

Sorry, I have to leave

expanded cinema class

HGB Leipzig /

Academy of Fine Arts Leipzig

Prof. Clemens von Wedemeyer

& Mareike Bernien, PhD

The exhibition ‚Sorry, I have to leave‘ features current individual works by students of the Expanded Cinema class in Leipzig. On display are kinetic sculptures, video installations, photographs and (video) performances. The motto of this year’s edition of the EMAF is quite familiar to us, as most of these works deal with the concept of time, but in fragmented forms. It is a time of restlessness where it is impossible to lean back. Something becomes worn out, wobbles, transforms itself. History is constantly being rewritten, especially in a time of war. When we react to the present, the first thing is to establish a connection to it. But this can break off at any time, must be rebuilt, these are moments of transition, of blackout, times of restlessness and change of place. Sorry, I have to leave. But where to? The works tell of nuclear waste in Taiwan, memorials in Hong Kong, oily plastic forms moving to the rhythm of share prices and directional radiation towers sending messages into the mountains...

The Expanded Cinema Class at the HGB Leipzig: Film has undergone a massive transformation in recent decades, moving towards data-driven production and new relationships with nature. Our artistic education and research focuses on the further development of the contemporary moving image, innovative narratives and spatial installations, with students experimenting with all kinds of formats, including photography, VR, sculpture, performance as well as research-based practices. In a networked world, increasingly connected through visual and auditory tools, we critically engage with the rapidly increasing automation and interconnectedness of our social environments and cognitive technologies at the intersections of media, public and virtual spaces. In filmmaking, we not only adhere to a critical documentary practice but also embrace the possibilities of fiction and speculation.

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excine.net

program:
emaf.de

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1

Musical Octopus

Ksenia Sova & Fyodor Stepanov

2023, video, 12' & performance, 15'

Metaphors can be misleading or confusing, especially if they are used to describe a complex or abstract concept in a way that oversimplifies or misrepresents it. Starting in the 1870s, a giant octopus became one of the most popular political metaphors, used to depict countries, communities, nations, and ideologies. Today, it is often used to represent big corporations with wide access to personal data. This use of the octopus metaphor is quite negative and is generally considered derogatory and offensive. The audio-visual performance works with the idea of a hostile landscape as the habitat for a metaphorical creature that tells a story about fear, violence, forced influence, and control.

5

Amateur PET

Mahshid Mahboubifar

2020, time-based installation, photographs

Amateur PET is a time-based installation inspired by the economic and political term of the "oil curse". The installation depicts the so-called oil curse as a seemingly living, but indefinable creature. Its breathing rhythm is a translation of OPEC oil prices from 1980 to the current year. The creature's body is made of *PET* foil. that constantly rustles with its movement.

9

Pinduka

Clarita Maria

2022/2023, video, fine art print

Pinduka, Swahili for transition or passage. A performance caught on video, *Pinduka* is a meditation on the nature of transformation and the more profound significance of change. On the bench with my child, I try to navigate staying in a constant but embracing the struggles and challenges of affirming a new identity.

13

Well Integrated (Subtitled)

Sijo Choi Kim

2023, single-channel video installation, 7'

Subtitle, an additional graphic layer of information used to understand the original language of foreign language films, hijacks the film and tells a story about itself.

2

Unrest Life

Johann Bärenklau

2022/2023 sound work, live performance, 4-channel, ca. 45' (on the opening day)

The album *Unruheleben*, which consists of eleven sound miniatures from the years 2022 and 2023, mixes musical influences from Japanese pentatonics, musique concrète, jazz and indus- trial. The musical atmosphere is based on Hans Cousto's theory of planetary tones and corresponds to and is oriented towards the frequency of Venus, which is 221.23 Hz. The sounds are produced by granular synthesis, processed field recordings, jazz percussion and various FM synthesizers, to name just a few. Perfromace on the opening day, 22:00

6

constructs of remembrance (imagining invisibilities)

Lucia-Charlotte Ott

2022, installation

The work *constructs of remembrance (imagining invisibilities)* reflects on the silent disappearing of several monuments for democracy in the year 2021. It questions political ideas of constructing and controlling collective memory. The possibilities of a physical collective memory practice in public space is strongly connected to the current political situation. The moment of unveiling and veiling is being on view through a hanging sculpture and talks about the temporality and (in)stability of systems.

10

Blue Society

Yunseon Jeong

2023, single-channel video installation

The uncertainties of our society burden us as individuals in the form of anxiety and depression. The performance *Blue Society* shows that individuals do not live entirely alone, but gather in groups, join one another, and thereby form a society. Society influences the individuals, surrounds, and encircles them. The weight of individual existences forms collective insecurities. This manifests itself in an expressive dance that one can neither see nor comprehend, but only feel.

14

La Jetée – Rat Race of Time

Ingmar Stange

2023, video

Fragments of the photo-novel *La Jetée* (1962) by Chris Marker are used to create a newly situated view of time as an essayistic experimental film. Based on the philosophical reflections on time by Augustine, Bergson and Husserl, a new tool was developed. This is used for the methodological-visual film analysis of the work's time levels. The dramaturgical structure is interpreted in an abstract and elliptical way and reassembled associatively. The work thereby highlights the aspects of the film's perception of time, which is divided into different levels, presenting them graphically on the digital editing table.

3

It Remains Silent Even As I Speak

Valério de Araújo Silva

2022, video sculpture, 22'

At the beginning of Valério de Araújo Silva's video sculpture work, there was the Shostakovich's opera *Lady Macbeth of Mtsensk* in the version of the Czech director Petr Weigl. With *It Remains Silent Even As I Speak (2022)*, a performance was created that exposes the artist's body in a semi-public space, gesturally queerly exploring the space of action between Shostakovich and his opera characters. The strict architecture of the furniture contrasts with the free choreography of the body. A chair and a table are also important images of persecution, referencing interrogations and the bureaucracy of censorship.

7

The Last Barbůrka in Zgorzelec

Michalina Musielak & Natalia Dołgowska

2023, single-channel video, 12'

Visual documentation of the last meeting of miners in the Makoszowy coal mine in the Silesia region in Poland, which is closing after 120 years of operation. The celebrators sway from right to left, and the band plays songs that have accompanied them over the last decades of their work. The meeting of activists, politicians and the media is an attempt by the authors to think about how we can remember the culture that has been built locally around coal mining. What are we losing and what is worth remembering? How do the miners themselves want to be remembered?

11

You Could Be More as You Are Can't You See

Freia Koppmann

2023, video installation, water bed, 4'

Being drawn between the urgency for collectivity and participation, but actually finding oneself at the peak of a society which strives for individuality – the work is about turning one- self around over and over again, doing nothing but escaping into daydreaming. The camera becomes an active character in the narrative, revealing our intense connection with technology while being in constant play portraying oneself, outsizing one's ego.

15

FRLJN

Simón Jaramillo Vallejo

2023, AI generated video, silk-screen prints

Espeletia, also known as El Frailejón, is a plant from northern South America, vital for its role as a natural water reserve, especially in the highlands. It's presence is diminishing due to agriculture and mining in the area. This work puts the photographs of the plant in a new evolution through artificial intelligence and turns them into „botanical illustrations in the style of Alexander von Humboldt“. Seeking to make a reflection about the western taxonomic perception of how we perceive the „new world“ and looking through the silkscreen and analog media, that AI is a tool for the artist and not the creative being.

4

Taiwaste

Patrik Thomas

2020, single-channel video installation, 25'

As one of the many nuclear-powered countries, Taiwan is constantly facing the issue of how to deal with its nuclear waste. After decades of controversial governmental decisions, a new solution seems possible: a decentralised storage strategy powered by citizens.

8

The Invisibility of a Sound

Anna Sopova

2023, installation (sculptures, sound)

Information is like a puzzle. It can be put together in any given way and from any disparate data: mirror, key, hook, tooth. Like phishing data, apophenia transforms any random information, symbols, objects, or data that can be turned into a new hypothesis. When law enforcement agencies collect information, there is no such thing as random information. For them, the whole world is a paranoid race looking for a new piece of the puzzle or the exact missing piece to explain a theory or hypothesis.

12

Headaches in Spring

Lydi Marx

2023, video installation, 12'

The work *Headaches in Spring* connects emotional fragments that become hatches into different worlds and temporalities. From the countryside to the city, from holding hands with a robot to becoming a new born again, the narrative moves fast but stays present in their moments. When memories become the centre of technology we can expect melancholy that shifts into fiction.

16

Radio Transmission Towers

Katharina Bayer

2023, video, 16'

The experimental video shows a portrait of radio transmission towers: monuments of long-range wireless communication. They manifest themes such as the Cold War, surveillance, mass media, and the construction of reality. The film is mostly shot from the platform of the once most important and now dismantled Swiss radio tower. Through the use of long focal lengths and additional technical zoom-ins, the footage accomplishes that correspondence into the distance that would be impossible to create with the human eye alone.