Big Screen:

Monitor 1:

Lea Hardock
 soft concrete
 Video, 16:9, 10 min
soft concrete is an ongoing work that examines construction sites as transitional environments, both frozen in time and continually reconstructed through memory. Drawing on personal and intergenerational recollections of housing and displacement, the film situates such sites within a semi-fictional space shaped by oral family narratives.

We Are Making Good Progress
Expanded Cinema Class collective film
Video, 16:9, 15 min

This year, the Expanded Cinema class worked on a collective film project reflecting on images of a world in transition. Three interconnected scenes were realized in the HGB studio, showing people watching, editing, and reflecting on images and sounds. Rather than presenting the images under discussion, the film focuses on contexts, affects, and image politics within artistic processes, particularly in relation to digital image transformation through artificial intelligence or (self-)censorship. From concept and script to directing and acting, all roles were shared within the class.

A collective film by the expanded cinema class – with:
Gabriel Enrique Corredor Aristizábal, Mina Bamarni
Milan Braun, Sebestyén Fiumei, Elza Gubanova, Lea Hardock, Lia Mizrahi-Goldfarb, Bo Heller
Jeon Hyelim, Petr Klíma, Jan Lessmann
Meghan Marie Malar, Lucia-Charlotte Ott, Eva Maria Rotili, Leon Seidel, Ekaterina Shelganova, Andrey Shental, Nastia Sopilnyk, Dunja Rahovsky Suligoj, Simón Jaramillo Vallejo, Lena Santana Vogt, Solomiia Zhmuro, Zhengke Sun

Additional individual film works are being presented on monitors.

Petr Klíma
 Motion Control
 Video, 16:9, 20 min
The film navigates sites where workers disappear and products appear to gain autonomy. A guided journey moves through phantasmagoria shows, séances, work-efficiency studies, and dreams of fully automated "dark factories." Rather than narrating a historical development, the film compares techniques that detach motion from the labor producing it. What is so uncanny about autonomous movement?
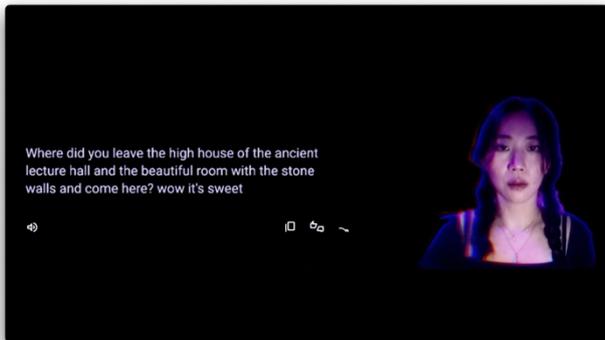
Monitor 2:

Aber Grundbesitzer konnten sich in Bauern verwandeln.
But landowners could transform themselves into farmers.

Zhengke Sun
 Hof für Pachteinnahme-Umgestaltung
 Video, 4:3, 20 min
The project transforms 2D images of farmers' sculptures and agricultural machines from the 1960s–70s into 3D models and animations using AI. It contrasts historical forms of collective labor with contemporary, AI-shaped social transformations, investigating how ideas of community are reconfigured through technology.

Where did you leave the high house of the ancient lecture hall and the beautiful room with the stone walls and come here? wow it's sweet

Hyelim Jeon
 Episode 2: The Poets of Dead Tradition (2025)
 Video, 16:9, 13:48 min
Exploring memory between reality and fiction, the film merges the artist's mother's voice—singing the traditional Korean funeral song Dalgu Sori—with the artist's own face using deepfake technology. Translation errors and technical glitches remain visible. Interwoven with the Asian fable Chak Wol Seon Hu, the work reflects on human perspective as fragile, unstable, and continuously transformed.

Monitor 3:

Milan Braun
 No Company
 Video, 16:9, 17 min
The film follows Jovan, a security guard in Belgrade whose job is at risk. a security guard from Belgrade, at his job that he will likely loose soon. He works at the Genex Tower, a 1970s skyscraper once housing the Yugoslav trading company Genex. When the building is sold to a new owner, both Jovan's employment and the emotions landscape tied to the building as a historical time capsule are put into question.

Andrey Shental
 Swampology
 Video work, 4:3, min, silent
Swampology is a multimedia work in progress reclaiming wetlands as sites of ambiguous human desire toward nature. Filmed on Super 8, a durational and absurdist performance shows a body in a red inflatable suit obsessively foraging in a cranberry swamp. The work reinterprets obsessive labor through an eco-queer and hydrofeminist lens.

Eva Maria Rotili
 what is seen from a distance
 Video, 16:9, 8 min
Distance shapes awareness. During months spent abroad, the artist reflects on her parents' experiences. Using family archive footage, photographic negatives, and phone recordings, she composes a video letter addressed to her parents, retracing an experience of loss.

Elza Gubanova
 Black Waters
 Video work, 16:9, 5 min
Filmed along the coast of the Black Sea in Odesa, Black Waters uses associative montage and layered sound to convey the anxiety of living under constant exposure to war. The film reflects on how violence slowly transforms landscapes and bodies—human and non-human—through a somatic, embodied approach.