

POLITICS OF INTIMACY AND THE INTIMACY OF POLITICS

Artistic research group: Bo Friedrich (Germany), Catalina González González (Colombia), Liao Kai Ro (Taiwan), Merle Morzé (Austria), Morgana de Mello (Brazil), Kristina Savutsina (Belarus)

Mentor: Adina Pintilie, Professor for Film (with a focus on the Cinema of the Real), HFBK Hamburg

** contribution to the artistic research project ARCHIVES OF THE BODY (april 2024), coordinated by Dr. Hanne Loreck (Professor of Art and Culture Sciences) and Vanessa Gravenor (Research Associate Theory & History).*

POLITICS OF INTIMACY AND THE INTIMACY OF POLITICS

The current contribution and publication present the ongoing cinematic investigations of the artistic research group 'Politics of Intimacy and the Intimacy of Politics' (ARPI), guided by prof. Adina Pintilie, at HFBK University of Arts Hamburg (between Oct. 2022 and Mar. 2024).

The current contribution is presented between 25th of April and 15th of May 2024, within the project ARCHIVES OF THE BODY, in 4 formats:

EXHIBITION (26.04 - 10.05.2024, ICAT)

** 6 mixed-media installation works included in the exhibition 'Archives of the Body: Imagining a Different Corpus'*

Opening - 25th of April 2024, 19h00

Space - ICAT - HFBK Institute for Contemporary Art & Transfer
(Lerchenfeld 2a)

Opening hours - daily 2 - 4 p.m., closed on Mondays

SCREENING & DISCUSSION

27th of April, **HFBK Extended Library**
11h00 to 20h25, Lerchenfeld 2, 2nd floor

**program presenting a selection of footage from ARPI's ongoing research work, followed by conversations with the artists*

SIMPOSIUM

26th of April, **HFBK Aula** - 11h45 - 12h45

PUBLICATION - Guidebook QR code



Photo credits: Catalina González González - Research visuals

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INTRODUCTION

by prof. Adina Pintilie

FIELD OF ARTISTIC RESEARCH

Our intimacy and corporeality are essential aspects of our lives, and yet, they are topics we often find difficult to address, hindered by taboos, judgements, and other inner and outer blockages.

Today, once again, the body has become a *'battlefield'* for ideologies, a pretext for various forms of cultural and political anxieties. The growing power of far-right movements all over the world, and of other forms of social aggression, call into question the very autonomy of our bodies. These movements attack our origins, skin colors, beliefs, gender and sexual identities. The right to love, to move beyond borders, to live on a healthy planet, to reproduce or to deliberately refuse to, and to freely gather to jointly imagine a nonviolent world are again viciously imperiled.

Accelerated by the pandemic and current wars, with their tragedies and increasing polarisation, this conservative tide is further and further trespassing the boundaries of our bodily

integrity, making it more urgent than ever to reposition the body as a vehicle for personal freedom and agency, emancipation and celebration of difference in solidarity.

The current contribution offers a glimpse into the work process of the artistic research group *'Politics of Intimacy and the Intimacy of Politics'* (ARPI), which brings together several young artists from Colombia, Taiwan, Brazil, Belarus, Austria, Germany, under my guidance, as professor for film at the HFBK (with a focus on the *Cinema of the Real*).

On the fluid boundary between lived experience and cinematic imagination, between the personal and the political, the present day conundrums and trans-generational legacies, the group's work aims to support the upcoming filmmakers in articulating a (filmic) language for their experiences and themes, in developing their own artistic voice, personal methodologies and forms of collaboration. A maieutic, process-oriented approach, where cinema becomes a tool for research, for *'un-learning'* and *'re-learning'*, for self-discovery and meaning-making, for transformation and growth.

Photo credits: Merle Morzé - Research visuals



METHODOLOGICAL FRAMEWORK

Within the artistic research process, we have been working with personal, affective materials and developed self-exploratory processes, where the borders between reality and fictionalisation dissolve, whereas film and life both reflect on, and shape each other. In the framework of what I call the '*emotional incubation*', within filmed workshops and other conceptual contexts, we explored cinematic procedures such as the cinematic diary, (re)enactments of memories, dreams and fantasies, staging reality, building '*affective geographies*', the '*emotional editing*', as well as methodologies drawing from systemic family constellations and psychosomatics, trauma therapy, dreamwork and various bodywork practices.

We've created thus a sort of '*experiential laboratory*', where the '*cinematic imagination*' often functions as a safe space, a protective structure that allows sensitive experiences to be safely processed and language to emerge, with an authenticity we may not otherwise access through the usual approaches of classical '*fiction*' or '*documentary*'.

I believe one of the core aspects here is that each of the participants is driven by a strong personal motivation to be part of this intensive and often challenging filmic investigation.

What brought them together comes from a profound need to process sensitive experiences, - often from early times in their lives when words didn't exist yet, - as well as to articulate a language that makes it possible to express and make sense of these experiences, and to share them with an Other.

ON LANGUAGE

From this process, several key ongoing concerns have emerged: that of '*language*' and that of the intimate relationship with the viewer. Language, in this context, goes beyond a sheer question of aesthetics, it becomes an existential concern. Maybe Foucault was closest to this understanding when he talked about how language shapes experience. I'm looking into how by the very process of articulating a language for our experiences, - and by emotionally and conceptually reflecting on this process, - we have the potential not only to bring them to our awareness, but also to shape and transform these experiences.

To anchor our conversation into the realms of the poetics of the body, I could say the cinematic camera becomes an organic extension of the filmmakers' bodies, the tongue, vocal cords, touch, gaze we need, to be able to articulate a language we're lacking and are in search of, in order to make sense (and meaning) of the frailty and transience of our bodies and existence.

THOUGHTS ON ARTISTIC RESEARCH AND KNOWLEDGE PRODUCTION

Artistic research has been a topic of heated debate in the academia for the past years. One of the main points of dispute surrounds the question of whether *artistic research* can create valid knowledge, as opposed to that created by scientific research.

I would start by noticing that such a debate seems to assume a sort of dichotomic view on knowledge, implying a separation - and superiority - of the '*cartesian*' knowledge produced by science, over what I would call a '*poetic*' knowledge emerging from artistic research. First of all I would like to challenge this assumption. I propose to transcend these dichotomies and acknowledge there are multiple forms of knowledge possible, and as valid.

In their cinematic research processes, the ARPI artists are looking at the body and the practices of intimacy as sites of knowledge and meaning-making. An intuitive, sensorial, somatic, poetic knowledge. Exploring possibilities of seeing, thinking and relating, they are looking at corporeality as a complex conceptual and emotional apparatus, through which we process our conscious or unconscious histories, our memory, traumas, and unexpressed desires.

On a poetic level, their processes witnesses how, in interaction with the Other, we '*re-learn*' to relate, we re-adjust our perspective on reality, we become aware of patterns of thinking and behaviour, we discover new things about ourselves and others, about ways to relate, about personal boundaries we need to negotiate every day. Thus new, alternative pathways and narratives can emerge, where intimacy is re-imagined as a site of resistance and agency, of personal freedom and growth.

An invaluable exchange of knowledge and (embodied) experiences and practices, which has re-shaped views on reality, artistic practice and the organic interconnectedness between them. And where the question of language becomes a central one: what kind of conceptual and aesthetic language would be able to accurately translate the experiences of this research process, and to share them in a way that directly involves the viewers, on an embodied level, in a similar introspective journey. I believe the poetics of language and the body have an important potential for subversion and dissent, and the ability to foster a *maieutic* metamorphosis of the gaze.

CINEMA SCREENING PROGRAM

27th of April - HFBK Extended Library - 11h00 to 20h25
Lerchenfeld 2, 2nd floor

** program presenting a selection of footage from ARPI's ongoing artistic research work, followed by conversations with the artists, moderated by group's mentor, prof. Adina Pintilie*

11h00 - 11h10 - Introduction

11h10 - 12h00 - Catalina González - *ENTREMEDIO (50 min.)*

12h00 - 12h15 - Conversation with the artist

12h15 - 12h25 - coffee break

12h25 - 13h15 - Bo Friedrich - CHERRY PICKING (50 min.)

13h15 - 13h30 - Conversation with the artist

13h30 - 14h30 - lunch break

14h30 - 15h20 - Merle Morzé - *ET INCARNATUS EST (50 min.)*

15h20 - 15h35 - Conversation with the artist

15h35 - 15h45 - coffee break

15h45 - 16h35 - Morgana de Mello - *TEMOR, TREMOR (50 min.)*

16h35 - 16h50 - Conversation with the artist

16h50 - 17h00 - coffee break

17h00 - 18h30 - Liao Kai Ro - *ARE WE BETTER? (90 min.)*

18h30 - 18h45 - Conversation with the artist

18h45 - 18h55 - coffee break

18h55 - 20h25 - Kristina Savutsina - *NUMB (90 min.)*

20h25 - 20h40 - Conversation with the artist

Recommended Age: 16+

The screening program is not recommended for visitors under 16 years of age who are not accompanied by adults. Among others, it contains explicit nudity and consensual sexual acts.

EXHIBITION

Opening - 25th of April, 19h00, HFBK ICAT (Lerchenfeld 2a)

ARPI's contribution to the exhibition 'Archives of the Body: Imagining a Different Corpus' (section 10) is conceived as a stylised *confessional*, an *inner space* for processing sensitive experiences stored in the body: longing and loss, desire and anger, memory and imagination.

Loosely and poetically referencing a minimalist *chapel-like* spatial organization, the immersive cinema '*womb*' turns into a space for contemplation and embodied spiritual practice. Single-channel footage samples from the research group's process are witnessed on a 3m X 2m screen, according to a timed screening schedule, while the lateral walls host mixed-media interventions by each of the group members - as stylised *altars* framing significant items, emotionally connected to each artist's process.

ART WORKS:

- A. *ENTREMEDIO*, by Catalina González González
30 min, mixed-media installation
- B. *CHERRY PICKING*, by Bo Friedrich
30 min, mixed-media installation
- C. *ET INCARNATUS EST*, by Merle Morzé
30 min, mixed-media installation
- D. *NUMB*, by Kristina Savutsina
30 min, mixed-media installation
- E. *ARE WE BETTER?*, by Liao Kai Ro
30 min, mixed-media installation
- F. *TEMOR, TREMOR*, by Morgana De Mello
30 min, mixed-media installation

Floor Plan

* exhibition section 10

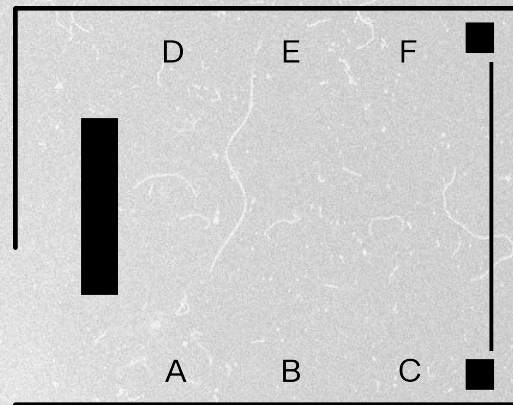


Photo credits: Merle Morzé - Research visuals

EXHIBITION SCREENING SCHEDULE - ARPI INSTALLATIONS

* part of the exhibition 'ARCHIVES OF THE BODY: Imagining a Different Corpus'

25.04 - 10.05.2024 , ICAT HFBK (Lerchenfeld 2a, ground floor)

25th of April - Exhibition Opening

19h00 - 19h30 - Catalina González - *ENTREMEDIO*

19h30 - 20h00 - Bo Friedrich - *CHERRY PICKING*

20h00 - 20h30 - Kristina Savutsina - *NUMB*

20h30 - 21h00 - Merle Morzé - *ET INCARNATUS EST*

21h00 - 21h30 - Liao Kai Ro - *ARE WE BETTER?*

21h30 - 22h00 - Morgana de Mello - *TEMOR, TREMOR*

26.04 + 30.04 + 03.05 + 08.05

14h00 - 14h30 - Catalina González - *ENTREMEDIO*

14h30 - 15h00 - Bo Friedrich - *CHERRY PICKING*

15h00 - 15h30 - Kristina Savutsina - *NUMB*

15h30 - 16h00 - Merle Morzé - *ET INCARNATUS EST*

27.04 + 01.05 + 04.05 + 09.05

14h00 - 14h30 - Catalina González - *ENTREMEDIO*

14h30 - 15h00 - Bo Friedrich - *CHERRY PICKING*

15h00 - 15h30 - Liao Kai Ro - *ARE WE BETTER?*

15h30 - 16h00 - Morgana de Mello - *TEMOR, TREMOR*

28.04 + 02.05 + 07.05 + 10.05

14h00 - 14h30 - Kristina Savutsina - *NUMB*

14h30 - 15h00 - Merle Morzé - *ET INCARNATUS EST*

15h00 - 15h30 - Liao Kai Ro - *ARE WE BETTER?*

15h30 - 16h00 - Morgana de Mello - *TEMOR, TREMOR*

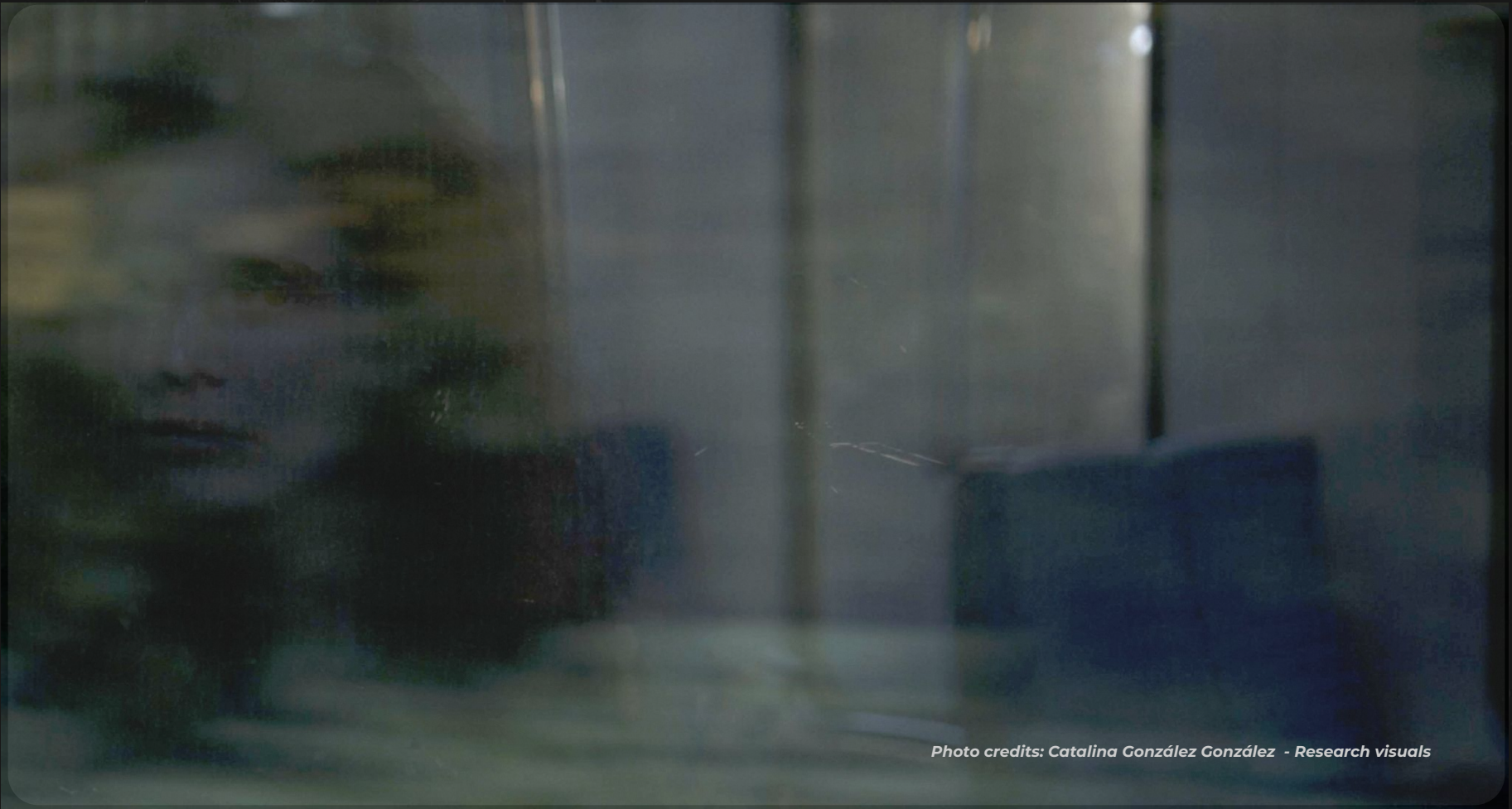


Photo credits: Catalina González González - Research visuals



Photo credits: Catalina González González - Research visuals

ENTREMEDIO

On Ghosts And Borders

by Catalina González González



MY ONGOING ARTISTIC RESEARCH

How to live with the survivor's guilt? How to grow old while living far away? How to love while being in constant transit?

A hybrid between personal archives and auto-fiction, ENTREMEDIO is a cinematic research reflecting on borders and ghosts, on family and sexual identity, on migration and political conflicts. It emerges from the need to inhabit the in-between spaces, to exist while being far away. It is a pursuit to capture ghosts, and invent spaces and forms where to belong and remain. It navigates through uncertainties, gray zones, and queerness. Blurring of the boundaries between different places, between presence and absence, between friendship and romantic love, between intimacy and coldness, and between life and death.

Reflecting on intricate entanglements between the personal and the political, I explore the concept of the 'ghost' as an intangible, yet pervasive presence, that emerges from absence, from trauma and that, although it does not have a concrete, tangible form, it has its own logic and ways of manifesting itself. The ghost it's what cannot be grasped, it is the transit, the ethereal, the undefinable. Imagining a possibility of healing the personal and collective wounds, inflicted by ongoing political violence, my inquiry searches to give a form to these

'ghosts', through hybrid narratives, both fictional and autobiographical. With the belief that, if these 'ghosts' could be given a concrete shape, - so they can be grasped, - they will stop 'haunting'.

ENTREMEDIO delves into the complexities of existence in liminality, where my homeland exerts a haunting presence, while evoking a sense of longing. It navigates the search to create a home, in a space where my presence is threatened by immigration laws, family and political situations that make it impossible to settle. This search attempts to capture the undefined without trying to explain it, it is my way of navigating transitions.

The backbone of my practice is the constant exploration of the experience of the everyday, as a way to make sense of an archive that is in a constant research of desire and the eternal, in the midst of a life in dislocation. A search for a sort of permanence in queer relationships, in the midst of echoes that resonate from my distant family, my catholic education and the ghosts of my far away home, which are haunting, and paralyzing. ENTREMEDIO narrates the bureaucracies of life and death, the rituals and observations about the people I love, the places I inhabit and the survivor's guilt.

Photo credits: Catalina González González - Research visuals



Photo credits: Catalina González González - Research visuals



REFLECTIONS ON ARTISTIC RESEARCH PROCESS AND METHODOLOGIES

“In the absence of institutionalized documentation or in opposition to official histories, memory becomes a valuable historical resource, and ephemeral and personal collections of objects stand alongside the documents of the dominant culture in order to offer alternative modes of knowledge” (Ann Cvetkovich - ‘An archive of feelings / Trauma, sexuality, and lesbian public cultures’)

Archiving the intimate through film has been part of my artistic practice for many years. On my hard drives, there are years and years of footage, where I can watch my grandmother aging and my grandfather disappearing. As well as myself transitioning into adulthood, as I wonder about my sexual and gender identity and the explorations I made about it. My quest to capture my surroundings consisted mostly of generating material, trying to capture the movements of the present, and seeking to understand myself within the everyday spaces where I feel extremely uncomfortable.

Working on my master project with prof. Adina Pintilie was essential to generate tools to work with my own archive. The artistic exploration proposed by Pintilie started with the creation of a cinematic diary, where the

camera becomes an extension of the body, entering my daily spaces without judging them, and being a witness of, and companion to the trajectories.

In the individual and group work sessions, we generated methodologies to be able to work with our reality: how to observe it, how to capture it in our subjectivity, how to find a (cinematic) language for feelings and sensations. Filming becomes an ongoing exercise, where explorations of reality are created, as well as mise-en-scenes of past situations, working with memory, imagination and the present. Reality becomes elastic, oscillating between the staged and the intuitive, the acted and the spontaneous, the repeated and the immediate. This form of research implies looking at my filming work as a constant process that resonates in the present, based on what is alive and in constant mutation.

As part of the methodology proposed by prof. Pintilie, we meet in extensive group work sessions and share with each other our filmed exercises and processes. The montage that is presented in the group, can be as much as hours of raw footage ordered in a timeline, as well as more elaborated assemblies. Pintilie's proposal for working with the filmed material is not to impose hierarchies on it, nor to work with it based on fulfilling expectations or narrative functions.

Instead, her proposal is based on creating emotional assemblies, finding the so-called 'darlings' - the parts we feel most connected to - and working based on desire, the immediate, and the intuitive. During editing, the filmed events become material that has a life of its own, and is itself proposing structures of meaning and narratives, which may be different from the feelings and thoughts that were present during the process of camera recording, and are often emerging from the realm of the subconscious and body memory.

This approach to the filmed material became a way for me to address - and regain agency over - traumas, imposed narratives, Catholic religion, and images of my childhood. It enables me to approach them from what they evoke emotionally, in my body, in the present moment, generating

distance from, - and a new closeness to - memory and present. Experiencing a sense of agency in shaping and molding experience, and recognizing that memory remains fluid, subject to constant transformation.

In the group we collectively observe each other's footage, and this generates another layer of closeness, since the shared materials are an invitation to personal spaces, where we enter with our own subjectivity and sensitivity, as well as with the distance of not having lived those experiences we witness. This form of encountering the other allows us to approach other perspectives and ways of understanding, which also generate for us further comments or proposals for editing, for recording new scenes, re-recording or inventing new methodologies, and forms of support, for each individual search.

In our work groups, the participants began their exploration having as the starting point their personal experiences . Gradually the process made it visible how the intimate resonates in the wider political discussions, how our intimacy and our bodies are spaces of reflection for traumas and resistance, for reclaiming and re-inventing ourselves.

Photo credits: Catalina González González - Research visuals

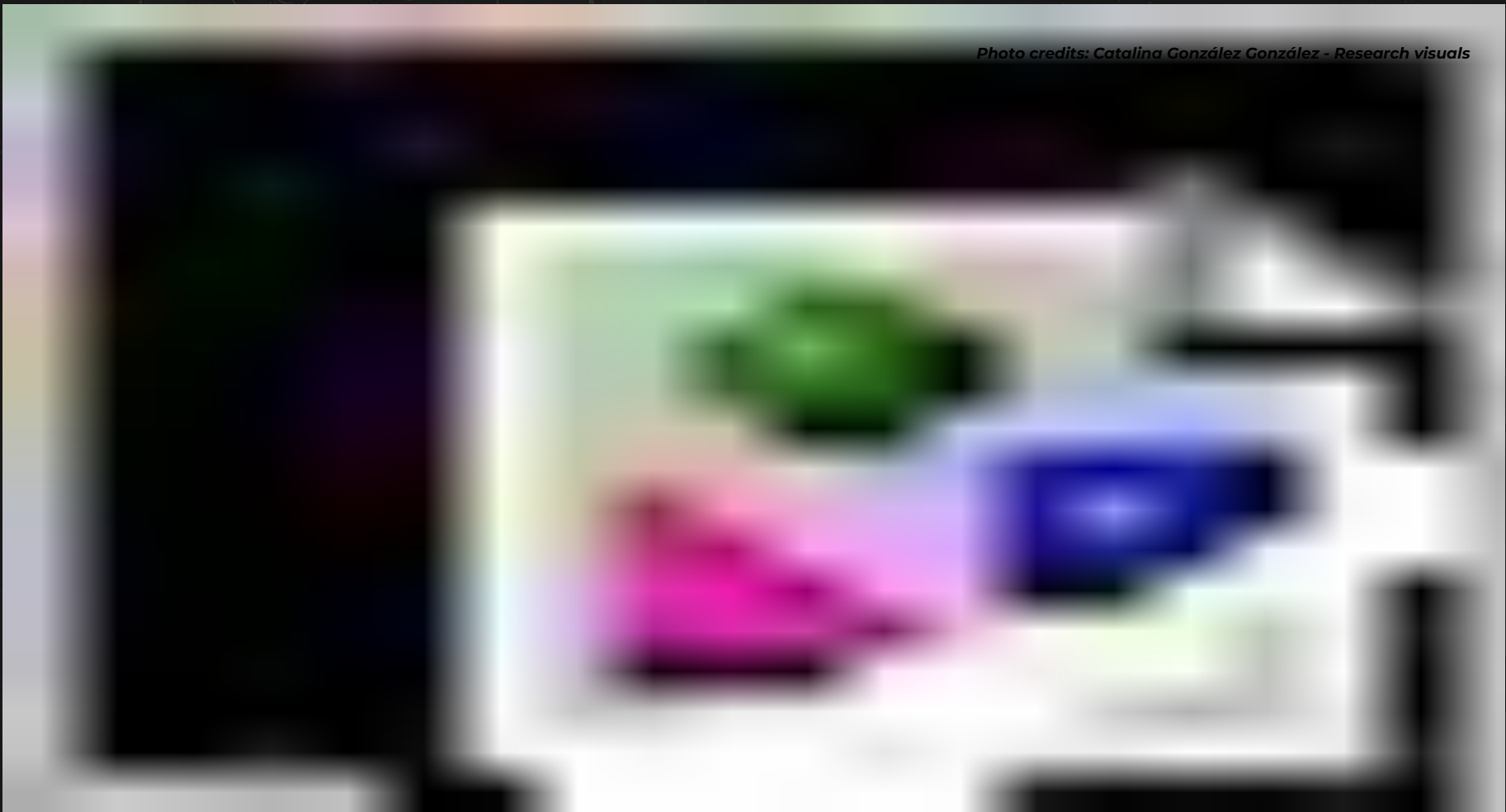




Photo credits: Catalina González González - Research visuals

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Catalina González González is a queer artist and filmmaker from Colombia, based in Hamburg. Following her bachelor's studies in visual arts at the Pontificia Universidad Javeriana in Bogotá, Catalina is currently finishing her master's degree in film at the HFBK University of Arts Hamburg, with professor Adina Pintilie.

Catalina works with autofiction in the medium of film and video. Through narrations of everyday life, their films reflect on trauma and ghosts, generating questions about sexual identity, migration and political conflicts.

By sensitively and closely observing their daily life and the people who surround them, Catalina's projects move between the lines of the undefined, of the hybridizations of space-time, of fiction and non-fiction, of the absent and the present, investigating tensions between distance and proximity.





Photo credits: Bo Friedrich - Research visuals



A person wearing a white protective suit, hood, and mask is climbing a thick rope. The person is positioned on the right side of the frame, with their right hand gripping the rope and their left hand holding a harness. The background consists of bare, dark trees against a light, overcast sky. The image has a film strip border at the top.

ON TREES AND LOSS

Stages of Mourning

by Bo Friedrich

Photo credits: Bo Friedrich - Research visuals

MY ONGOING ARTISTIC RESEARCH

The escalating climate crisis has shaped my identity as a human being. The negative vision of the future raises important questions: when to mourn, what gives hope, and where is it worth resisting?

These topics seem similar to those found in conventional documentaries. But I am not looking for a seemingly objective view of these conflicts; instead, my approach is shaped by my own perception and my own experiences. My emotional involvement is a key element and opens up a complex picture in which the social and the personal become blurred. Through my cinematic language, I offer insight into my subjective perspective on the world.

My pictorial worlds often feature an alienation from reality, which can be described by the German word *'Unheimlichkeit'*. Small alterations to what is familiar can lead to new interpretations and questioning on what is presented. The perception of time plays a central role in my work, and is often slowed down. As a result, small details become more significant and have a greater impact. Those principles also characterize

'How can tranquility be so brutal.'

my camera work when collaborating with other filmmakers.

In *'Beziehungen'* (7min, 2017), I visited my father in Portugal for the first time in my adult life and portrayed him as he accompanied one of his goats giving birth. This is where I pick up with my current project (*'Cherry picking'*) and open up the thematic setting by establishing the eviction of the occupied village of 'Lützerath' in the Rhineland as a second location. Having lived in a forest occupation before and experienced an eviction, with the subsequent loss of a home and a community, gave me a unique perspective. Hence, my emotional connection to both places forms the bridge between the different storylines.

The central question remains how to react to a world that is under threat. My father made the decision to emigrate over 25 years ago, and has since lived a solitary and uncomplicated life in what initially appears to be an idyllic setting. A father who was absent in my childhood in Germany. The occupation in Lützerath is evicted and was a symbol of rebellion against the everyday destruction of nature. Both losses, the past and

the future, need to be mourned.

The hills of southern Portugal are dominated by eucalyptus trees grown in endless monocultures, resembling an upturned open-cast lignite mine. In Lützerath, activists wait like ghosts in the trees at swinging heights, ready to be picked up by the police. On Sundays, a picnic is held in the crown of a tree in Hamburg.

How much distraction and idyll do I need, in order not to break?
Why do I occupy trees in the German winter and not live in the Portuguese summer?

Questions arise from the material I have collected over the past two years and connect across the locations. My own experiences are recalled, re-enacted, remembered, reflected upon, merged and changed.



Photo credits: Bo Friedrich - Research visuals



Photo credits: Bo Friedrich - Research visuals

REFLECTIONS ON OUR ARTISTIC RESEARCH PROCESS AND METHODOLOGIES

In the course of my studies I had to realize that I am not a fan of scripts and classical staging. Instead, I have long used the camera as a tool to observe the world around me.

An important method for me is the continuous keeping of an cinematic diary. This diary serves two purposes for me: first, it is a diary in the classic sense - I am happy to look back now, even in my old age, and explore what occupied me and when.

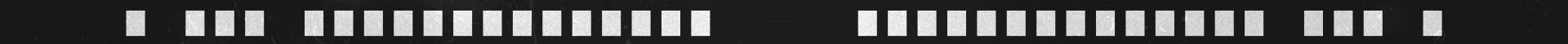
And secondly, it is my audiovisual sketchbook: here I can try out ideas on a very small scale and play and experiment with them. The effort involved is minimal at first and the regularity helps me to develop my artistic exploration.

That can lead to authentic moments. It is important to me that I retain control over my material and can always decide to keep things to myself or even delete them. This creates a protective space that is necessary to gain distance and allows me to continue working with the material. I can pick up on important ideas and themes and work on them further or even reshoot them if necessary.

An important learning process has been to trust my intuition: when I have an impulse, to follow it and capture the idea in a sketch, choosing a language and form that feels right in the moment. Then, you can reflect on where and why your intuition led you. It's not about doing everything intuitively, but about using your intuitive potential, reflecting on your own way of working and gradually learning how your own artistic language works.

By working in this way, I have gradually added a third layer to the observational shots of my father, or the eviction in Lützerath. This speaks from me and my emotional world, and organizes and locates the other shots. I began to experiment with a linguistic layer, which appears either as text spoken by me or as commenting subtitles. Musical elements have also found a place here and help to convey an important emotional theme in my work: Mourning.

Mourning plays an important role as a unifying emotion between the loss of a father, worries about the future, and other personal losses of loved ones and friends. The



triggers may be different, but they are connected by the way I feel. It was an important step to realize that I could be the link between the stories, and connect these distant worlds.

In our working group, we began to share our footage with each other, and to work with each other's materials by creating different 'assembly edits' for each of us. In this process, the perspective of my fellow students was very important, as they reorganized and combined my material in ways I had not thought of. As a result, I was constantly made aware of new aspects and connections in my collection of material. This is especially valuable when you get stuck and helps you develop a narrative perspective for the film.





Photo credits: Bo Friedrich - Research visuals





Bo Friedrich is a filmmaker and cinematographer based in Hamburg, currently studying their Bachelor's degree in film at the HFBK University of Arts Hamburg, with Prof. Adina Pintilie. In their works, Bo is interested in the interplay between identity and socio-political conflicts, especially in the context of the current climate crisis. Through close and sensitive observation of processes and human behavior, mixed with personal reflections in linguistic form, Bo's cinematic language investigates the intricate interconnectedness between the personal and the political.

Photo credits: Bo Friedrich - Research visuals



Photo credits: Bo Friedrich - Research visuals



Photo credits: Merle Morzé - Research visuals



Photo credits: Merle Morzé - Research visuals

ET INCARNATUS EST

Studies on Pain

by Merle Morzé



MY ONGOING ARTISTIC RESEARCH

The human body is not only a biological entity, but also as a social construct, shaped by cultural norms, social expectations and political structures. It serves as a medium for self-representation and identity formation, which is shaped by normative value structures and ideologies and can thus lead to the integration but also to the exclusion of individuals. I see it as a necessary responsibility and one that lies in our hands to deal with our own bodies and sensations, because this is the requirement for being able to have healthy relationships and form a differentiated perspective on things.

In my current project, I am exploring my body as an individual phenomenon. but also as a collective perception of my environment. With the help of often static shots, I capture events in my life and follow the dramaturgy of reality. I define a controlled scope for myself, push myself to my limits and allow myself to explore the space that this opens up.

Due to early suppression of my sexuality through a Roman

'What is beyond language can only be experienced'

Catholic socialization on one side and sexist behaviour patterns on the other side, I left many needs and emotions unexplored, but the foreseeable excessive demands of suppressing ever louder desires led me to the process in which I now find myself. Through various methods, I am trying to emancipate myself from my past, take responsibility for myself and understand my relationship to the world.

When I was about three years old my mum would join a catholic group in Klein- Mariazell, Austria. There I had a clear structure, I felt the power dynamics in the group. When I was about 12 years old my body started to change and let me feel that the body is what we are being judged of and how we judge it is based on our social political values. I started to ask myself how do I actually feel about my body and my sexuality – where are my boundaries and what happens when crossing them, what do I desire, what really arouses me without the limitation that society gives us even in our most personal moments.

Investigating my limits through pain and taking the power that comes within is the core of my work and using sexuality as a tool of liberation and experimentation which goes beyond language.

Building images through the portraying of ritualistic self-induced states that open bridges to the physicality.

Filming the process of my investigation and also the exploration from others to the deepest places of our beings gives me another point of view because being in an intensive moment and seeing one in that is where something really interesting is happening. It gives us the opportunity to reflect on the complexity of a moment.

In one of my previous works I captures a traditional Japanese practice called "Shibari". Where one is being tied up with ropes in a very specific way. For that a lot of knowledge and practice is required. The person tying up is allowing the other person to experience freedom through intensive feelings.

One is tied up so tight to their own body that it can create the feeling of letting go of control that can transport you to a state called Subspace - a trance state. Pain is like a portal.

Furthermore I am working with metal, plater and latex. The variety of techniques that a certain material requires are interesting to me. The Installation Algea (she is the personification of pain in the greek mythology) was shown at the annual exhibition at the Hfbk 2024 and is inspired by my trip to Portugal summer 2023, where I stayed somewhere south of Lisbon with people who explored themselves through extreme experiences and pain.



Photo credits: Merle Morzé - Research visuals



Photo credits: Merle Morzé - Research visuals



REFLECTIONS ON OUR ARTISTIC RESEARCH PROCESS AND METHODOLOGIES

The camera as an extended limb of your body - is one of the main methodologies we work with, within the artistic research group guided by prof. Adina Pintilie. At first it was difficult for me to intervene in an intimate situation with the camera, as I was conflicted about distorting it. This won't change completely, but with the camera as a constant companion, it no longer feels like an intrusion when it captures events, but as something homogenous. It also takes some getting used to being exposed to unpredictable situations with strangers on the street, being looked at, approached or even criticized.

The camera attracts attention, which should not be underestimated and should be dealt with consciously, but I have learned to build up a kind of trust in myself and this object, which has enabled me not to perceive the camera as disturbing even during very intimate experiences. I was able to move around freely because there were agreements among friends and acquaintances.

In the first meetings, which Adina Pintilie led, we showed each other our filmic diaries - intimate insights into our lives. This gave us a deeper understanding of each other, who we are, how we work and what issues we deal with. It was amazing for me how differently I perceived what I was experiencing, how differently I thought I was acting and how differently I saw the recording of it. Sometimes completely contradictory experiences. This turned out to support my process - reflecting on situations from different perspectives.

Which images do I use to see my world, which sounds do I perceive and which ones fade into the background - with the help of a video diary, I was able to give space to all these questions and put myself in situations that I could share with others. Through an intensive workshop as part of my work with Adina Pintilie, I found access to my cinematographic language and how it is defined. On the one hand, unconscious decisions became clear to me, on the other hand I was able to understand staged situations.

For me, the individual process of expressing myself in a language of images is supported by sharing in my small group. Capturing emotions visually, that would be robbed of their expression through language. In the process of the group work, I realized how deeply some patriarchal, sexist beliefs are still anchored in me, even though I am fighting against them. What a woman's body should look like, which practices are reprehensible and which behaviors are unacceptable.

It's an intense process that makes me vulnerable and triggers self-doubt and mistrust again and again. Yet, because this safe space is held by all of us, it is possible to allow these feelings and incorporate them into our cinematic work. I assume that we will always be in a certain kind of process, especially when dealing with ourselves, our bodies and the body in the context of society.

Since bodies and the values of social politics are constantly changing, it is a never-ending investigation. The tension between one's own freedom and the judgment of society rough but it also allows me to gain a deeper understanding of the power dynamics we are exposed to.




Photo credits: Merle Morzé - Research visuals





Photo credits: Merle Morzé - Research visuals



Merle Morzé is an artist and filmmaker from Austria. After finishing her graphic design studies in Vienna, she moved to Hamburg to study film with Adina Pintilie at the HFBK University of Arts.

Her artistic research transcends traditional boundaries, encompassing not only film, but also installations and performative methodologies that challenge conventional perceptions. Central to her practice is a profound exploration of the human body and its significance in shaping (while being shaped by) social and political dynamics.

Morzé delves deep into the intricacies of bodily experiences, probing how they intersect with broader societal dynamics. One recurring theme is the concept of pain - she investigates the multifaceted layers of pain, examining not only its physical manifestations but also its psychological and spiritual dimensions. Through her work, she scrutinizes society's attitudes towards pain, unraveling its complex implications and the potential for transformative spiritual experiences it opens.

Photo credits: Merle Morzé - Research visuals




Photo credits: Merle Morzé - Research visuals



Photo credits: Kristina Savutsina - Research visuals
Actress: Marlene-Sophie Haagen



A woman with long dark hair is lying on her back on a green textured couch. She is wearing a light pink, short-sleeved top with a subtle floral pattern. The background is a large, ornate red and gold patterned rug with intricate floral and geometric designs. The top of the image has a black border with white rectangular markers, resembling a film strip.

by Kristina Savutsina

THE BODY KNOWS WHAT TO DO

Reflections on Language

Photo credits: Kristina Savutsina - Research visuals

MY ONGOING ARTISTIC RESEARCH

While working with the *'film diary'* methodology, I was also searching for a cinematic approach to a real-life event that took place in Ukraine during the 1980s. One apartment was contaminated by radiation for nine consecutive years, resulting in the deaths and illnesses of its inhabitants. The methodology introduced by prof. Adina Pintilie provided me with the solution. I questioned why I was drawn to this story and why the concept of *'nuclear family'* and invisible contamination felt personal. To explore this, I looked at my own experiences and conducted interviews with others regarding their perceptions of contamination, toxicity, and *'slow violence'*[1] in their lives.

Based on this research, I developed a concept for a hybrid film, that incorporates diary footage, staged fictional scenes set in a 1980s *'Soviet'* apartment, parts of conducted conversations, and the filmmaking process itself.

[1] Christian, Jenna Marie, und Lorraine Dowler. „Slow and fast violence: A feminist critique of binaries“. *ACME* 18, Nr. Special issue 5 (2019): 1066–75.

'Our voice - is a dead-born child.' (Hanna Komar)

The film work consists of four interconnected layers, all linked through one protagonist, who is me. While working on this film, I was increasingly confronted with my past and present. The perceived contamination emanated for me from patriarchal structures based on efficiency, power, force, and compulsory heterosexuality, neglecting the vulnerable, the other, the bodily.

Apart from the level of trust required, the challenge of working with personal for me is the constant transformations within myself, that are longing to be mirrored in the film-work, alongside with the acknowledgment that permanent changes in film are inherently limited.



Photo credits: Kristina Savutsina - Research visuals

REFLECTIONS ON OUR ARTISTIC RESEARCH PROCESS AND METHODOLOGIES

Life often feels to me like a film or a dream. Later I found out there's a name for this - '*chronic depersonalization / derealization*'[1], Sometimes I hoped that by filming '*the film*', I would be able to convert it back to life. That's why, when Prof. Pintilie suggested incorporating the *cinematic diary* methodology into my artistic process, during my last year of master studies, I plunged right into it.

Detachment from reality stimulates a constant inclination to document it, to preserve it for possible future reconnection. Fueled by anxiety and caution, dissociation's impact on perception renders small events and banal objects significant and cinematic. It resembles holding magnifying glass, that distorts things around through amplifying them, making them uncanny - familiar and strange at the same time.

[1] Depersonalization and derealization refer to an estranged state of mind that involves a profound feeling of detachment from one's sense of self and the surrounding environment, respectively (Murphy RJ).

Depersonalization/Derealization Disorder and Neural Correlates of Trauma-related Pathology: A Critical Review. *Innov Clin Neurosci*. 2023 Jan-Mar;20(1-3):53-59.)

Engaging in filming a diary has been a catalyst for conversations, empowering me to address difficult matters.

It has also provided a motive to explore unfamiliar territories, both mental and physical ones. Thus, I once ended up at a construction site, which was my father's workplace, and found bricklaying to be much gentler than expected.

Generally, I was able to say or ask much more with the camera rolling than without it (*Where is this bruise come from?*). After reviewing the footage, I was able to gain further insights by observing my own and others' body language in the recording.

In the next stages, guest professors Arne Bro and Lotte Mik-Meyer joined Adina, to hold a week-long workshop on '*Getting in Touch With Your Embodied Language*'. One of the filming exercises here was to visually connect with our ancestors and the constitutive foundation they passed on to us. Through this exercise, I realized my reason for avoiding to work with the personal was a focus on the traumatic, while it encompasses much more than that.

Once you are ready to own and process, to grieve, and to find pride, fascinating things can happen. Suddenly, not only the ancestral house, where I often felt unsafe, but also the flowers and fruit trees in the garden, and the vast collection of books in the spacious house became visible to me. This gave me a sense of strength and interconnectedness.

Our mentors were open and sincere with us, allowing us to reciprocate and feel safe in doing so. Personal matters were no longer something to be ashamed of or hidden, but rather acknowledged, shared, and felt through.

Arne and Lotte could discuss a single image or scene for hours, interpreting and describing gestures, clothing, body movement, framing, lines, light, and shadow as elements of visual language. They also looked at 'mistakes', imperfections, lack of focus, as ways of the subconsciousness to emerge into language, often facilitated by the exhaustion of the filming process, which loosened the restraints of the rational mind.. They claimed choices are not always intellectual, as *the body knows what to do*.

This perspective, asserting the body's inherent knowledge, has emerged as a newfound source of empowerment for me.

This knowledge extends to the filmmaking process, as the body serves as a repository for myriad experiences and repressed sensations, effectively '*keeping the score*'[1]. When the camera becomes a continuation of this body, this cyborg-alike-formation transforms into the seismographic instrument for comprehending the so-called reality and resonating with it.

After this workshop, I continued my diary work with renewed enthusiasm and a different camera setup. I opted for an older camera, the Sony FS100, along with vintage lenses and a specific picture profile. This altered the aesthetic, resulting in a darker, more saturated, and intimate feel and added to the enjoyment of filming. This departure from the previous washed-out, ultra-high-definition look brought warmth, closeness, and a sense of bodily presence into my images. The camera's tangible presence was evident in its box-shaped body that fits nicely in one's hands.

Present and resistant, not trying to be liked, but owning its own body. I would film what happens around me or with me by setting the camera on a tripod or table. I recorded phone calls,

[1] Van der Kolk, B. A. (2015). *The body keeps the score: brain, mind, and body in the healing of trauma*. New York, New York, Penguin Books.

Photo credits: Kristina Savutsina - Research visuals





Photo credits: Kristina Savutsina - Research visuals



calls, discussions about relationships, tired karaoke evenings, a cat, my mother, dancing moves, a huge red fabric going down out of my window into the direction of the canal beneath, and much more. I found out that the color red plays a role in my visual vocabulary: in it wound and power go into each other.

After several weeks, I delivered Adina 12 hours of diary material, which she fully reviewed. The next step was to reduce the material to 4 hours. Adina encouraged me to pick the darlings rather than discarding them: to pick them and explore why they are darlings, and to continue working / filming from this spot of dear images.

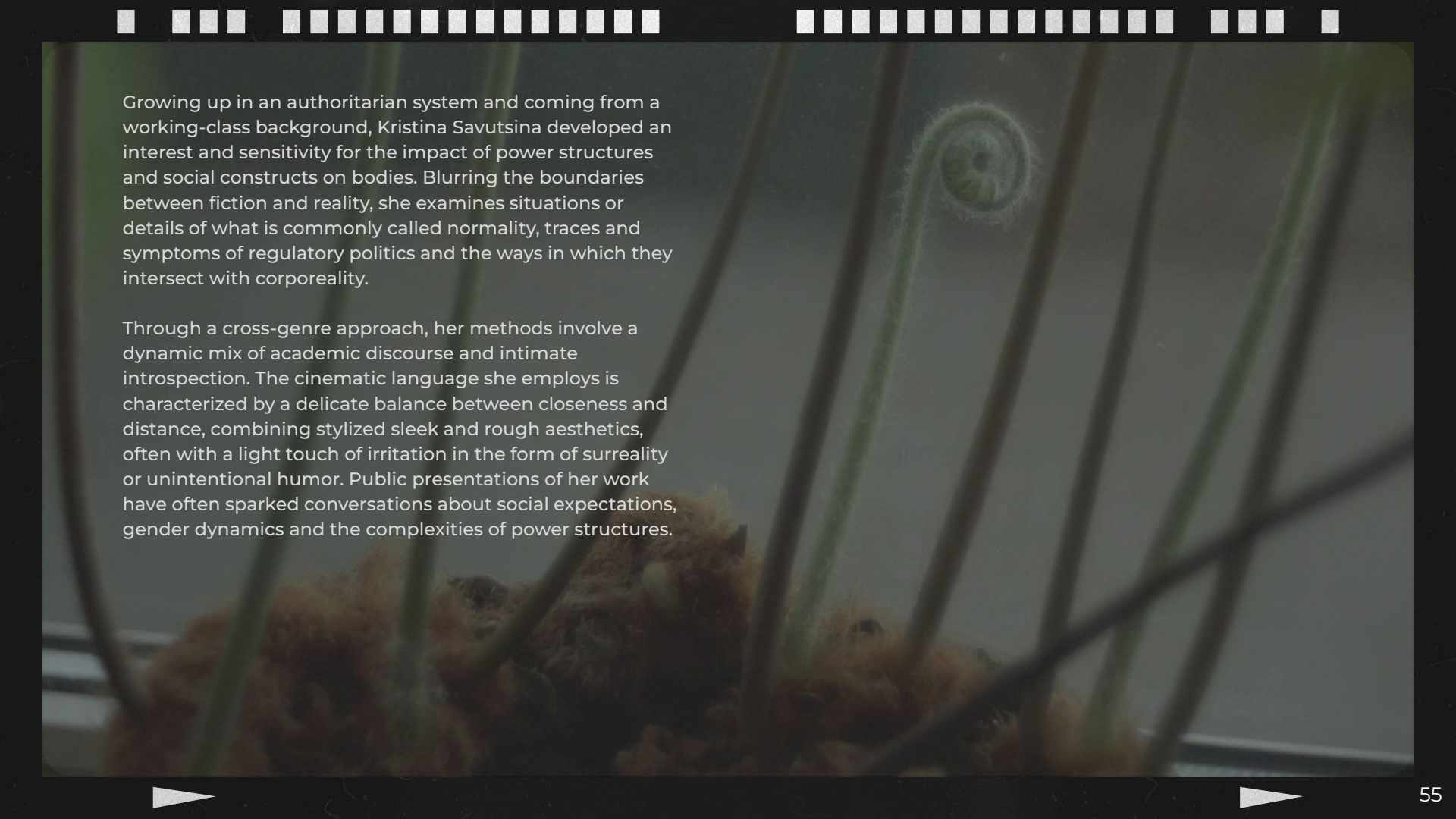
The process enabled me to specify my interest in the performativity of norms and 'normality', while intuitively building the picturesque composition of the frame (as Arne would say '*painting with light*'). It also facilitated a shift to work with more personal matters, while still keeping the spotlight on the uncanny and artificial.

My workflow has become more trusting of the process, spontaneity, and alleged failures. Working with personal has brought me back to forgotten emotions, I allowed

myself to excavate buried feelings from my body ('s archives) and by doing that, notch on the long-lasting dissociation shell. *The best way out is through*[2], they say. In filming and in feeling, I assume.

[2] Vgl. Frost, Robert (1939) A servant to servants. In *Collected Poems of Robert Frost*. New York: Henry Holt and Company, 82–87.






Growing up in an authoritarian system and coming from a working-class background, Kristina Savutsina developed an interest and sensitivity for the impact of power structures and social constructs on bodies. Blurring the boundaries between fiction and reality, she examines situations or details of what is commonly called normality, traces and symptoms of regulatory politics and the ways in which they intersect with corporeality.

Through a cross-genre approach, her methods involve a dynamic mix of academic discourse and intimate introspection. The cinematic language she employs is characterized by a delicate balance between closeness and distance, combining stylized sleek and rough aesthetics, often with a light touch of irritation in the form of surreality or unintentional humor. Public presentations of her work have often sparked conversations about social expectations, gender dynamics and the complexities of power structures.





Her previous work has explored these themes in a variety of contexts, from gallery exhibitions to film festivals. The influence of intangible power relations on body positions and movements within institutional settings is explored in her film work *Khan's Flesh*. It has been presented at HKW Berlin, Oslo Cinematheque, Museum für Photographie Braunschweig and at film festivals such as Visions du Réel in Nyon, Trieste Film Festival, dokumentarfilmwoche Hamburg and others.

Another work, the 4-channel film installation '*UAZ103 (The Loaf)*', shown in the exhibition at the HFBK Hamburg, explores the jerky movements of a specific ambulance vehicle in the suburbs of Minsk, revealing the firmness and fragility inherent in both mechanics - of the machine and the human body. The multimedia installation '*Ilyas Verterbra*' on state violence in Belarus, made in collaboration with Georg Kussman was shown at the gallery of the Goethe Institute in Paris.



Photo credits: Kristina Savutsina - Research visuals

Photo credits: Morgana de Mello - Research visuals





TEMOR, TREMOR

The Ghosts in My Body

by Morgana de Mello

Photo credits: Morgana de Mello - Research visuals



MY ONGOING ARTISTIC RESEARCH

Through the performativity emerging in the presence of the camera, and the analyzing of its images, I seek to understand the politics and emotions that shape our personal and collective behaviors and its effects on our bodies.

Working with a mix of found footage, personal archive and mise-en-scène inside an aesthetic inspired by the 80's punk music videos and the Brazilian '*Cinema Novo*', my work explores subjects such as trauma, fear, denial and violence, aiming to create intimate portraits of subjects in the frame of their sociological contexts. In the hope these portraits would make it possible, for those inhabiting them, to see themselves as a '*third person*', in relation to whom they could resignify their inner self.

My self-portraits - or my search for my inner self - emerge in close connection with their soundtracks. Music is an important ritualistic tool and a cathartic mean, in which chants of anger perform through my body and voice in the concerts of the band I play in, **NÃO**.

My ongoing work at the '*Latin American Diaspora*' audiovisual archive for the Konsthall C researches on the impact of carrying the memory of a country inside one's body, through the migrant community of Hökarängen (South Stockholm). My ongoing personal short film, '*Brazil is My Abyss*', examines the rise of the extreme right wing in Brazil, through my relationship with my mother, and is connected to a multidisciplinary piece which includes a performance and a video work, presented at the gallery of the Goldsmiths University of London in 2023.

I have also worked in teaching filmmaking for adults, in educational programs of the German and Polish government, and I am passionate about developing Music Therapy techniques that connect sound and self-awareness of one's own body, for children with severe disabilities in Hamburg.



Photo credits: Morgana de Mello - Research visuals



Photo credits: Morgana de Mello - Research visuals



REFLECTIONS ON OUR ARTISTIC RESEARCH PROCESS AND METHODOLOGIES

"... I can swim in life, but for this mysterious floating I am too heavy. To exist in such a way that my opposition to existence expresses itself every instant as the most beautiful and safest harmony, that I cannot".

Soren Kierkegaard, 'Fear and Trembling'

One afternoon in May 2023, I turned on the camera in order to film an exercise called 'A conversation with my lover'. As I listened to a recording of myself telling my story of physical violence, I started spontaneously painting bruises around my neck and thorax. These bruises that could no longer be seen in my skin, but were always alive in my memory were now transposed through a pencil and makeup to my body, where I could control their creation and disappearance. That moment created a space where I could accept that these bruises once existed, ten years after their first appearance.

This exercise would be one of the many others explored in the group studies guided by professor Adina Pintilie at the HFBK Hamburg. From 2022 to the present date, I've been guided into getting in touch with my embodied cinematic

language through a deep process of self-reflection, in order to unearth and become aware of my own lexicon of moving images. To look for the colors and sounds connected to my childhood, for instance, made me recognize where my need to express myself through music in the punk milieu might have come from: in the world of music videos such as Billy Idol's 'Dancing with Myself' and The Ramones' 'Pet Sematary', which were often presented on the screen of my father's TV, there was no poverty or hunger.

Dusty landscapes and neon lights would be the scenarios for dance moves which defied the cruel everyday life we had during my childhood, infected by his alcoholism and constant aggressions to my mother. This safe imaginary world would create in me a strong wish to come to Europe in order to make this dreamy landscape real through filmmaking.

Photo credits: Morgana de Mello - Research visuals



In TEMOR, TREMOR, images are a reacting agent to reality, which subjects the present into a response to the previous scene. The search to comprehend one's self becomes the urge to understand the histories that shaped those around me, such as my father's alcoholism connected to his indigenous heritage and my mother's political choices disclosed by her in an appropriation of the camera as a tool to try to save our mutual respect.

The trembling becomes tamed while creating other body movements, such as the performance where a request is made for a loved one to take care of himself while I dance under the projections of Caribbean scenarios, showing memories as proof of the possibility of happiness.

This synthesizes what filmmaking has become to me through the development of our group process: A tool not to avoid but to face the horrors of life not as eternal moments, but as part of a progress, a part of the history of one's self which can be resignified.

The material presented here and its methodology are for me the first test for a technique to be applied in storytelling as a tool to internal reappropriation of meanings and memory, where the past and the present unite in the bridge to a better self.



Photo credits: Morgana de Mello - Research visuals

Photo credits: Morgana de Mello - Research visuals

Morgana de Mello is a multidisciplinary artist and musician from Brazil's south, currently based in Hamburg. Conducting her Bachelor studies under the guidance of prof. Adina Pintilie, her artistic research focuses on scenarios of socio-political violence and their resulting physical and psychological effects. Morgana performs regularly with her punk band 'NÃO', where central topics of the lyrics are dictatorship, sex work and poverty in Brasil, as well as the compulsory drug dependence treatment policies there.

She also works with film as a therapeutic tool for adults, as well as developing music therapy techniques that enhance bodily self-awareness for children with severe disabilities in Hamburg. Morgana presented her multimedia project '*Brazil is My Abyss*' at the Goldsmiths University of London last year, accompanied by a performative intervention. Her first collaboration as a cinematographer, the film '*Arg_Gubbe.mov*' was supported by the Swedish Film Institute and has just premiered at Tempo Documentary Film Festival Stockholm. Morgana is currently creating a video piece on the Latin Diaspora in the south of Stockholm for the Konsthall C.



Photo credits: Morgana de Mello - Research visuals



Photo credits: Kai Jou Liao - Research visuals

ARE WE BETTER?

On the Nature of the 'Real'

by Liao Kai Ro



Photo credits: Liao Kai Ro - Research visuals



MY ONGOING ARTISTIC RESEARCH

In the project *'Are We Better?'*, Kai, the filmmaker, and AI, the protagonist, defy conventions by positioning themselves in front of the camera and assuming roles both as authors and characters, blurring the line between the filmmaker and the subject. This endeavor challenges the normative language of cinema, as both filmmaker and character coalesce in a shared act of creation and self-revelation.

The idea of *'Are We Better?'* born from my earlier fiction film, which is about mocking the lifestyle of young artists in Berlin. One of the inspiration came from AI, an impassioned artist hailing from Angola and raised in Lisbon, aspiring for the recognition of the art world. Due to his strong charisma, I invited him to act as the protagonist in the film. Yet, AI didn't just perceive it as a fictional role but a reflection of himself. Throughout the filming of the fictional project, AI consistently conveyed his reluctance to embody the "pretentious, shallow Berlin artist" archetype.

Following the unsettling experience with AI, multiple questions lingered in my mind. I kept wondering if I really captured the authenticity of AI, a grandiose artist in Berlin, ambitious with

speech—or if I inadvertently reduced him to my surface-level presumptions. Does the fictional film encapsulate reality's core, or does it, in fact, "quote out of context"? I decided to cooperate again with AI, following his real life and turning the process into a film. I put myself in front of the camera, interacting with AI face to face. AI could also held the camera to film his perspective and question me as a filmmaker.

The film journey takes me from Berlin art scenes to the birthday party of AI's mom in Lisbon. As I delved into AI's world, a person who once triggered and confounded me, my entire value system faced questioning. It dawned on me that my prior fiction had captured only the veneer of AI, neglecting the profound depths I had sidestepped. Confining him within a predefined box had been easier than attempting to fathom his complexity.

The love – hate ambiguous connection came from our dual nature – distinct but alike. We, two young foreign artists in Berlin, in search of authenticity, eager to make beautiful works and yearn to be seen by the world.



Photo credits: Liao Kai Ro - Research visuals





Photo credits: Liao Kai Ro - Research visuals

REFLECTIONS ON OUR ARTISTIC RESEARCH PROCESS AND METHODOLOGIES

As a filmmaker, I've been contemplating whether the cinematic language I've been practicing is merely a replica of those from the past. Whether consciously or unconsciously, we're influenced by the films we've encountered throughout our lives. Perhaps I've merely been striving to make my film another contemporary imitation of others. How can I discover my true, authentic cinematic language, or does it even exist?

Over the past three semesters in our class and group work process, I have undergone a significant shift in my understanding of cinematic language, prompting a reevaluation of the filmmaking process itself. Multiple questions lingered in my mind — What does it mean to work with reality? How can personal everyday experiences be transformed into a cinematic narrative?

I've set aside my doubts and engaged with methodologies, attempting to unearth what my authentic cinematic language truly is.

My initial challenge lies in operating the camera myself to film a cinematic diary, as I have considered myself not particularly adept of (able to?) create 'beautiful images'. Yet, after filming

one film diary after another, I stumbled upon something precious emerging from my *'non-professional'* imagery. Filming the diary without overthinking allowed my subconscious to surface in the material, revealing aspects of myself that I unconsciously preferred to ignore. This process illuminated the complexity of my identity, and I came to realize the necessity of redefining the concepts of 'good' and 'bad' images, or whether such distinctions were necessary at all.

The practice also entails delving deeply into myself with a camera. One crucial aspect of shaping who we are is our family. There was a task to film a visual diary about a family member we seldom talked about. I chose to have a conversation with my dad in Taiwan via video chat about my grandfather who passed away long ago. Carefully setting up a pleasing frame for the camera, I called him. It began awkwardly because I had never before asked my dad about my grandfather, or perhaps he had never talked about him with me.

Eventually, my dad opened up about his feelings regarding my pursuit of filmmaking in Germany and my relative lack of intimacy with the family. It was a poignant conversation, but

unfortunately, I forgot to press the record button on the camera, capturing only images from screen recording without sound. In the end, I recorded myself recalling our conversation and merged it with the muted images, resulting in the most intimate material I had ever filmed.

Subsequently, I embarked on the project '*Are We Better?*', stemming from a disquieting experience with the protagonist of my previous fiction film, Al. As the fiction film drew inspiration from his life as an artist residing in Berlin, he couldn't simply view himself as a fictional character and harbored doubts about the way I, as a director, portrayed him in my film. Following the shoot, numerous questions lingered in my mind.

Was it a violent act to '*direct*' Al into my desired portrayal of him? Was I manipulating Al in the creation of the fictional film, or was he manipulating me to depict him as he preferred? This time, I opted to document his real-life experiences with me without preconceived expectations. Both Al and I operated the camera, crafting visual diaries and capturing each other on film.

The lack of control over the unfolding narrative mirrored the unpredictability of life and human relationships.

After months of shooting, I found myself grappling with nearly 30 hours of raw materials, struggling to discern the essence of the film. In group meetings, my colleagues selected materials based on their perceived strength, offering diverse perspectives that challenged my preconceived notions.

Three semesters have passed, and with the methodologies and support of the group, I've finally been able to confront topics that were previously challenging for me. This collaborative process enabled me to break free from my own biases, viewing the material with fresh eyes and opening myself to new possibilities.

Reflecting on my previously held beliefs and questioning the nature of '*reality*' in cinema and within ourselves, I acknowledge that these inquiries may remain perpetual, continually shaping my approach to filmmaking and the ongoing narratives I seek to create.

The question of what my cinematic language truly is remains unanswered. Perhaps the never-ending act of searching itself constitutes my authentic cinematic language.



Photo credits: Liao Kai Ro - Research visuals

Photo credits: Kai Jou Liao - Research visuals





Born in Taiwan, Liao Kai Ro is a filmmaker currently living and working in Berlin. She holds a Political Science degree in Political Science from the National University of Taiwan and a second BA in Film from the HFBK University of Arts Hamburg. Working as a filmmaker and actress in Germany and Taiwan, Kai's work delves into the intersection of fiction and reality, investigating the intricacies of human relationships.

Her short film *'They Disappear, I Disappear'* (2023) was selected for the 40th Kasseler Dokfest and nominated for the Junges Dokfest A38-Production-Grant Kassel-Halle. Her earlier work, *'Otter Space'* (2016), gained international recognition at festivals including Short Film Festival Osaka and Youth Film Festival in Taiwan. She has recently worked as the leading actress in the feature film *'Sleep With Your Eyes Open'*, directed by Nele Wohlatz, winner of the Fipresci Awards at the 2024 Berlinale.

Can you...film me now?

Photo credits: Liao Kai Ro - Research visuals

