



**WIFF**

**NEWSLETTER**

2 0 2 1

PROGRAMME OFFICIEL AVIFF 2021

16 Films en selection officielle  
Diffusés en ligne sur le site officiel et  
projetés à l'Eden Hôtel à Cannes

# AVIFF 2021 - VENDREDI 9 JUILLET 2021 / DIMANCHE 11 JUILLET 2021

Call for dreams - Ran Slavin - 2019

---

C'est avec une immense joie que nous revenons sur la scène de l'auditorium de l'Eden Hôtel à Cannes.

Après cette année de pandémie, nos interviews virtuelle et le visionnage des films de la sélection 2020 sur notre site internet, nous sommes fiers de vous présenter pour cette année 2021 (Nos 10 ans !) un magnifique programme.

Merci encore à notre président du Jury, Camilo Racana ainsi qu'à tout les membres du jury, Margot Le Peletier, Sergey Bratkov et Antonio Manfredi.

Venez nombreux, nous vous attendons !

OFFICIAL PROGRAMME AVIFF 2021

16 Films in Official Selection  
Online in the official website and at the  
Eden Hotel in Cannes

# AVIFF 2021 - FRIDAY JULY 9 2021 / SUNDAY JULY 11 2021

Nao è normal - Joao Villas - 2020

It is with immense joy that we return to the stage of the auditorium of the Eden Hotel in Cannes.

After this year of the pandemic, our virtual interviews and the viewing of the films of the 2020 selection on our website, we are proud to present to you for this year 2021 (Our 10 years!) A magnificent program.

Thanks again to our President of the Jury, Camilo Racana as well as to all the members of the jury, Margot Le Peletier, Sergey Bratkov and Antonio Manfredi. Come in large numbers, we are waiting for you!

<http://www.art-film-festival.com>



---

# NOTRE SELECTION 2021/ OUR PROGRAM 2021

---



# JI SU KANG-GATTO

## Identities and Recipes



### BIOGRAPHY

Born in 1989 in Seoul  
 lives and works in Düsseldorf since 1991  
 Residence in Germany 2008-2013  
 Studies at Kunstakademie Düsseldorf 2013  
 Graduation, Meisterschülerin of Lucy McKenzie 2018-  
 Postgraduate Studies at Academy of Media Arts Cologne



### SYNOPSIS

The film «Identities and Recipes» is the result of the series „Identities and Recipes“ and includes 24 chapters. The series „Identities and Recipes“ was created between 2018 and 2019. The artist, Ji Su Kang-Gatto, uploaded each month a video on YouTube, like a diary. They can still be viewed on her YouTube-Channel due to conceptual reasons of the artist.

In each chapter you can see how the artist cooks a Korean dish and often eat it too. As props the artist uses her own sculptural works or create them especially for this purpose. The artist is the only actress in her film as well. In the context of her own hybrid identity, Ji Su Kang-Gatto perceives cooking as a possibility for cultural self-discovery and lets the audience watch this acting. „Identities and Recipes“ turns out to be a highly private process. As a German-Korean, the artist intensively engages with Korean culture and her own biography. The film was mostly shot in her own apartment in Düsseldorf, Germany, but also in her family’s apartment in South Korea and in Italy.

# BJØRN VENØ

## Moskosel Action Music



### BIOGRAPHY

Bjørn Venø (b 1979, Norway / England) Venø embraces failure when creating photographs, video, drawings, music and performance art. Because perfection is reproducible and failure is human.

MA in Photography from the Royal College of Art, 2012.

Exhibitions and performances include The Rudin Prize, Norton Museum, West Palm Beach US (2012), Guangzhou LIVE, YouYou Contemporary Art Centre, Guangzhou CN (2013), Live Action 9, Gothenburg SE (2014), Vestlands Utstillingen NO (2014), Public Screens, Stavanger NO (2017), Breaking Myth, Museo d'Aumale, Palermo IT (2018) and Northern Sustainable Futures, Moskosel SE (2019). With solo projects at Fotogalleriet, Malmö SE (2009), Nettie Horn, London UK (2009) and Tender Pixel, London UK (2013).

Other projects include organising performance art festivals Venø Gård KUNST, Selje NO (2015) and Performance KUNST at 368 PONCE, Atlanta US (2016), creating monthly Zines (2018-19), running the web page [www.kunstspace.com](http://www.kunstspace.com) and creating three music albums 'Enslaved By Freedom' 2017, 'Augmented Manipulation' 2018 and 'Arthemey' 2019 under the name BX.

### SYNOPSIS

Intuitive exploration of musical instruments, space and the moment, using play and humour.

Created to be shown as a loop, allowing the viewer to meet the film at any point and chose for them selves how long they spend with it. The video can also be shown with a beginning and end.

The video is from a series of actions for video during a one-month residency at Swedish Lapland Air, hosted by Northern Sustainable Futures in Moskosel and invited by Javier Rodriguez, 2019.



# EYAL OREN

## Antenna and the Metal Birds



### BIOGRAPHY

Born and raised in Israel, graduated with a BFA from the Department of Animation at Bezalel Academy of Art and Design in Jerusalem (2012). These days live by the sea, animating and illustrating.

### SYNOPSIS

An animated adaptation for a spoken-word poem by Israeli poet Yoav Talmor.



---

# ISAN MAHER

## With My Mother

---

### BIOGRAPHY

Visual artist and storyteller based in Norway.





---

# MARIKEN HALLE

## We Are Here Now

---

### BIOGRAPHY

Mariken Halle (b 1982) is a Norwegian filmmaker and producer known for «The World Is Waiting» (2014), «No Sex Just Understand»(2011) and «Maybe Tomorrow» (2011). She is educated at the Valand Filmschool in Gothenburg and currently resides in Oslo where she runs the production collective Alternativet together with fellow filmmakers Guro Bruusgaard, Katja Eyde Jacobsen and Magnus Mork.



### SYNOPSIS

An avant-gardist hybrid, a fiction film looking like a documentary or a non-film - We Are Here Now is a peculiar piece.--.. that is hard to categorize: We follow a group of babies and parents during a year in their Scandinavian maternity leave. Some of them have bigger plans, they want to move to the ocean and buy new properties. Some are stressed. What can babies eat? Cucumber? Is it ok with salmon? One father, Jon, is working as a teacher. The principal at his school call some parents to keep their children home so they won't drag down the scores on the National test. The grown-ups are under pressure. They fill out forms on anxiety symptoms and divorce-papers. Sinking down in therapy-chairs and lying in each other's couches. The fragile nuclear- family structures are cracking down and other grown-ups step up to help. The babies are there, present in every picture, witnessing. One of the babies is played by an adult.

# MARION KELLMANN

## Ekstase



### BIOGRAPHY

Marion Kellmann studied screenwriting at the Filmakademie Baden-Württemberg and graduated at the Academy of Media Arts, Cologne.

She lives in Cologne and works as editor and filmmaker.

Her films have been shown at museums and film festivals worldwide

Films:

Ekstase (experimental film, 2019)

Endre Tót - I'm glad if I'm happy (documentary, 2017)

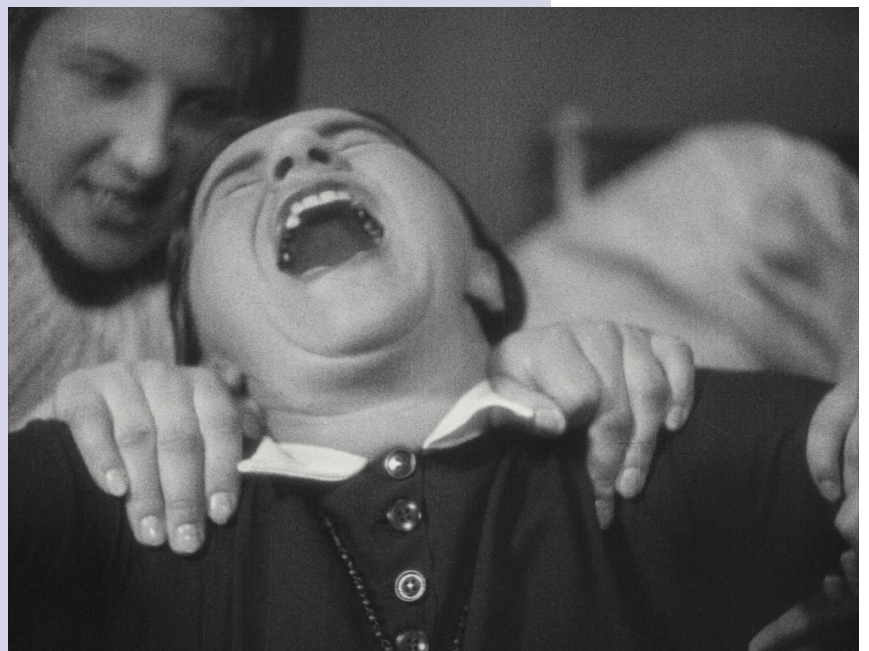
The Sidereal Night (experimental film, 2012)

Trinkhallen (experimental / documentary, 2010)

The Retraining (fictional documentary / short, 2006)

### SYNOPSIS

“Ekstase” is a montage of scenes from various European silent films. Based on similar settings and gestures it explores the stereotype of women on the verge of insanity. Reaching its peak in an eruption of hysteria the film displays the women as captives in a continuous cycle of symptoms, diagnosis and treatment.



---

# MARTIN GERIGK

## Haiku

---

### BIOGRAPHY



Martin Gerigk (\*1972) is a composer of contemporary music. His repertoire includes compositions for orchestra and chamber music, as well as several solo concertos. In addition to his compositional work he is known for his remarkable audiovisual art. In 2007 he was engaged as «Composer in Residence» of the Orchestra of Hagen. The commissioned work «Backlights» was broadcasted in the WDR radio. His compositions are performed nationally and internationally including in Korea, Japan, USA, England, Finland, Austria and Switzerland.

In addition to his work as a composer Martin Gerigk is also in demand as an arranger of orchestral and chamber music of different eras. In this context he works together with renowned international soloists and ensembles, like Vilde Frang, the Fauré Quartet or the Mandelring Quartet.

His latest films «Structures of Nature», «Rain» and «Energy» won several international prizes.



### SYNOPSIS

«Haiku» is a symphonic audiovisual project for two Japanese performers, alternating percussion groups, soundscapes and rhythmicized video sequences. The film is an experimental approach to pay tribute to the extraordinary art of Japanese haiku poetry.

---

# MOATAZ NASR

## The Mountain

---



### BIOGRAPHY

Egyptian artist Moataz Nasr explores traditions and new globalism, questioning geopolitical and social development in Africa. The artistic practice for Nasr is a tool and a language that embraces art, sociology, Sufism and history, in order to encourage dialogue across geographical boundaries. The most recent group shows include "The See Is My Land", curated by Francesco Bonomi and Emanuela Mazzonis (MAXXI, Rome, 2013); «Arab Contemporary Architecture, Culture and Identity» (Louisiana Museum of Modern Art, Humlebæk, 2014); "Metropolis. Afriques Capitales", curated by Simon Njami (La Villette, Paris, 2017); "Senses of Time: Video and Film-based Arts of Africa" (LACMA and The Smithsonian National Museum of African Arts, Washington, 2017); Yinchuan Biennale, curated by Marco Scotini (Yinchuan, 2018), International Contemporary Art Exhibition, curated by Mazdak Faiznia (Yerevan, 2018). In 2018, Nasr has been invited to take part to «Abu Dhabi Art 2018 Beyond» and create a site-specific work in the historic sites in Al Ain. In 2019 he was invited to take part to the Havana Biennial and has participated to Fiac Hors Les Murs with the installation of the work Sun Boat at Les Tuileries. Among the most recent solo shows, in 2019 «The Liminal Space», in Castel del Monte, Andria, curated by Achille Bonito Oliva and «Paradise Lost» in Galleria Continua, San Gimignano, curated by Simon Njami. In 2017, he was selected to represent Egypt during the 57th Venice Biennale. The work presented in the Egyptian Pavilion was an immersive installation showing the original film «The Mountain».

## SYNOPSIS

Fear may be the least acknowledged of our primal instincts. Yet, fear, and that of the unknown most of all, plays a large role in shaping the world we live in today. It influences our relationships, our opinions and ultimately our actions, keeping us from moving forward and living our lives to their fullest. In a world that bombards us with information at every turn, we should feel at our most secure. We should feel in control. And yet, we do not. Our anxieties multiply, as our understanding increases. We become paranoid and turn inward, paralysed at the thought of the countless dangers that threaten our existence.

In *The Mountain*, Egypt's entry at the 57th Venice Biennale, Moataz Nasr invites us to explore this pervasive human condition through the story of a small village in Egypt. The inhabitants of this village do not question their reality; life simply passes them by, un-lived, as they hide every night, in their self-imposed twilight world.

Nasr takes the generous space of the Egypt Pavilion as his medium, using a variety of video, audio and lighting installations to narrate a humankind that everywhere in the world is surrendering to a nameless fear. We follow the story of a young girl who escapes the village and its demons but ultimately returns to face the primal fear that continues to shadow her life. The daunting mountain casts an imposing shadow over the landscape and plays a pivotal role in the story, representing the ultimate unconquerable threat.

As the story unfolds, Nasr guides us through our inability to accept the unknown in an era of seemingly boundless knowledge. The villagers reflect our failure to break free from the myths we create to protect ourselves. Their journey is our journey, from passive acceptance of a restricted life to an acknowledgement of our weaknesses and a belief in our ability to overcome them.



---

# NACHO GAMMA

## Framing the light

---



### BIOGRAPHY

My nombre is Nacho gamma and I am from España,

I am a melancholic creator with a baroque sense of life, exploring between the boundaries: of art and fashion light and shadow, life and death.

### SYNOPSIS

Nacho Gamma directly addresses isolation in work that has been created at a time which has been very challenging for many people around the globe. The resultant work comes from a series of interactions that the artist had been developing along covid-19's quarantine in 2020, while he had not other companionship than the one offered by the light that came through his window each day.

"Framing the light" is an exploration of time, space and specially himself, while the artist is in a beautiful bare room.

The painterly quality of the film and the repetition of the act, of the pencil drawing, that occurs inside, it takes away from the need to situate this room. In a sense it is a poignant reminder of the universality of the pandemic, this room could be in many different countries, it symbolises a transient space, rather than a given location, and it pulls at the mundanity of life spent removed from society, one is alone, creating over and over.

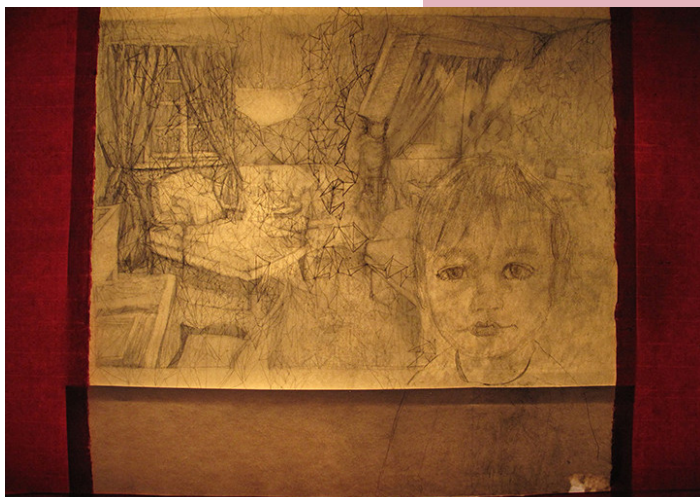


---

# NATHANIA RUBIN

## Crowded

---

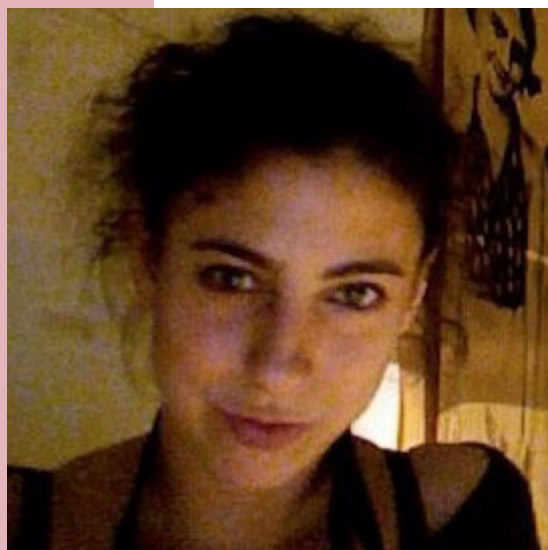


## SYNOPSIS

Crowded is a hand-drawn erase and redraw animation featuring a disappearing and reappearing entity who continually changes form throughout the film. The figure emerges from a primordial chaos of circular marks as a girl in a bedroom where she meets a lover. From there, sci-fi and fantasy weirdness ensues as her identity grows even more fragmented and bizarre.

## BIOGRAPHY

Nathania Rubin is an artist who has exhibited extensively and internationally. Her short animations have been screened in art galleries and museums in over 15 countries. Rubin was born in New York City and received an MFA from Queens College. She held a research appointment at the Jan van Eyck Academie in Maastricht, NL and is currently an Assistant Professor of Painting and Drawing at Illinois State University.



---

# OLEG CHORNY

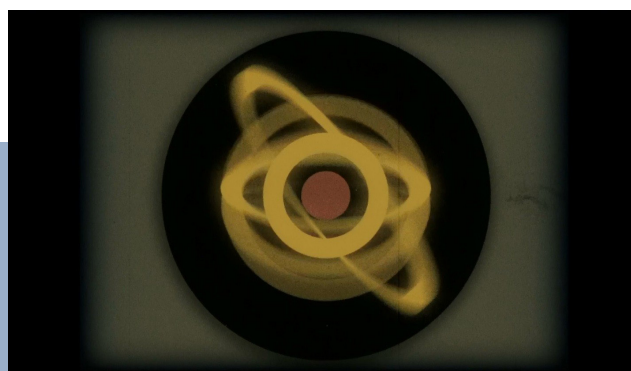
# FON

---

## SYNOPSIS

FON album was recorded in 1998 and its visualization has been started simultaneously.

Ancient analog Soviet synthesizers have been used in the process, so, the results of syntheses were unpredictable. The uniqueness of every Act is determined by the fact that it is impossible to reproduce the sound of any of the performances. Each of the Acts is a report on the expedition to the country of lost electrons.



## BIOGRAPHY

Born in 1963. Graduated from the film director's department of the State Institute of Theatre and cinema in 1985.

Shot a number of feature shorts, documentaries, ecological and promo films and musical video clips. He is member of the Ukrainian Filmmakers Union and Ukrainian Film Academy.

GENNADIY KHMARUK

Born in 1972. Graduated from the director's department of the State Ukrainian Academy of Culture. Worked as an editor and director at the non-governmental video and TV studios, often works as VJ and computer graphics designer.

In 1996 Oleg Chorny and Gennadiy Khmaruk has founded the non-profit creative unit SAMPLED PICTURES. A number of videos created by SAMPLED PICTURES were presented at the various film and video festivals, exhibitions and club screenings.





# PANTEHA ABARESHI

## UNLEARN THE BODY



### SYNOPSIS

In this performance piece piece, the «body» is unlearned in six movements, as the I maneuver the mobility aid as both vital corporeal appendages, and alienating material. The dynamics of power surrounding the sick/disabled body are examined as slow, intentional gestures unfold wherein the body is bound, contorted and collapsed around the structures built from the medical devices. A striking confrontation and embodiment of powerlessness takes place. «Unlearn the Body» captures my continuous struggle with the pressures of externalized and internalized ableism to preform able-bodiedness, and the deterioration of my body that makes such performance ultimately painful and impossible. This piece articulates the post-human and cyborg-futurist body of thought I employ in my work and my relationship to my illness and disability- wherein the line between the «organic» and «inorganic» is blurred. I am contending every day with the reality that all my «best» parts are made from metal, plastic and stone- the «inorganic» prosthetics and medical devices implanted within me are vital to the function of my «organic» corporeal form. The naturalist prejudice within ableist society gives preference to the body which is devoid of «inorganic» material, and unaided by medical devices- but the notion of an «organic» body is an oxymoronic fallacy. This performance allows for me to parallel the mobility aids with my own body, the external, metal appendages no more alien to me than my own, decrepit and deteriorating bodily appendages. Building the precarious structures and shapes from the mobility aids, and tucking myself into them embodies the fraught navigation of my own illness, disability and degeneration as I simultaneously contend with the socio-societally integrated ableism which allows for the desecration and marginalization of the sick/disabled body. This piece in particular is a vulnerable exhibition of my complex and undulating acceptance of my own illness a disability. «Unlearn the Body» captures a painful understanding and embrace in the face of health politics which call for all sick/disabled individuals to be ashamed and constantly seeking a «solution» to their illness/disability- or in the very least be actively working to conceal it from society at large for the sake of the comfort of those who are of able body. «Unlearn the Body» is simultaneously tender, and cutting, a glimpse into a never-ending conversation I must have with myself and my body as I live with an illness and disability that are ever-worsening.

---

# PONTUS LIDBERG

## Written on Water

---



### BIOGRAPHY

Choreographer, filmmaker, dancer and recipient of a 2019 John Simon Guggenheim Fellowship, Pontus Lidberg has firmly established himself as a creative and visionary artist, merging dance and film.

As a choreographer for the stage, Lidberg has created works for dance companies including Paris Opera Ballet, New York City Ballet, Martha Graham Dance Company, Les Ballets de Monte-Carlo, Semperoper Ballet Dresden, Royal Swedish Ballet, Royal Danish Ballet, Le Ballet du Grand Théâtre de Genève, Acosta Danza, Balletboyz and Beijing Dance Theatre, as well as for his own concert group, Pontus Lidberg Dance. Pontus Lidberg Dance has been presented by New York City Center's Fall For Dance Festival, the Havana International Ballet Festival, the Spoleto Festival, The Joyce Theater and the National Arts Center of Canada. His work *Siren* received a Villanueva Award from UNEAC, The National Union of Writers and Artists of Cuba, as one of the best performances presented in Cuba in 2018.

# SYNOPSIS

A choreographer must face an unresolved romantic encounter from her past as she creates a new dance work.

Directed by Filmmaker/Choreographer Pontus Lidberg and featuring étoile dancer and Paris Opera Ballet director Aurélie Dupont, with Alexander Jones, Pontus Lidberg, Stina Ekblad and Leslie Caron.

Happily married but still haunted by an unresolved love affair from her past, choreographer Alicia (Aurélie Dupont) searches through the depths of her memories to create *Siren*, a new dance piece about unfulfilled desire. Against the backdrop of an ageing theatre by the sea, Alicia builds a sensual and naked ensemble work that is delicately held together by the threads connecting her dancers with each other and with her. She soon finds herself fallen down the rabbit hole of her own creation, in love with the male lead dancer, Giovanni (Alexander Jones), as the siren of her fictional work slowly becomes the siren of her life. When Alicia recounts this story to Karl (Pontus Lidberg), his own story brings a new dimension to this exploration of desire and artistic creation. *Written on Water* is a sensual and philosophical interrogation of the permeable boundaries between fiction and reality, muse and siren and the changeable roles we play—Odysseus, sailor, siren—in our lifelong quests for connection, love, and inspiration.



---

# SHAN WU

## Wild Grass

---

### SYNOPSIS



A Taiwanese woman's journey to America reveals her fantasy of love and an identity entangled with beauty, sexuality, nationality and two languages. Through the protagonist confronting her own image and her failure at communicating, WILD GRASS tells an unusual love story that is deceptive yet revealing.

We never hear from the woman on the screen nor the narrator. As the correlation and mismatch between the image and the text become more unstable, the veracity of both the image and words comes into question. The woman's struggle with her inner self plays out as she runs over and over again in an imaginary landscape— where her memory of water and sound from Taiwan is laid over yellow wild grass.

### BIOGRAPHY

SHAN WU (Writer, Director, and Producer) is a Los Angeles-based Taiwanese independent filmmaker and multi-disciplinary artist. Her script *Wild Grass* won the Tim Disney Prize for Excellence in Storytelling. Her film *Lookover* was selected for Formosa Festival of International Filmmaker, Supernova Digital Animation Festival, and CINMARE International Ocean Film Festival. Her video installation work *Bardo* won the Bronze Medal at the National Art Exhibition in New Media Art in 2018 and was shown in the National Taiwan Museum. In 2017, she collaborated with Santa Paula Art Museum on a site-specific project called *Mural*, which was projected on the facade of the Cole Creativity Center. She is one of the founders of Taiwan Video Club, a collaborative screening of Taiwanese films, and served as a Senior Programmer at the Los Angeles Chinese Film Festival in 2019. Shan is a graduate from the California Institute of the Arts' Film and



# TANIN TORABI

## In Plain Sight

### BIOGRAPHY



Award-winning and independent Iranian artist Tanin Torabi works in the realm of performance, choreography, and film. Tanin's films have been honored numerous by renowned festivals and academies worldwide. Coming from a sociology background, she holds an MA in Contemporary Dance Performance from the University of Limerick. She has received various awards in categories like Creative Vision Award, Jury Prize, Best Artist Film, Best Short Film, Best Inspirational Film, Best Inspiring Woman in a Film, Best Experimental Film, Best Cinematography, and Best Documentary, etc. Her works have been described as rebellious, creative, inspiring, unbearably elegant and affecting, emblematic and poignant, empowering to women, and nourished with clarity and an exceptional ambition that is layered with a complexity of personal and cultural nuance, by festival directors. In 2020 she was invited to the board of jury members of Dance Camera West festival in Los Angeles after serving the same role in Jacksonville Dance Film Festival in 2019.

Torabi's most recent works are *In Plain Sight*, *The Dérive*, *Invisible Point*, *Ruby*, *Beyond the Frames*, and *Immensity*. Alongside her filmmaking, Tanin has choreographed a number of solo performances performed in Irish World Academy lunchtime concerts, Elemental Arts Festival, What Next Dance Festival, Limerick Fringe and Culture Night Limerick. Moreover, theatre directors and their audiences have widely valued her contribution to theatre pieces as a Movement Director, and Choreographer in «Milk Powder» and «We Won't See them No More» in Iran.

Tanin has also danced in ensemble pieces by choreographers: John Scott (IRE), Helen Cathala (FR), Maurine Fleming (US), Charlie Morrissey (UK) during her stay in Ireland, and has had some collaborations with Heidi Latsky Dance from New York.

Since 2020, Tanin has become one of the members of The School of Hard Knocks dance company directed by the renowned NYC based choreographer Yoshiko Chuma. Her first collaboration with Yoshiko Chuma was in the company's online show series called SML (Saturday Morning Live)- Zooma: Dead End, commissioned by La MaMa Experimental Theatre Club in 2020 during the COVID-19 pandemic.

# SYNOPSIS

In Plain Sight is the result of months of exploring urban movements on a boulevard in Tehran, Iran. In a society where many questions and restrictions exist around the concept of 'movement', three performers interact with their surroundings and thus become an integral part of the flow of the city. They accompany each other to find the power of collective movement. The journey is the destination.



---

# TELEMACH WIESINGER

## 1:1

---



## BIOGRAPHY

Telemach Wiesinger, born 1968 in Bielefeld/Germany.  
Studies: Visual Communication at Hochschule  
Bildender Künste  
Universität Kassel / Germany, Diploma Master of Arts)  
1994.

As photographer he is working for many art books  
and  
Solo-exhibitions: Contemporary Art Center Athens,  
Centre d'Art contemporain Nîmes, Kunstpalast  
Lemberg, Takashimaya Matsuyama, Photographic  
Society Lesvos, Skovegaard Museet Viborg,  
Smokebrush Gallery Colorado Springs, Museum  
für Moderne Kunst Rupertinum Salzburg, Eté  
Photographique de Lectoure.



## SYNOPSIS

A wooden stereo viewer, which already impressed people with «3D» in the pioneering days of light drawing, inspired the German artist Telemach Wiesinger to create the half-hour film poem 1:1. The wide-screen image, composed on 16 mm black-and-white film, consists of two individual images each, between which - amazingly different from a stereoscope - a third dimension unfolds. In dialogue with the soundtrack designed by Alexander Grebtschenko, 1:1 becomes a unique audiovisual experience. Woven from staged scenes and images collected on journeys, the film poem tells about being on the road with open eyes. The frame story shows a young couple in front of a country estate on the French Loire; while she plays table tennis, he sets off to go fishing ... The pictures lure the viewer from a quiet angler's paradise to busy harbor landscapes and a broad ocean horizon - perhaps a daydream of the young angler, populated by the surreal figures of his mind?

The creative play with „stereoscopy“ unfolds an impressive visual effect. Parallel with slight time shifts, mirrored or complementary, the pairs of pictures enter into dialogue in many ways: overlapping parts that create their own unique forms, positives that meet their negatives, merging of content and diverging again. The element of water is almost physically perceptible, and its moving variety of forms guides the wanderlust.

Anyone who thought 16mm black-and-white film was obsolete will experience its timelessness in 1:1. For Telemach Wiesinger, the analog film workshop is as essential as a painter's brushes, spatulas and paint.

From recording to developing to composition at the animation table, the material passes through his hands several times. All «effects» come from the manual process: the use of filters and multiple exposure directly in the camera (a BOLEX with spring mechanism), experimenting with single-frame projector and single-frame camera of a CRASS optical printer, editing with an adhesive film press.

A lot of exact planning is necessary in this handicraft art, but a little bit of coincidence is welcome as well - for example, when incompletely dissolved crystals of citric acid in the developer solution appear in the image as snowflakes or hailstones. 1-to-1 in the making, the final release in HD on DCP shows not only the real film grain but also the creative potential of such defects. The astounding result of Wiesinger's consistent approach clearly shows: Never could such a film be made with digital «apps».

The editing and sound work on this film was closely intertwined, and so the elaborate image finds its highly appropriate counterpart in sound. Composer Alexander Grebtschenko, whose work moves in a wide field between written music, improvisation, electronic music and sound installation, combines for 1:1 artisan noise-making and instrumental music in masterful studio work. Dynamic transitions and a leading musical arch merge the dance of images into an audiovisual unity. The soundtrack answers the visual «stereoscopy» in a complex way and an exciting dialogue unfolds between sound and image. Last but not least, one of the composer's surreal kinetic objects, performing in the film, makes the humor of both film partners unmistakable.

Thanks to this creative enthusiasm, the new film poem of Telemach Wiesinger is capable of transforming everyday scenes into cinematic gems.

The decomposing photographs of the old stereo viewer, photographed by the once famous landscape photographer Giorgio Sommer (1834-1914), appearing towards the end of the film, are reminiscent of the inflation of images that was already beginning at that time. Film poem 1:1 has the power to withstand this inflation - in the spirit of Jean Cocteau who probably coined the term «cinéaste poète» (poet-filmmaker) and once wrote: «A film is not a dream that is told, but a dream that we dream together thanks to hypnosis.»

See you at the cinema!

(Thomas Spiegelmann, 2020)