



**25.**  
**KASSELER**  
**DOK & FEST**

UMENTAR  
FILM  
UND  
VIDEO

**11.-16. NOVEMBER 2008**

**MOST TOUCHING**

**ANNIVERSARY-DVD**

# **MOST TOUCHING** **25<sup>TH</sup> KASSEL DOCUMENTARY FILM AND VIDEO** **FESTIVAL ANNIVERSARY-DVD**

For 25 years the team of curators of the Kassel Documentary Film and Video Festival have compiled innovative impulses and up-to-date developments in the realms of the moving image. The emphasis lies – loyal to its name – on documentary works in all their variations. More than 3,000 works were screened to a broad, open-minded public during the course of the festival's history. So, how can you pick a "sensible" selection that in a way functions as a 25year memory?

While strict chronological considerations guided the selection for the 20year Anniversary-DVD (each Dokfest-year was represented by one film), new thoughts were taken into account for the Anniversary-DVD "Most Touching". After a restriction of length to 15 minutes per work, the view quickly solidified that further formal restrictions would not take centre stage, but rather personal connections of the festival curators: Which films were remembered? Because they were so outstanding, so special, because they moved us so much? Furthermore, a festival such as the Kassel Dokfest always creates an interconnection between the film-creators and the audience, between the film and reality, between people and their habitats.

Touching points thus coin the selection, which in turn divided into three thematic programs: "Between Media", "Between Space", "Between Humans". They deal with issues that were recurrent themes throughout the history of the festival. On the other hand they represent the conviction and the orientation of the Kassel Dokfest: Passion for the cause, appetite for

exploration, and a precise selection. The compilation of the programs "Between Media", "Between Space", "Between Humans" follow parameters of content and form so that their successions always produce a new "long" film, similar to the programs in the short film section.

The synopsis of the "Anniversary-DVD" presents a broad spectrum of categories of documentary work, such as essays, observations, animated documentaries, performance, and photo-film. Information about the personal touching points of the festival curators is shown in their statements that can be found in the DVD-Booklet.

This DVD would not exist without the generous support of the featured filmmakers who made their works available to us without charge. This is why we wholeheartedly say: Thank you and respect!

We also thank all persons and institutions that helped us realize this DVD. Firstly to the production team Oliver Schulte, Maik Timm, Steffen Härtel-Klopffrogge, makks moon, Michael Richmann and all people that helped with the research. Furthermore, for the generous support of the Dr. Wolfgang Zippel-Stiftung, the Hessische Filmförderung, the Hessisches Ministerium für Wissenschaft und Kunst, Hessen-Media, the Kulturamt der Stadt Kassel, Kulturstiftung der Kasseler Sparkasse, Landesanstalt für Privaten Rundfunk Hessen, MEDIA and the Sparkassen-Kulturstiftung Hessen-Thüringen without whom this Anniversary-DVD could also not have been realized.



## **BETWEEN MEDIA**

AT THE BEGINNING THERE WAS THE DREAM OF OUR OWN PERSONAL CINEMA: "THE SHY EXPOSURE OF OUR DEAREST. A DRAMATIC REPRESENTATION OF OUR PREFERENCES. A CINEMA WITH A GARAGE AND A BAR. EXHIBITING THE MEDIUM 'CINEMA' TO YOU AS WELL AS TO US." QUOTED AS SUCH FROM THE 1ST EVER FILMLADEN-PROGRAM IN JUNE 1981. FOR 27 YEARS NOW THIS DREAM HAS BECOME REALITY. ONE OF THE FILMLADEN'S MAIN EVENTS IS THE KASSEL DOCUMENTARY FILM AND VIDEO FESTIVAL. IN GERMANY, THIS MERGENCE OF CINEMA AND FESTIVAL ACTIVITIES IS UNIVERSAL AND LEADS TO A SERIES OF POSITIVE SYNERGIES. CONSEQUENTLY IT COMES AS NO SURPRISE THAT THE REFLECTIONS ON FILMS, FILM MAKING, MEDIA AND THE CHANGING OF PRODUCTION CONDITIONS ALWAYS PLAYED A CENTRAL ROLE AT THE VARIOUS EDITIONS OF THE DOKFEST. THE SKEPTICAL POSITION CONCERNING THE "NEW MEDIA" THAT EXISTED AT FIRST WAS QUICKLY RESOLVED AND RESULTED IN A DIVERSE DIALOG ABOUT THE TRANSITION FROM ANALOG TO DIGITAL MEDIA. NEVERTHELESS DO WE LIKE THE RETURN OF THE "GOOD OLD" FILMS AS A RECURRING "GUEST".

THE PROGRAM "BETWEEN MEDIA" STARTS OFF WITH THE BURNING OF A VIDEO CAMERA. THIS DISPLAYS THE CAMERA'S EMANCIPATORY VALUE BUT ALSO ITS FUNCTION AS A SURVEILLANCE TOOL. FURTHERMORE, IT ILLUMINATES ON THE DIVERSE POSSIBILITIES OF MEDIA UTILIZATION AS WELL AS ITS MANIPULATION AND FINALLY ENDS WITH AN HOMMAGE TO FILM AND FILM MAKING.

## BETWEEN MEDIA

### THIS IS AN EMERGENCY/NOTFALL KAIN

KARAWAHN

GERMANY 1988 | 4:32 MIN. | NO DIALOGS

6TH KASSEL DOCUMENTARY FILM FESTIVAL, 1989

(...) always in the focus of events: a camera is shooting her death (occured on February 19th, 1988)

*In 1989 the Kassel Dokfest expanded its categories by the medium "video". As a paradox and the new section's starting period, the "death in the flames" triggers off the era of the "new" medium. The result of the performance was shown on the big screen and the "burned" object was exhibited as the Dokfest's first installation ever on the premises of the café Vis-à-Vis. (GWV)*

### FREE SOCIETY PAUL GARRIN

USA 1988 | 4:00 MIN., EXCERPT: 0:30 MIN. | ENGLISH

7TH KASSEL DOCUMENTARY FILM FESTIVAL AND VIDEO PROGRAM, 1990

A video clip on the glorification of war, militarism, police state and violence. An aggressive collage accompanied by the music of Elliot Sharp. Garrin was already working on the tape for a year when he randomly witnessed the riots at Tomkins Square. The police drove away homeless people from a park because nearby-living residents had complained. Garrin offered his footage to two TV-channels. As a consequence, this lead to a disciplinary inquiry within the New York Police Department.

*The leitmotifs of the early Dokfest editions as well as the years of the political video movement were linked to the key word "counter public". Numerous media locations and video collectives utilized the "emancipatory" media technology to give a voice to the speechless. Applied in the right way, Paul Garrin*

*shows that a video camera can have influences on social processes. Well meant as a utopia, the "right" utilization of the media especially since the rise of YouTube has sadly not been realized (despite of the millions of cameras). (GWV)*

### IN THE EVENT OF AMNESIA THE CITY WILL

#### RECALL... DENIS BEAUBOIS

AUSTRALIA 1997 | 7:22 MIN. | NO DIALOGS

15TH KASSEL DOCUMENTARY FILM AND VIDEO FESTIVAL, 1998

Twelve sites were selected around the city of Sydney where surveillance cameras are prominently placed. The locations were mapped out and the stage for IN THE EVENT OF AMNESIA... was created. A pilgrimage was made to the sites daily for a period of three days. Upon arrival the performer attempted to engage with the electronic eye. The performers actions were directed to the camera which adopted the role of audience. No permission was sought for the use of these sites. The performer arrived unannounced and carried out his actions.

*Talk to her! The way she's staring at you! Beaubois has shown how it works. Back then, it convinced us immediately and it still does today. Against the background of the daily surveillance, his poetic and political manual is more up to date than ever. (VK)*

### FRANZI KATHARINA WIBMER

GERMANY 1993 | 4:39 MIN. | NO DIALOGS

11TH KASSEL DOCUMENTARY FILM AND VIDEO FESTIVAL, 1994

FRANZI is a film about Franzi. What differentiates Franzi from other people is, that the impulse for her

movement does not stem from her own body but from "the outside"; from the camera with which she was filmed. Through her actions and movements Franzi is confronted with the borders of her living space (the screen). The figure Franzi and her tragic-comic experiences are the product of an artificial world of images; an ironic fiction.

*A captivating idea, consequently converted as rarely before. It's sheer fun to watch Franzi how she measures the limits of her telly. A fine image for the addiction to formatting and standardization concerning the apparatus television, which is guarded by a decisive hierarchy. (CH)*

### PARAMATRIX BENJAMIN SEIDE, HENRY SCHMIDT

GERMANY 1995 | 5 MIN. | GERMAN

12TH KASSEL DOCUMENTARY FILM AND VIDEO FESTIVAL, 1995

A vision: the paramatrix. A three-dimensional, virtual and ever-growing net. A clear-cut basic form. Each participant receives her/his individual virtual box, the paracube: a virtual mailbox, living room, playground, laboratory, studio, temple... Along with that comes a set of modelling tools, an "import bucket" and an hour of counselling with the green guru ("Parabär"). The new tenant can decorate his or her shack with the help of the modelling tools. One parabyte memory capacity will be at his or her disposal.

*In 1995, the paramatrix immediately captivated us. Maybe we didn't know back then but only guessed: the paramatrix is neither phantasy nor utopia. It's no less than an accurate vision of our networked media reality. Only one thing stays unclear till now: who is the big green "Parabär"? (VK)*

## BETWEEN MEDIA

### SCHÜSSEL ANNA BERGER

GERMANY 2000 | 3:40 MIN. | NO DIALOGS

18TH KASSEL DOCUMENTARY FILM AND VIDEO FESTIVAL, 2001

SCHÜSSEL reveals our everyday-life. Everyone wants to watch television. Mister Stoecker makes sure that we get reception.

*The mass medium utilized as the entrance to the world. When observing everyday life, Anna Berger reveals in a beautiful way how untroubled "television" can very well be connected with physical effort. The recipient's daily tortures are comparable to those relating to the advertising slogans of the German film industry: "Big films are for cinemas and not for small screens." (GWV)*

### VIDEO HACKING MANUEL SAIZ

GREAT BRITAIN 1999 | 4 MIN. | ENGLISH

17TH KASSEL DOCUMENTARY FILM AND VIDEO FESTIVAL, 2000

VIDEO HACKING is a fictional documentary about a video art activist that manipulates tapes in video shops standing for chaos and against copyright. The Hitchcock classic "Vertigo" serves as an object of demonstration.

*Those were the days... you hardly get any VHS-tapes in the next-door video shop, they use the space for DVDs instead. Not an easy one for potential video hackers. The digital media of all (which actually makes material manipulations easier!) has lead to tougher working conditions for "cultural jammers": those, who want to follow the footsteps of Saiz's art activists. But the one and only question remains the same: who owns the world of images? (VK)*

## BETWEEN MEDIA

### DER KINOMANN THOMAS FRICKEL

GERMANY 1990 | 14 MIN. | GERMAN

7TH KASSEL DOCUMENTARY FILM FESTIVAL AND VIDEO PROGRAM, 1990

He arrives on a moped with a trailer, his tool is a mobile 35mm-cinema projector from the year 1956. Siegfried Scheuerl has brought film culture to the smallest villages in the Thuringian region of Zeulenroda for thirty years. The film accompanies the "Cinema Man" on one of his last tours – an amusing, but also a little melancholy view on a form of cinema culture that could not survive under the economic conditions of a free market.

*When the wall came down a bit of its cinema culture – the mobile cinema – vanished, too. The "Cinema Man" simply became unnecessary and with him his trips on the moped where he transported cardboard boxes full of films to villages, cinemas or schools. And finally the tradition of the "Dreimillionenfilmme-terbewegung" died out: this rewarded the projectionist with a bonus for the careful handling of screening copies. (FT)*

### KAMPF DEM KINO GERD GOCKELL, UTE HEUER

GERMANY 2002 | 5 MIN. | GERMAN

19TH KASSEL DOCUMENTARY FILM AND VIDEO FESTIVAL, 2002

KAMPF DEM KINO ("Fight the Cinema") is an educational as well as a propaganda film about the ill effects of the cinema. Beware! Watching those cinematographic films can cause serious harm! It should not be allowed to children and adolescents to watch these films! The effects of sexually explicit films are of particular danger. They are responsible for a decline in shame and lead to a complete confusion of moral values! Damages caused by cinemas can occur in a variety of forms:

states of anxiety, hysteria, difficulties in breathing, loss of balance. The harms caused by a visit to the cinema must no longer be ignored. And that is why we must "Fight the cinema! - Eliminate the cinema!"

*Had I seen this educational film about the cinema's harmful effects earlier, had I maybe had the chance to avoid the worst! But it's too late for me: I'm infected with the cinema's magic and I blame the Dokfest for that! (CM)*

### MINI CINE TUPY SÉRGIO BLOCH

BRASIL 2002 | 10 MIN. | PORTUGUESE | ENGLISH ST

20TH KASSEL DOCUMENTARY FILM AND VIDEO FESTIVAL, 2003

José Zagati, trash gatherer in Sítio das Madres on the outskirts of São Paulo, has set up a small movie theater in the garage of his house made from materials found in the garbage, to show movies for the kids in the neighborhood. The projector is unprotectedly exposed on the sidewalk to create some distance to the screen. The cinema opens every Sunday and the screening starts at nightfall. Unless it rains. Tickets are free.

*Passion for the cinema! It connects people worldwide. The opening film of the 20th Dokfest reveals how films with "mind and heart" are brought to the big screen under difficult circumstances. This experienced passion is mirrored in several of the cinemas in Kassel. (GWV)*

## BETWEEN MEDIA

### DISCLAIMER MICHAEL CURRAN

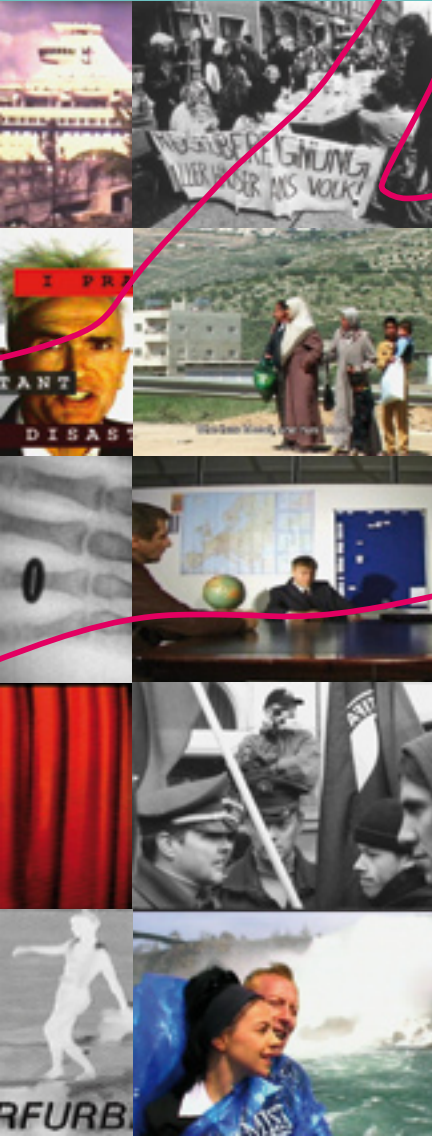
GREAT BRITAIN 1993 | 5 MIN. | ENGLISH

11TH KASSEL DOCUMENTARY FILM AND VIDEO FESTIVAL, 1994

The characters and events portrayed in this videotape are entirely fictional. Any resemblance to characters known either living or dead is purely coincidental.

*DISCLAIMER was a shock to me at the time and actually still is. This designation labels the responsibility for potentially violated copy- and personality rights and is displayed in the credits of a film. In Michael Curran's film, however, it is an actress (Herlinde Smet) who is obviously forced to state that all characters and the film's plot are fictional. It is this statement that she gets punished for – and then she has to repeat the sentence over and over again as if it was false or simply not well enough presented. It is also shocking to see with how simple means an extreme dramatization of a formal marginality has taken place here. You literally become frightened of the feature film! At the same time DISCLAIMER lifts exactly those theoretical media-related thoughts that were illuminated by Uwe Hermanns and me at the vast special project of the 11th Documentary Film and Video Festival. (HKV)*

## BETWEEN SPACE



THE KASSEL DOKFEST HAS ALWAYS CONSIDERED ITSELF POLITICAL IN ORIENTATION. SINCE ITS FOUNDATION IN 1981 THE ISSUES HAVE ALTERED – SO HAVE THE MANNERS OF FILMMAKING – AND THE FILMMAKER'S MOTIVATION FOR MAKING COMMITTED FILMS HAS BEEN MODIFIED LIKEWISE. THE INTENTION TO ILLUMINATE ON THE RELATIONS OF DOMINATION AND POWER, TO DISPLAY THE FRONTLINES OF CONFLICTS, AND TO QUESTION TRADITIONAL AGREEMENTS – OR EVEN WITHDRAWING THEM – HAS REMAINED THE SAME ON BOTH SIDES. THUS, THE SPACES CREATED IN PEOPLE'S HEADS OR EVEN IN REAL LIFE EMERGING FROM SUCH ACTIONS AND ATTITUDES IDEALLY LEAD TO CHANGE.

FROM THE MASSES OF SCREENED WORKS A SELECTION OF FILMS HAS BEEN CHOSEN WHICH FILL THE SPACE IN BETWEEN IN RATHER UNUSUAL MANNERS AND WAYS, I.E. BY MODIFICATION, POETRY OF WORDS, EXACT OBSERVATIONS, OR EVEN EXCESS-STAGING.

### WELTGENIE ALBERTO SIGNETTO

ITALY, FRG 1988 | 4:30 MIN. | NO DIALOGS

7TH KASSEL DOCUMENTARY FILM FESTIVAL AND VIDEO PROGRAM, 1990

Shot on a breath-taking and stunning location the camera drifts like a maelstrom through a personal interpretation of Lingotto's urban history. People appear only to disappear again at the horizon of the image and to make space for new sceneries. A free adaption of the life of Nietzsche and the writings of Gottfried Benn.

*An exploration of space of a special kind from the age of analog media: the camera measures out a seemingly endless factory hall without digital gadgets and stages pillars of "world history" in the spaces in between. While at it the film maneuvers closely on the borders to kitsch without ever having to make a definite decision. According to Umberto Eco the effects of art – such as impetuses for thought, commotions and emotions – are effects kitsch can evoke likewise. In any case WELTGENIE opens up spaces in one's head. (GWV)*

### 5,5 X 1,5 METER BARBARA KASPER, GREGOR SCHUSTER, LOTHAR SCHUSTER

GERMANY 1998 | 13 MIN. | GERMAN

15TH KASSEL DOCUMENTARY FILM AND VIDEO FESTIVAL, 1998

The film tells the curious story of the most famous table of the left scene in Berlin: bought by the first socialist barrister collective at a flee-market in Charlottenburg for 800 Deutsch Mark in 1969, it passed many illustre stations such as the Commune I, the Red Aid, a flat share of carpenters, and so on. In 1979 it arrived right on time for the foundation of the TAZ in their editorial offices, to then be kidnapped by autonomous squatters as a punishment for perceived counter-revolutionary

## BETWEEN SPACE

press coverage. Nothing is known for certain about the further fate of the table. Rumour has it that it was divided into ten separate parts and was spread out over ten different squats.

*"A table is a table" claimed Peter Bichsel once in his wonderful deconstruction story. And it is the story that turns the everyday appliance into a political symbol. The uprising against the established system of justice was prepared strategically on the corners of this table, in feminist protest actions breasts were bared and – lost in thought – Elfriede Jelinek and Heiner Müller drew stick figures on the table. And, of course, people ate and drank, discussed and argued, cried and laughed, and put their fists down, at and on it – just as in real life! (IS)*

### LOS ANGELES: THE 60'S IN THE 90'S ED. DE LA TORRE, MELISSA TOTTEN, BRUCE YONEMOTO

USA 1993 | 8 MIN. | ENGLISH

11TH KASSEL DOCUMENTARY FILM AND VIDEO FESTIVAL, 1994

*This video caught my attention for the first time as part of the splendidly curated program by Kathy Rae Huffman and Carole Ann Klonarides of the Linzer Ars Electronica in 1994. Actually it is a fragment of a portray of Los Angeles that draws on two important books: Reyner Banham's "Architecture of Four Ecologies." (1991) and "City of Quartz" (1990) by Mike Davis. It is a comparison of two perspectives of the city in the disguise of a sequence of images which is graphically and musically smart: Los Angeles as a "utopia", a paradise of beaches and movie heroes; and Los Angeles as a "dystopia", the end of Western civilization. It is a very impressive juxtaposition and illustration of two sociological studies – we simply had to show this in the hated and loved Kassel. (HKV)*

## BETWEEN SPACE

### UNDER THE SKIN GAME DIANE NERWEN

USA 1996 | 17:30 MIN. | ENGLISH

14TH KASSEL DOCUMENTARY FILM AND VIDEO FESTIVAL, 1997

UNDER THE SKIN GAME is an experimental documentary which examines “Norplant”, the contraceptive implants, and how it has been advocated as a device for governmental reproductive and social control. This tape explores “Norplant” as a potential legislative “tool” to be used against the poor, and those who have been historically victimized on the basis of gender, race, and class.

*The tape really gets to the inside. Not so much because it shows the notorious images of punctured cell membrane. But because it makes the anatomy of a violent intrusion and the access to individual bodies by state power physically detectable. Not a game anyone would like to take part in. Neither then nor today.* (VK)

### L'AXE DU MAL (AXIS OF EVIL) PASCAL LIÈVRE

FRANCE, CANADA 2003 | 5:45 MIN. | FRENCH | ENGLISH ST

21ST KASSEL DOCUMENTARY FILM AND VIDEO FESTIVAL, 2004

Citing an article on George W. Bush “Armé pour menacer la paix du monde” (Armed and Threatening World Peace) from the January 31st, 2002 issue of “Le Monde”, the lyrics of L'AXE DU MAL are sung to the melody of the original Jermaine Jackson and Pia Zadora song “And When the Rain Begins to Fall”.

*If George Bush actually coined the phrase “Axis of Evil”, cannot be ascertained beyond doubt. But the term has become a symbol of the ignorance of the*

*Bush administration like no other. Pascal Lièvre takes Bush's famous speech back to the American homeland and creatively changes its meaning. A love song of a special kind: make love, stop war.* (GWV)

### DER PETER SCHROETER UND BERGER

GERMANY 2005 | 6:30 MIN. | GERMAN

23RD KASSEL DOCUMENTARY FILM AND VIDEO FESTIVAL, 2006

A German microcosm. The filmmaker observes the policeman Peter and creates an almost intangible, most uninteresting picture of an every day man in order to comment on the absurdity of the surveillance itself.

*I thought it a refreshing idea that a normal citizen could keep state power under surveillance. The filmmaker himself becomes the observing organ because he considered his civil liberties restricted during a demonstration. He researches in depth and discovers details of the life of the policeman Peter. These efforts don't bring him any further and he thus stops his observations for they cannot always lead to the exposure of a criminal.*

*The filmmakers take up the issue unpretentiously with pictures (of evidence) and static camera perspectives just as an observation looks like. It was at that point that I managed to smile about the depressing issue of state surveillance for once.* (KD)

### DETAIL AVI MOGRABI

ISRAEL 2004 | 8 MIN. | ARABIC, HEBREW, ENGLISH | ENGLISH ST

21ST KASSEL DOCUMENTARY FILM AND VIDEO FESTIVAL, 2004

DETAIL is indeed a detail. It is a detail of my next feature film, but more importantly, it is a detail of the reality of how we live in Israel and the occupied territories. Yet, this detail is an obscure one, at least for us Israelis, not that we could not see it if we wished, we prefer not to expose ourselves to those endless details that make the lives of 3.5 millions Palestinians unbearable. We tell ourselves many stories as to what reality is like but the truth is that we lost the ability to look at our own actions. (Avi Mograbi)

*Rarely it is the length of a film title that holds any information towards the depth of a work. I experienced this twice. Jonas Mekas “As I Was Moving Ahead Occasionally I Saw Brief Glimpses Of Beauty” is one of them, the other being Avi Mograbi's “How I Learned To Overcome My Fear And Love Arik Sharon”. Even if DETAIL is quite the opposite in both title- and screening-length: Mograbi is a master of observation and precise densification.* (WH)

### BONN WOLFGANG HOGEKAMP, SEBASTIAN KRÄMER

GERMANY 2002 | 4:30 MIN. | GERMAN

20TH KASSEL DOCUMENTARY FILM AND VIDEO FESTIVAL, 2003

The Video stems from a series of so called “poetry clips” in which poets and slamers perform their texts in selected surroundings. BONN is an observation regarding 9/11. The poet Sebastian Krämer reaches a surprising realization when the city of Bonn is concerned.

## BETWEEN SPACE

*School trips to Bonn, the big demonstration for peace against the NATO-double resolution in Bonn, filming before and after the decision to move the federal government from Bonn to Berlin, the visit of numerous video festivals in Bonn – I connect several memories with Bonn. If I were one of the others, I would say: Wolfgang Hoge and Sebastian Krämer are making an interesting suggestion...* (GWV)

### A THOUSAND REASONS WHY I BECAME A SOCIALIST. PART I ANNE-BRITT RAGE

NORWAY 2003 | 4 MIN. | NORWEGIAN | ENGLISH ST

21ST KASSEL DOCUMENTARY FILM AND VIDEO FESTIVAL, 2004

First part of an investigation why people choose to be on the left side of politics.

*Anne-Britt Rage compiled and commented on the Super 8-material her parents filmed while on distant trips with her daughter during the 1970s. It shows the touristy view of the owners, who see exotic worlds and their inhabitants first and foremost as things that can be bought. Many years later the film material gives good reasons for the daughter why to distance herself from her parents' perspective and become a socialist. For me this video is most capturing because the sober, anywhere-anyplace holiday images become a warning sign through the autobiographical commentary. On top of that it is interesting to see how the video visually describes a central turning point in the life of a person. It remains an exceptional image as well how Anne-Britt Rage escaped my attempt of presenting a panel discussion about her film by simply hiding behind me.* (HKV)



## BETWEEN HUMANS

### JE CHANGERAIS D'AVIS BENNY NEMEROFSKY RAMSAY

CANADA 2000 | 4:30 MIN. | FRENCH | ENGLISH, GERMAN, FRENCH ST  
18TH KASSEL DOCUMENTARY FILM AND VIDEO FESTIVAL, 2001

How do you say "I love you" in the information age? Modelling itself after hyper-information channels, JE CHANGERAIS D'AVIS seeks to express pain, loss and regret in a sea of simultaneous translations into English, French, German, American Sign Language and weather reports. As new technology allows easier and faster communication, what gets lost?

*Even in the information age nothing has changed in regard to dear love being the inspiration and impulse for artists. If one wants to and is able to express one's feelings in various ways, simultaneous projection offers many possibilities. Benny managed this in a moving video that makes one listen, makes one smile, and transports in a sentimental, desperate and painful manner a hint of kitsch. Curious and a little bit in love with Benny, we were all glad about his shy request to cover transport costs from Berlin to Kassel so he would be able to visit the festival. Although we had all succumbed to the charm of JE CHANGERAIS D'AVIS already, Benny managed to bewitch us by his appearance for a second time. The work and the artist truly were one and authentic. For Benny an important part of his artistic creation in Germany started with the Dokfest. Personally I am very happy that we were allowed to be part of his first steps and for me it is: Je ne changerais pas d'avis. Good Luck Benny! (SD)*

### WHAT I'M LOOKING FOR SHELLY SILVER

USA 2004 | 15 MIN. | ENGLISH  
22ND KASSEL DOCUMENTARY FILM AND VIDEO FESTIVAL, 2005

A woman sets out to photograph moments of intimacy. On an Internet dating site she writes: "I'm looking for people who would like to be photographed in public, revealing something of themselves..."

WHAT I'M LOOKING FOR, a 15-minute high definition video, documents this adventure; the connections formed at this intersection between virtual and actual public space. The video is a rumination on the nature of photography and the persistence of vision.

It is a short tale of desire and control. (arsenal experimental)

*A seemingly endless sequence of photographs leads to meetings with "The Others" - literally through the images on show, but furthermore by the inner enlightenment and the translation of what can be seen. The re-montage of movements with portays and details of skin, hair, eye-lashes, facial expressions, all in the sharpness of HD, creates a hyper-real perception of reality, within which the intimacy of extreme closeness almost seems to mesmerize. To be left behind after 15 minutes with the feeling of having seen a whole film without being able to retell it in scenes. Searching without finding, a poetic truth - it is this what I am looking for. (JS)*

### MISS POPULARITY WAYNE YUNG

GERMANY 2006 | 6:20 MIN. | ENGLISH, GERMAN | ENGLISH ST  
23RD KASSEL DOCUMENTARY FILM AND VIDEO FESTIVAL, 2006

Is it possible to have two boyfriends at the same time? Certainly, with a bit of organization! A gay man uses found footage to describe how he juggles the demands of multiple relationships.

*Polyamory or rather multiple love relationships extend the imagination of the romantic couple relationship by at least one more person. Without doubt they require more energy and communication. But whether or not the "big" bliss can be attained by thorough planning and elaborate logistics, in the end sensitivities such as by loyalty and respect decide, but also by violations of feelings by the others. (GWV)*

### AKT INGE - FÜR FRANZ HARTMUT JAHN

GERMANY 1993 | 6 MIN. | GERMAN  
11TH KASSEL DOCUMENTARY FILM AND VIDEO FESTIVAL, 1994

Portray of a 74-year-old act model. A video documentary about joy, age and the form of the living body that accompanies our life and fulfils it. Inge is not young anymore and nor is she particularly thin. She works as an act model - there certainly exists a connection to her own sexuality. A subtle mini-portray.

*In composing the video program we were always on the look-out for works that use new creative means to transport documentary content. Hartmut Jahn enthused us because he furthermore had the courage to break with a taboo: sexuality in old age. It took 15 years for the first cinematic film to tackle this issue: Andreas Dresens "Wolke 9". And by the way: The protagonist's name is Inge. (CH)*

### THE SWEATLODGE MIKE STUBBS

GREAT BRITAIN 1991 | 7 MIN. | NO DIALOGS  
9TH KASSEL DOCUMENTARY FILM AND VIDEO FESTIVAL, 1992

## BETWEEN HUMANS

THE SWEATLODGE originally shot on Super 8, is an expressive account of male behaviour dramatically choreographed in swirling, fluid camerawork. The cast, all men, all dressed in suits, move in a formalized, ritualized way, sombre, impassive, linked yet separate, seemingly no more aware of each other than they are of themselves.

*Men! A herd in suits dancing their rituals mysteriously. They are looking for contact wildly and sometimes tenderly. Or is it distance they are really looking for? The images of the film are touching and stay in one's memory profoundly. The music is still reverberating. (GWV)*

### DU HAST KEIN HERZ (YOU HAVE NO HEART) RASKIN (ROTRAUT PAPE, ANDREAS COERPER)

GERMANY 1991 | 16 MIN. | GERMAN | ENGLISH ST  
8TH KASSEL DOCUMENTARY FILM AND VIDEO FESTIVAL, 1991

Two heads, a woman's and a man's, are communicating; the theme of their relationship is seen in fragments. Reflections of language and speech are one focus of this work: the mimicry, the breaks, the spaces between the sentences competing with the sentences and the fragments of sentences. There is normal dialog. Question and answer. Commentary and contradiction. There are also internal dialogs accompanied by the own bad conscience. Now and then, the protagonists get caught up in arguments that culminate in speechlessness or they are drawn into a whirlpool of repetitions like a choir.

*It was just yesterday that I was standing in the shop, looked at the salesperson and thought "You have no heart!". Just say it! If in doubt it is a strike. The collage of the detached sentences in combination with the*

## BETWEEN HUMANS

*images is at the same time meaningful and meaningless. A provocation only reverberating like a multifunctional speech-bubble, a mantra outside its context. (AV)*

### **TOLYA RODEON BRODSKY**

ISRAEL 2006 | 9 MIN. | RUSSIAN | ENGLISH ST  
24TH KASSEL DOCUMENTARY FILM AND VIDEO  
FESTIVAL, 2007

On International Women's Day, when all his fellow alien workers call their distant wives to greet them, Tolya remains speechless as he calls Natasha, his wife. His toothless mouth can't pronounce anything but a whistling mumble. Tolya is ready to give up on words, but not on his romantic message.

*In a long-distance relationship, talking on the phone can be difficult. In an attempt at creating closeness, you sometimes only manage set phrases that make you feel even more distant. And then, mutual laughter can get you connected instantly. That happens in this wonderful film about the creativity of love, which is one of my favourites from Dokfest 2007. (CE)*

### **ZUSAMMENGEBACKEN (BAKED TOGETHER)**

#### **SUSANNE SCHULZ**

GERMANY 2003 | 10:20 MIN. | GERMAN |  
ENGLISH ST  
21ST KASSEL DOCUMENTARY FILM AND VIDEO  
FESTIVAL, 2004

BAKED TOGETHER is a snapshot of the 61-year marriage of Elly and Kurt Barthel – my grandparents. They are baking a cake together. The "battle" in the kitchen is followed by celebration. A film for everyone who can stand each other for so long and those who have wisely decided to separate. (Susanne Schulz)

*Very delightedly I watched this kitchen battle fought with holy seriousness. I Tefished the unsentimental view into a very old relationship story. Touching how the old man licks out the inside of the bowl with childish joy, after his wife had shooed him somewhat ungraciously but also apprehensively through the kitchen. Are these the happy old ones Ernst Bloch talks about? Who after having learned to live with each other through decades can by now only survive together? In any case they baked a topnotch cake and they danced a Vienna Waltz elegantly. I envy them for that! (IS)*

### **THE PAPER WALL SHEILA PYE, NICHOLAS PYE**

CANADA 2004 | 11 MIN. | NO DIALOGS  
22ND KASSEL DOCUMENTARY FILM AND VIDEO  
FESTIVAL, 2005

Boxed into twin rooms yet separated by a thin wall, a brother and sister communicate their desires. Stunning, provocative and perplexing, the pair is irresistible to watch as they become increasingly dependent on one another.

*A work, in which intimate physical presence on the screen touches the inner self, and does not let go. The connection between the dark-haired woman and the fair-haired man (siblings? a married couple? lovers?) is intensive in a way that makes pictures inescapable that would normally make one look away. The physical inspections show an undividable connection between two human beings, in the course of which the impossibility of breaking free is cruel and aspirable at the same time. Is there any room left for the I? Is there an I without the Other? (JS)*

### **CALLING 911 JAN-DE BRUIN**

THE NETHERLANDS 2004 | 6:21 MIN. | NO  
DIALOGS  
22ND KASSEL DOCUMENTARY FILM AND VIDEO  
FESTIVAL, 2005

Observing a dramatic break-up encounter between a man and a woman in the streets of LA, this work sets the personal drama into our overly organized city with its rescue-networks on standby. Recorded in Los Angeles, CALLING 911 also tells about the idea that reality in America is non-existent but rather a constant continuation of narratives.

*Being at the right place at the right time and doing everything the right way, too. These parameters rarely combine and create a small documentary masterpiece. An everyday observation that stands out and shows that salvation from a love drama is but merely possible. (GWV)*

### **THE AGONY OF A TABLE AND TWO PEOPLE**

**MARIANNE THEUNISSEN, CHRIS BAATEN**  
THE NETHERLANDS 2005 | 4:30 MIN. | NO  
DIALOGS  
23RD KASSEL DOCUMENTARY FILM AND VIDEO  
FESTIVAL, 2006

The interior of an apartment as a structure in which the human body functions as a mobile ornament. This ornament consists of a man and a woman linked in constant motion, a human sculpture whose flowing silhouette adapts to and enhances the surroundings they move through and in. The man and woman are actually engaged in a constant struggle, wrestling to maintain their balance and sustain their progress through the interior.

## BETWEEN HUMANS

*For every couple movement, be it physical or during conversation, is to be ranked positively. Marianne Theunissen and Chris Baaten are tied together – may be located in the prison that calls itself relationship – and they have to arrange themselves in order to be able to reach a "better" relationship level. In my eyes THE AGONY OF A TABLE AND TWO PEOPLE is a successful visualization of a conversation that has the potential to save a relationship. (GWV)*

### **THE GOODBYECOUPLE MICHAEL TOKE**

CANADA 2004 | 3:11 MIN. | ENGLISH | ENGLISH ST  
22ND KASSEL DOCUMENTARY FILM AND VIDEO  
FESTIVAL, 2005

A couple sits on a couch in a foyer at the end of a party. The man tries to communicate without the use of his mouth or his face. The woman listens and interprets with boozed, shiny eyes. The words fall silently and slowly while the subtitles talk of love and beauty to the audience.

*Visiting other festivals invites the spectator to understand and to get acquainted with the customs and traditions of other nations. I encountered this beautiful work by Michael Toke as a member of the jury at the Images festival in Canada. The work helped me to understand the language better because the customary every-day phrases are not just an expression of superficiality but they also serve as a flywheel of communication between people. (GWV)*

# 25 YEARS THE KASSEL DOCUMENTARY FILM AND VIDEO FESTIVAL

Early on in its history the Kassel Documentary Film and Video Festival expanded from a pure film festival to a media festival. This was to pay tribute to the changing conditions of production and to extend the concept of “the documentary” and its presentation. The “new” media at the time – video – was already added to the program in 1989. Next to documentaries, experimental and artistic works have been interwoven in the festival program since then. The most important pillars of the festival are the German long documentaries and the international short film compilations. Thus every year more than 200 films are screened in three festival cinemas.

A further important development took place in 1995: the conference interfiction was integrated in the festival as a platform for theoretical discussion on changing issues. In the form of a workshop-seminar with lectures the integration of media through the universal-machine computer was debated. The first interfiction event with the title “Perspectives and Myths of the Counter-Public in Data Networks” set a new course in the media landscape.

Parallel to the film program, space-related works came into focus since the enhancement of the video section. In 1995 the label MONITORING established itself for the exhibition of media-installations and sculptures in order to extend the cinematographic framework of the festival further.

As the Kassel Documentary Film and Video Festival not only engages intensively with “new” media but furthermore with changing processes of reception, it was only logical to introduce the presentation of audio-visual performance art in form of the DokfestLounge as the youngest and fourth section of the festival in 2003.

Supplementing the different sections, extra programs are presented regularly. Events and series are integrated according to the conceptual orientation of the festival on up-to-date issues. Accordingly, the 2001-program “documenta and film” took a closer look at the forthcoming documenta-curators and their individual positions. In 2005 “International Video Reporting” questioned the historic roots of this journalistic fashion-trend, and drew attention to its limits as well as its possibilities. As a festival within the festival the project “SPICE IN” (2007) presented historic and contemporary documentary and fiction films, featured round tables and panel discussions exploring “Gender and Politics in Afghanistan, its Neighbours and Europe”.

It is this unique mixture of diverse cinematographic and artistic sections which makes the Kassel Dokfest so innovative and enthralls not only a regional audience but also cinema-lovers, filmmakers, artists, journalists and representatives of film- and media institutions from all over the world.

[WWW.FILMLADEN.DE/DOKFEST](http://WWW.FILMLADEN.DE/DOKFEST)

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