

HOHEITSZEICHEN

Moving Image Sculpture #3

Curated by Moritz Frei & Marian Luft



Anna Witt – Hoheitszeichen

7:00 Min, 2012

How does the individual identify with the construct of the nation-state? How is a sense of collective belonging created? What role does history play? How does the political situation affect national identity? Starting from the question of how national belonging manifests itself, I examined the phenomenon of displaying national flags within the microcosm of a campsite. Over the course of the investigation, it became apparent that most people did not have a clearly defined position on the matter. “Someone simply started putting up flags one day,” was a common response. I decided to make this very lack of reflection the subject of the work and challenged the campers to a sporting competition in which they were required to make use of their flags.

Raul Walch – Uferlos

3:48 Min, 2022

Yachts are floating emblems of sovereignty. They mark international waters as private property, flying not the flags of nations but those of capital. The footage is sourced from the internet: yachts sinking, filmed and uploaded by anonymous observers. Accompanied by an unnamed flute rendition of the theme from Titanic, stripped of its grandeur, the melody sounds thin, almost comical, almost mournful. A loop without resolution. The emblems sink and begin again.

Stéphane Degoutin & Gwenola Wagon - Everything is Real

3:25 Min, 2025

Everything is Real showcases the reddest apples, the greenest call centres, the server rooms with the most cables, the friendliest staff, the delivery drivers with their most beautiful parcels, the most efficient volunteers, the biggest mountains of rubbish – yet it takes these depictions to the extreme of stereotyping: here, stereotypes are insensitively taken to the extreme.

Corinna Schnitt - Zwischen vier und sechs

6:28 Min, 1998

A young woman reflects on her childhood in a small German town. Everything is so sheltered and ordinary that even the notion of narrow-minded provincialism somehow feels misplaced. Only the traffic signs are a little dirty.

Louise Marchand – From me to we

9:13Min, 2022

In From me to we, Luise Marchand immerses herself in the world of New Work: signing up through job platforms, participating in team-building events, and working in co-working

spaces. The resulting GoPro footage and photographs come together in a film that draws us into a working environment that feels both familiar and alien. Seen through the subjective perspective of a witness, whose own experiences are transmitted to the viewer, we ourselves become participants in this fluid, self-optimizing present.

Lilly Kuschel - Atlas Cinema

22:00 Min, 2013

Across the vast expanses of the Moroccan desert, the imposing sets of film productions compete with the spectacular landscapes of the Atlas Mountains. What begins as an exquisitely photographed documentary about tourism at unusual filming locations gradually and almost imperceptibly blends with the lingering echoes of past cinematic endeavors. The soundtracks of scenes shot here for a Bible adaptation or blockbusters such as Lawrence of Arabia emerge, and Kuschel's film seamlessly transitions into precise reenactments of the original shots. The sacred Kaaba turns out to be a simple wooden shack; tourists wandering through the frame unwittingly assume roles; Muslim extras wait idly before being called upon to portray Christians. The emotional intensity of the referenced films, generated through sound and music, remains strikingly effective even in the absence of actors, amid decaying sets and their exposed backsides. The fusion of film and reality is complete

Moe Myat May Zarchi - Moon Landing (Version 2.0)

5:33 Min, 2022

This audiovisual collage juxtaposes two moments: humanity's first landing on the Moon and the raising of the American flag there, and the moment when women in Myanmar first raised their longyi (traditional skirts) as flags in the sky to protest against the male-led military coup. Examined through a rebellious, glitch-infused mashup aesthetic, these two acts provoke questions about revolution, freedom, the claiming of space, victory, colonization, and outdated forms of patriotism. A distorted version of the American national anthem, “The Star-Spangled Banner,” is set against the revolutionary chants of Burmese women, accompanied by the atmospheric soundscape of NASA's Moon landing recordings.

Assaf Gruber - Commissioned Confession

19:45 Min, 2025

An artist born in Jerusalem is invited to create a work about an artist born in Wuppertal — a celebrated National Socialist sculptor of the 1940s. He accepts the challenge, yet refuses to name the very subject he was asked to reflect upon: the work of Arno Breker, who, for Hitler, was in sculpture what Leni Riefenstahl was in film.



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