine Film- und Kunstreihe im KulturRaum Zwingli-Kirche

Jeweils zwei Künstlerinnen treffen anhand ihrer Filme und künstlerischen Positionen an sechs Abenden aufeinander. Unter dem thematischen Aspekt der Umwidmung kommen Künstlerinnen und Publikum ins Gespräch. Kuratiert und moderiert von Stefanie Gaus, Lilli Kuschel, Sonya Schönberger und Isabell Spengler.

Zwingli-Kirche, Rudolfstraße 14, Eingang Danneckerstr.,
10245 Berlin, Eintritt 6,- / 4,-
freier Eintritt für UdK Studierende

$a^b \cdot b^a (a+b) + a + b$

<p>UMWIDMUNGEN #1 KATHARINA COPONY / LOLA GÖLLER 11.04.2019, 19.30 Uhr</p>	<p>UMWIDMUNGEN #4 KAROLIN MEUNIER / CINENOVA DISTRIBUTION 12.09.2019, 19.30 Uhr</p>
<p>UMWIDMUNGEN #2 LUCIA MARGARITA BAUER / SILVINA DER MEGUERDITCHIAN 09.05.2019, 19.30 Uhr</p>	<p>UMWIDMUNGEN #5 KERSTIN C MELKA / MONIKA RINCK / ANN COTTEN 17.10.2019, 19.30 Uhr</p>
<p>UMWIDMUNGEN #3 LAURA HORELLI / CONSTANZE FISCHBECK 13.06.2019, 19.30 Uhr</p>	<p>UMWIDMUNGEN #6 NOAM GORBAT & KEREN NATHAN / KRISTINA PAUSTIAN 31.10.2019, 19.30 Uhr</p>

Gefördert durch DIVAversity of Arts - ein Projekt der Frauenbeauftragten der UdK Berlin mit Unterstützung des KulturRaumZwingli-Kirche e.V.

Universität der Künste Berlin
Frauenbeauftragte — DIVAversity of Arts

KORRESPONDENZEN
Eine Film- und Kunstreihe im
KulturRaum ZwingliKirche

April - Oktober 2019

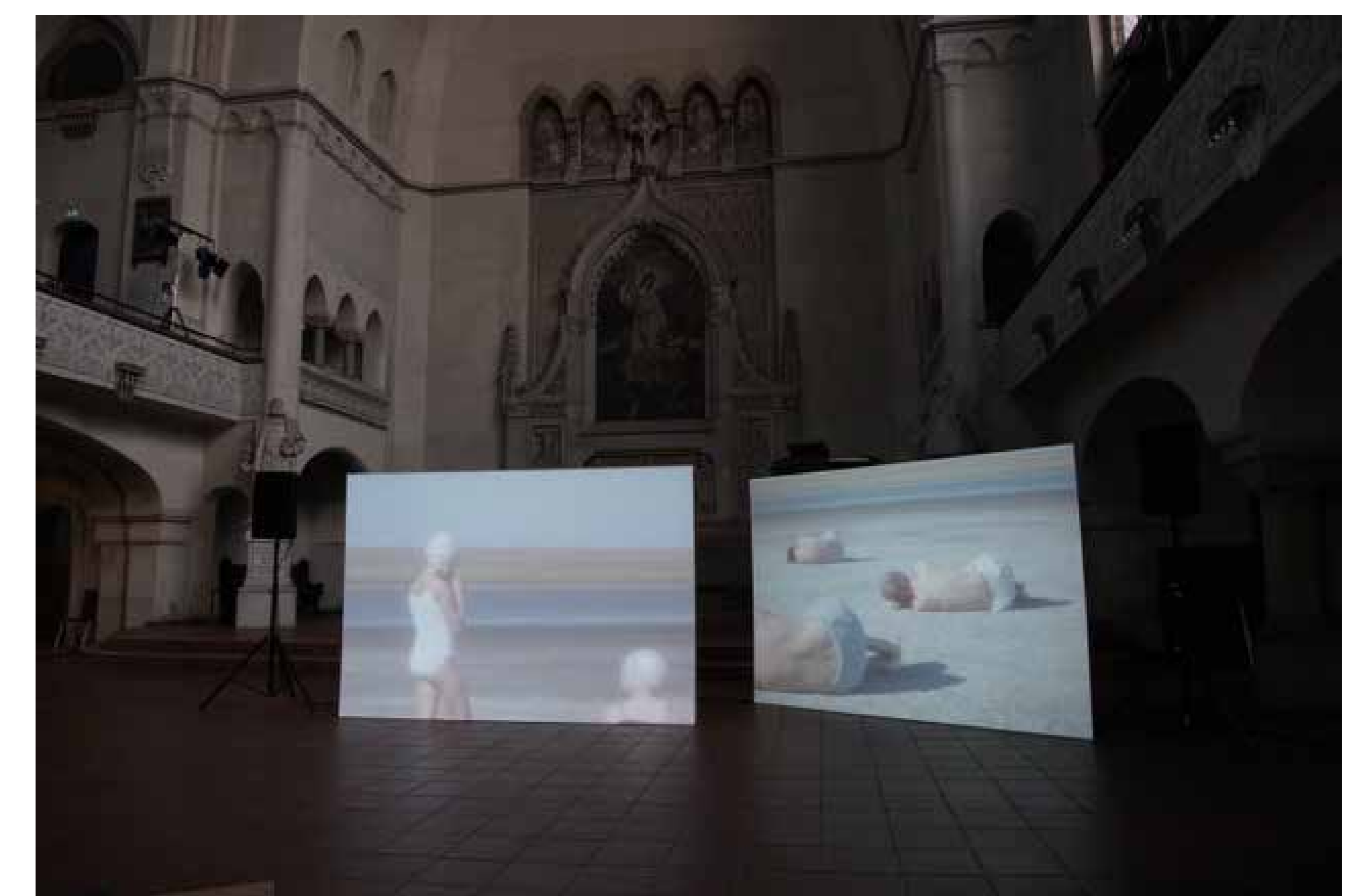
Kuratiert von Lilli Kuschel, Stefanie
Gaus, Sonya Schönberger & Isabell
Spengler

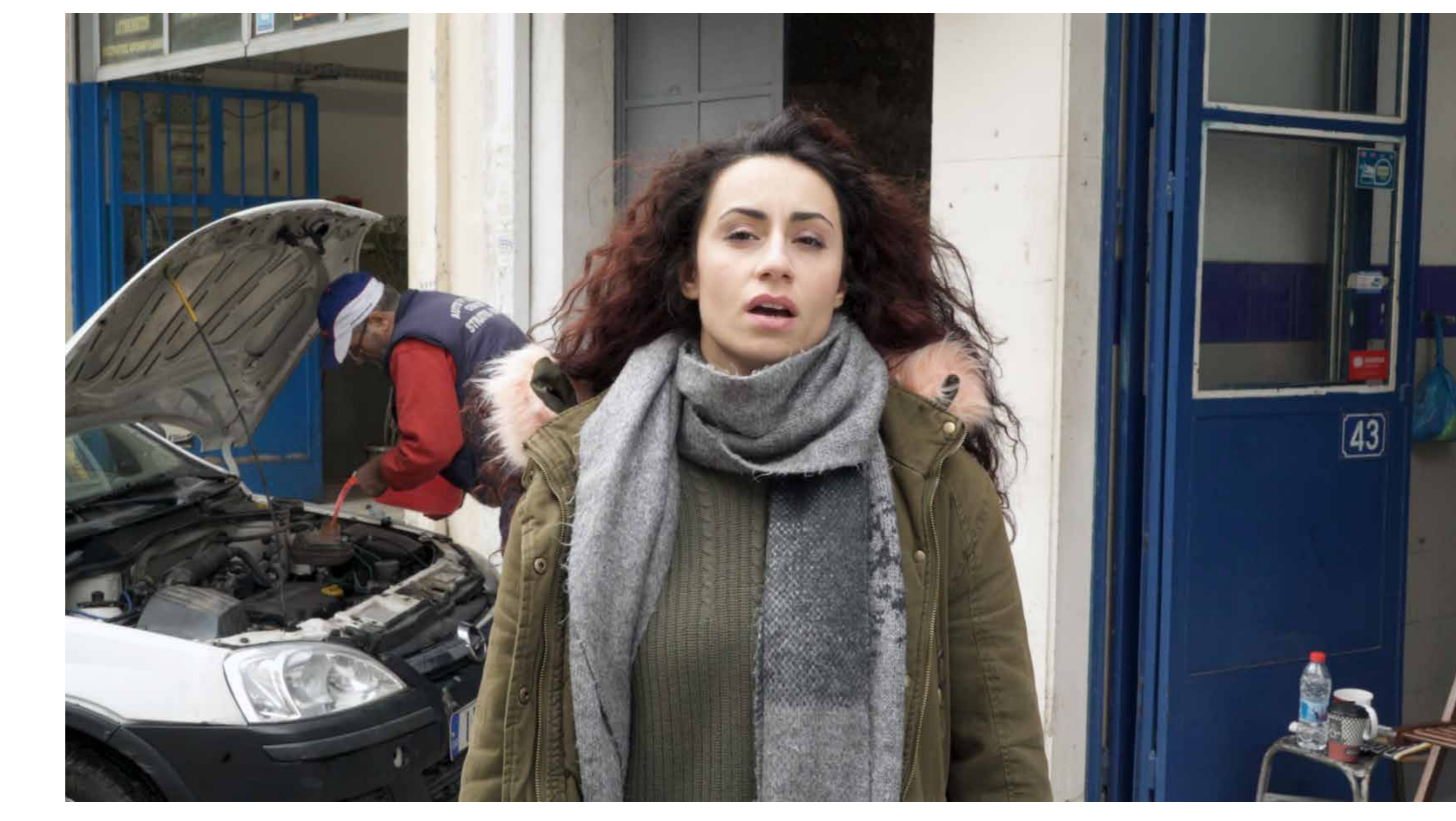
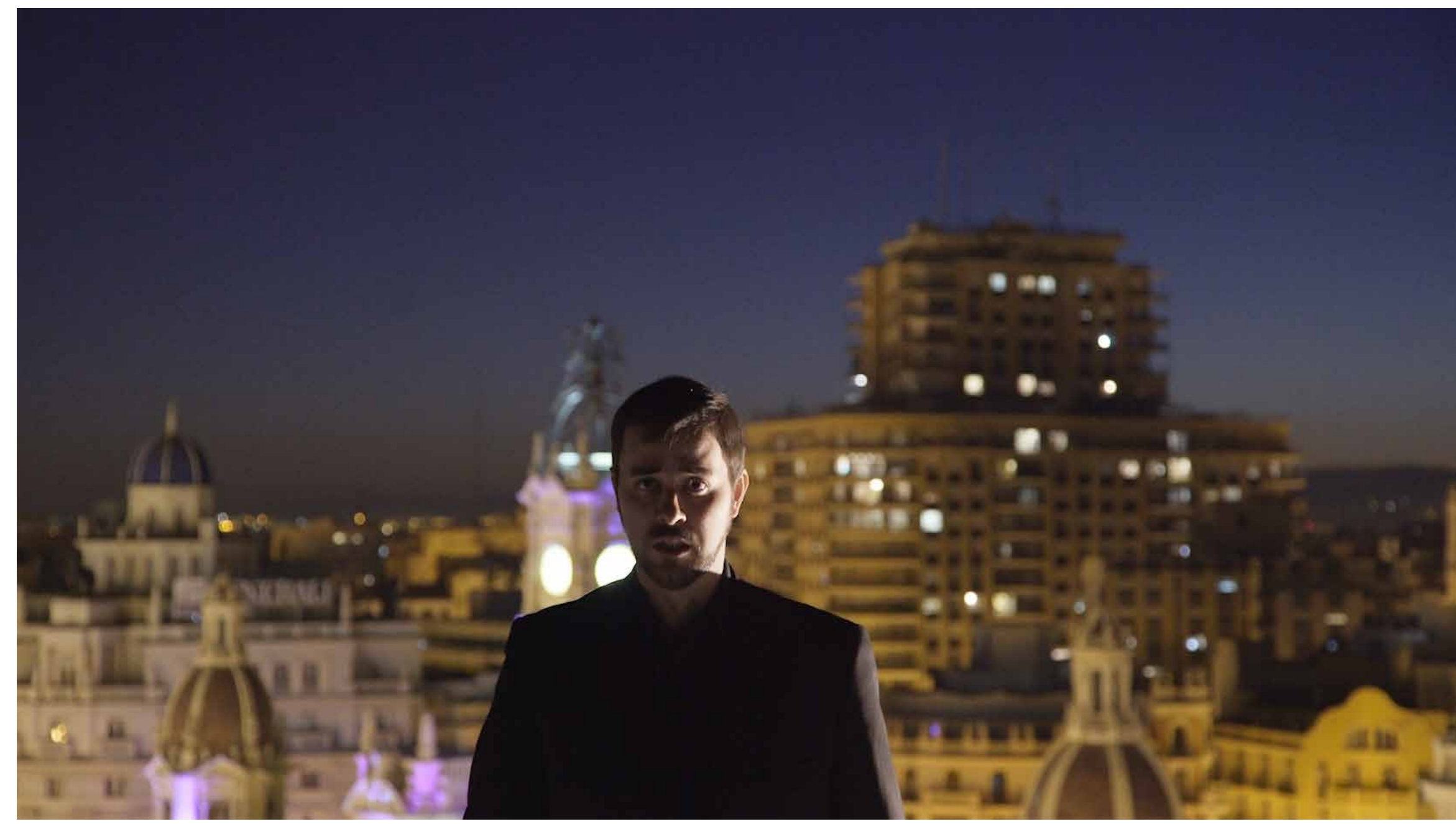
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Raum Zwingli-Kirche aufeinander. Un-
ter dem thematischen Schwerpunkt der
Umwidmung kommen Künstlerinnen
und Publikum ins Gespräch.

Filme, Fotografie und Installationen von:

- Katharina Kopony
- Lola Göller
- Lucia Margarita Bauer
- Silvina Der Meguerditchian
- Laura Horelli
- Constanze Fischbeck
- Karolin Meunier
- Kerstin Cmelka
- Monika Rinck
- Ann Cotten
- Noam Gorbat & Keren Nathan
- Kristina Paustian

Gefördert durch DIVAversity of Arts - ein Projekt der
Frauenbeauftragten der UdK Berlin mit Unterstüt-
zung des KulturRaum Zwingli-Kirche e.V.





Play* Europeras 1&2

Music theater by John Cage
at the Wuppertal Opera

Rimini Protokoll / Daniel Wetzel

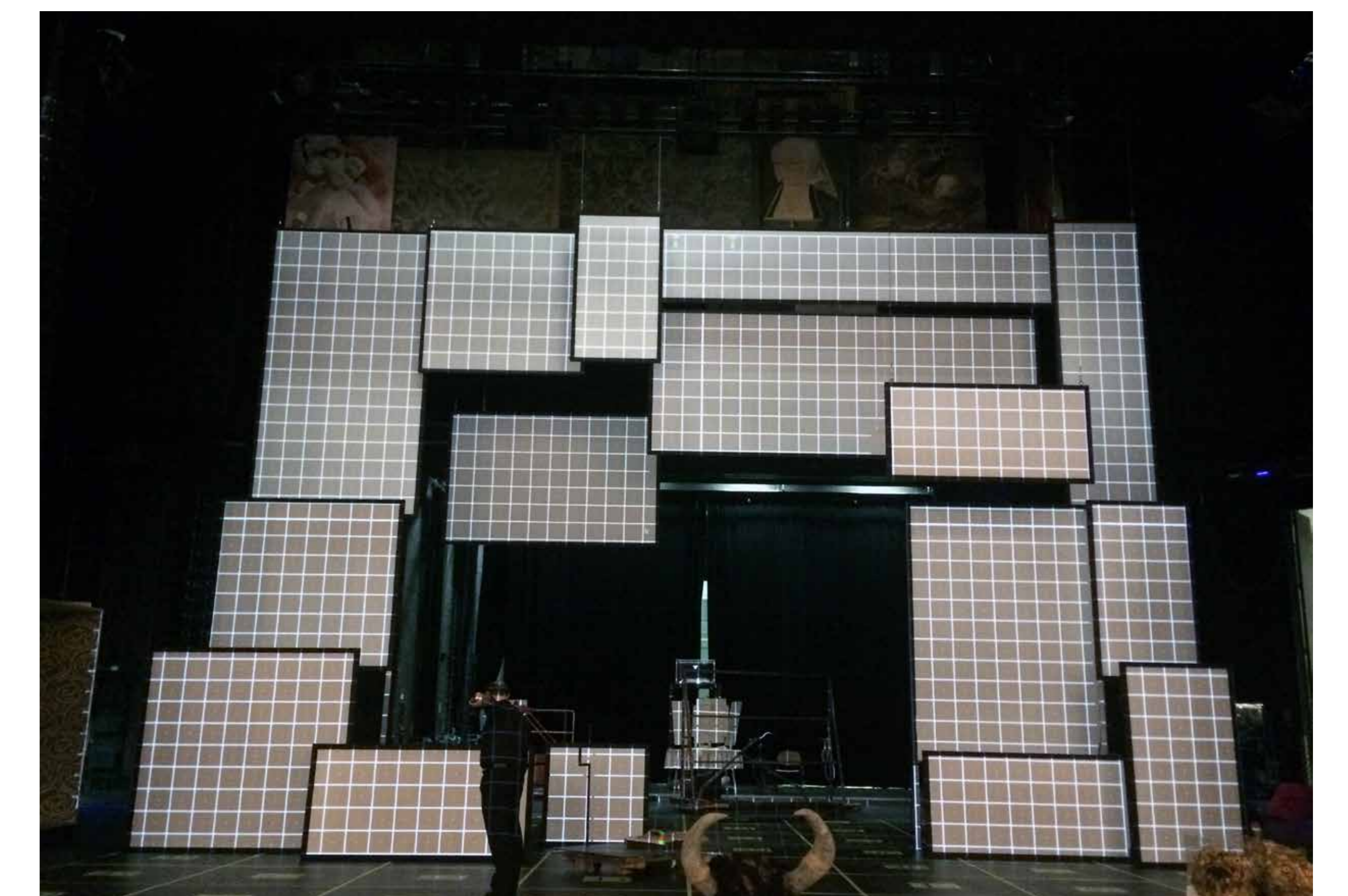
19 channel video for the stage
Lilli Kuschel & Stefan Korsinsky

Premiered in 1987 at the Frankfurt Opera (in the Alte Oper), John Cage remarked that this project was one of the few decisions in his life he regretted. Presumably, this was under the impression of the exceedingly large number of decisions—excessive even by his standards—that had to be made based on the I Ching, a sort of oracle principle, seemingly detached from taste, tradition, style, or ideology.

John Cage left it open as to whether these decisions should be re-rolled anew every evening, for example, by each singer individually in their dressing room. We decided to perform these operations only once and to give precision the time it requires to allow chance to gain its strength.

Europeras 1 & 2 is an opera circus, an experiment of the unexpected and the unheard. It spans the wide spectrum between the unexpected and decision-making—both in the process of its creation and in every moment of its performance. How do we deal with surprise? With the unheard? Where, if not in the new, is it worth listening closely? What, if not the observation of our own interaction with the conventions we bring along, is at stake in this game?

Opera by Rimini Protokoll
Director: Daniel Wetzel
Video: Lilli Kuschel, Stefan Korsinsky
Costumedesign: Katrin Wittig
Light: Fredy Deisenroth
Co-Director: Alexander Fahima
Production: Swetlana Boos
Production: Juliane Männel



Play* Europeras 1&2
Opera Wuppertal, 2019
Video: Lilli Kuschel & Stefan Korsinsky





Atlas Cinema

video, 23 min, color, 16:9, HD (HD),
Morocco, 2013

What starts off like an exquisitely shot reportage on tourism in unusual places blends almost imperceptibly into a diffuse echo of past cinematic endeavours. As the soundtracks of biblical films or major motion pictures filmed here begin, Kuschel's film Atlas Cinema exactly mimics camera angles and sequences from those films. A wooden shed is the holy site of Kaaba, tourists crossing the scene involuntarily play parts in the production, and Muslim extras sit waiting their turn to play Christians. The emotional turmoil of the movies, reproduced by the original sound effects and music, transmits itself even without actors and in spite of the dilapidated and obviously fake scenery. It forms a perfect blend between film and reality.

director: Lilli Kuschel
director of photography: Lilli Kuschel
additional camera: Mikko Gaestel
sound recording: Heiko Tubbesing

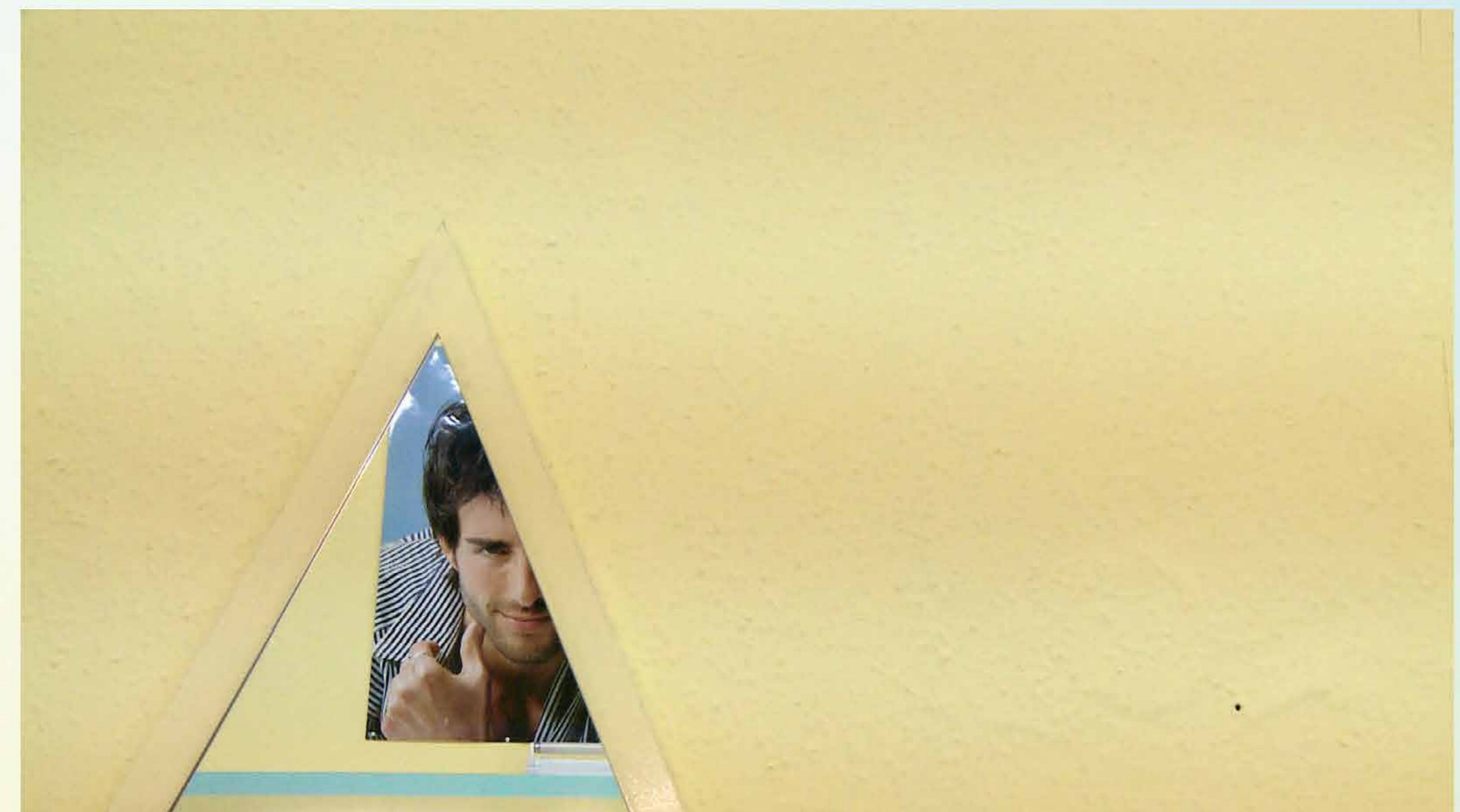


videostills *Atlas Cinema*

Sonnenallee

In Sonnenallee gleitet die Kamera durch die gleichnamige Straße in Berlin-Neukölln. Wie ein Scanner tastet sie die Oberflächen der Fassaden und Schaufenster ab und führt in die ansässigen Salons, Imbisse und Läden.

In Sonnenallee the camera glides through a street of the same name in Berlin's Neukölln. Scanning the surface of the facades and windows, it leads the viewer into local parlours, diners and shops.





Tallaght 2007, Ireland

Video, HDV, 27 min

Photo series, Joyrides, Inkjet on newspaper

Artist book, Tallaght, Published by AKV Berlin

In collaboration with Anna Fiedler

Tallaght

In Tallaght, einem Vorort von Dublin, geschehen merkwürdige Dinge. Gruppen von Kindern bevölkern die ausgestorbenen Straßen. Sie sind beschäftigt, Sperrmüll und andere Materialien durch den Ort zu transportieren. Nach einem scheinbar geheimen Plan bauen die Kinder und Jugendlichen mitten in ihrem Wohnviertel, große Gebilde aus Müll. Der Film beobachtet ein kollektives urbanes Ritual. Bewusst wird auf Off-Kommentar oder Interviewsituationen verzichtet. Der Zuschauer nimmt an einem unerklärlichen anarchistischen Abenteuer in einer utopischen Welt ohne Erwachsene teil.

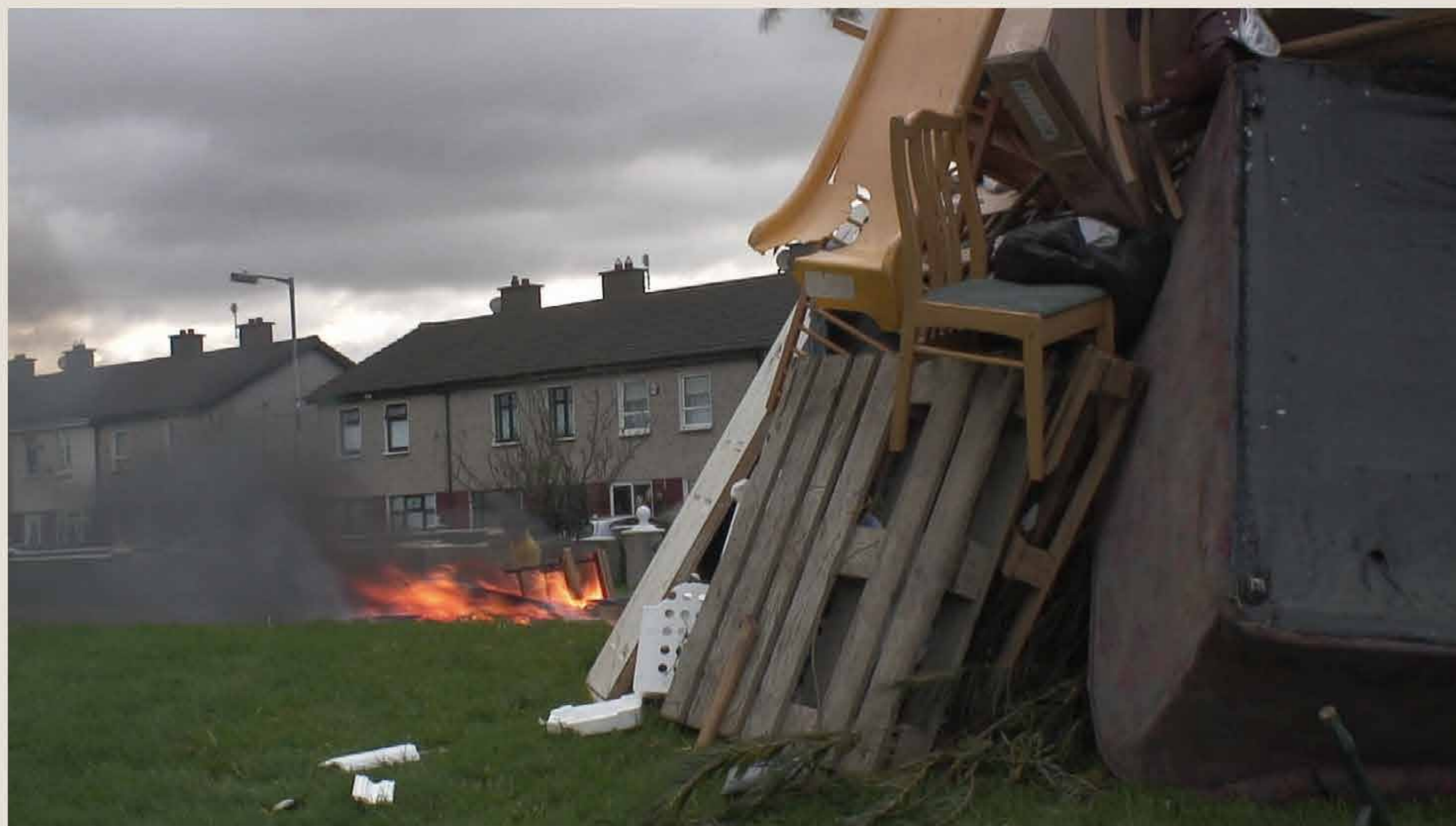
Der Film wird begleitet von einer Serie von Fotografien, die in Tallaght von 2005 bis 2010 entstanden sind und auf welchen die Überreste ausgebrannter Autowracks von der Landschaft der Umgebung umrahmt werden. Sie sind Spuren sogenannter Joyrides, gestohlene Autos, bis zum Stillstand ausgefahren und abgebrannt.

Strange things happen in the streets of Tallaght, a suburb in Dublin. Groups of children roam the empty streets. They are on the lookout for old furniture and other junk, which they transport through the neighbourhood. The kids seem to have a secret plan. In between houses and fences, on the streets and in the fields they construct large sculptures out of junk. The film observes this collective urban ritual.

The lack of narration and interviews was a deliberate choice by the filmmakers. The audience participates in an unexplained anarchistic adventure in a utopian world without adults. A series of photographs of burnt out cars taken in Tallaght in between 2005 and 2010 accompanies the film. The wrecks are leftovers from joyrides: cars that have been robbed, driven into the ground and burnt.









Killinarden Park



Foxdene Avenue, Clondalkin

Styk

Die Kamera in der Tram jagt mit rasendem Shutter durch Prag und seine Außenbezirke. An einigen Stationen hält sie an, Fußballstadion, Busbahnhof oder Baustelle werden zur Bühne der Pendler. Die Geräusche des Verkehrs entwickeln sich zu einer Symphonie der Stadt.

With a rapid shutter the camera in the electric tram races through Prague and its outskirts. It stops at several stations. Football stadium, bus station or building site become a stage for the commuters. The traffic sounds create a symphony of the city.





St. Petersburg

Eine vorgefundene Wirklichkeit wird durch Perspektive, Kadrierung und Timing zu einer Theaterbühne mit absurder dokumentarischer Choreografie.

A discovered reality becomes a stage of absurd choreography by means of perspective, framing and timing.



