



**Iván Argote – Just Want To Give You Money**  
02:00 min, 2007

In a hidden-camera intervention, Iván Argote offers coins to passersby in the Paris Metro – not to ask, but to give. The reactions are marked by skepticism, distance, and confusion. No one accepts the offer. The work exposes social conditioning and questions the logic of giving and receiving in public space.

**Bariş Çavuşoğlu – Speedy Cartoon Video**  
00:51 min, 2022

A wild, overdriven animation trip between machine logic, pop culture, and pixel-powered absurdity. In Speedy Cartoon Video, Bariş Çavuşoğlu unleashes a visual language that defies any narrative structure. The work feels like residual current from an imploded system – a condensed allegory of the relationship between humans, technology, and memory in the emergency state of the present.

**Josefin Arnell & Helen Anna Flanagan – Blood Sisters**  
10:00 min, 2020

Four women gather for a picnic in a rose garden. What at first appears to be a casual, almost idyllic setting gradually shifts into something unsettling. Boundaries of the body, intimacy, and power begin to blur. Blood Sisters closely observes how friendship and violence, tenderness and transgression interlace.

**Hansol Kim – K-Bob Star**  
03:00 min, 2023

In K-BOB STAR, Hansol Kim transforms her grandmother – an older, invisible woman from South Korea – into a digital pop figure. As the alter ego "Big Hand," she raps about a life shaped by domestic invisibility. The work uses digital tools to give marginalized voices a stage – between care work and pop song, between reality and simulation.

**Aram Bartholl – Greetings from Germany**  
00:55 min, 2024

Six AI-generated videos speculate about what could be happening in Berlin at a given moment – only the first and last clips show real footage from a Palestine solidarity protest in the summer of 2024. Greetings from Germany confronts media constructions with political reality and questions what counts as an "image of the present."  
Sound design: Tammy-Rose Chinyere Ihedioha

**Peng Li – 4'04**  
04:04 min, 2024

Based on a collection of censored videos from China (2019–2022), Peng Li transforms documented protests, phone calls, and lockdown footage into flickering visual noise. Only a few fragments remain visible. The title refers to the HTTP status code "404 – Not Found" and symbolically marks the digital erasure of political content. A silent, visual indictment of state repression and algorithmic censorship.

**Andrew Birk – Making A Life Shroud**  
02:16 min, 2016

Set in Valle de Bravo, Mexico, this atmospheric sequence follows Andrew Birk as he engages with the physical act of painting as performance. The camera documents the making of a burial shroud – simultaneously canvas, object, and skin. His practice weaves together body, surface, and ritual into a quiet meditation on presence, mortality, and transformation.

**Lorna Mills – My Best Friend's Wetting (from the panoramic scrolling Honey I Blew Up My Tits)**  
Loop, 2021

Lorna Mills' digitally excessive collages, composed from online material, create a manic surface of the present. Her work resists coherent readability – oscillating between absurdity, subcultural obsession, and jittery loss of control. In her animated GIFs, the madness of everyday life pierces the grid of digital overstimulation.

**Pilvi Takala – Real Snow White**  
09:19 min, 2009

Pilvi Takala is taking part in Strike Germany and has chosen not to exhibit her work. Strike Germany is a collective call to refuse to collaborate with German cultural institutions that restrict artistic freedom of expression in the name of 'McCarthyist policies', particularly with regard to acts of solidarity with Palestine. Takala sees her refusal as a political statement.

Originally intended for presentation: The Real Snow White (2009, 9:19 min). In the piece, dressed as Snow White, the artist is denied entry to Disneyland. While fantasy and costumes are encouraged, Disney strictly controls their appearance. The presence of a 'real' Snow White beyond corporate control disturbs the managed image and is perceived as a threat.

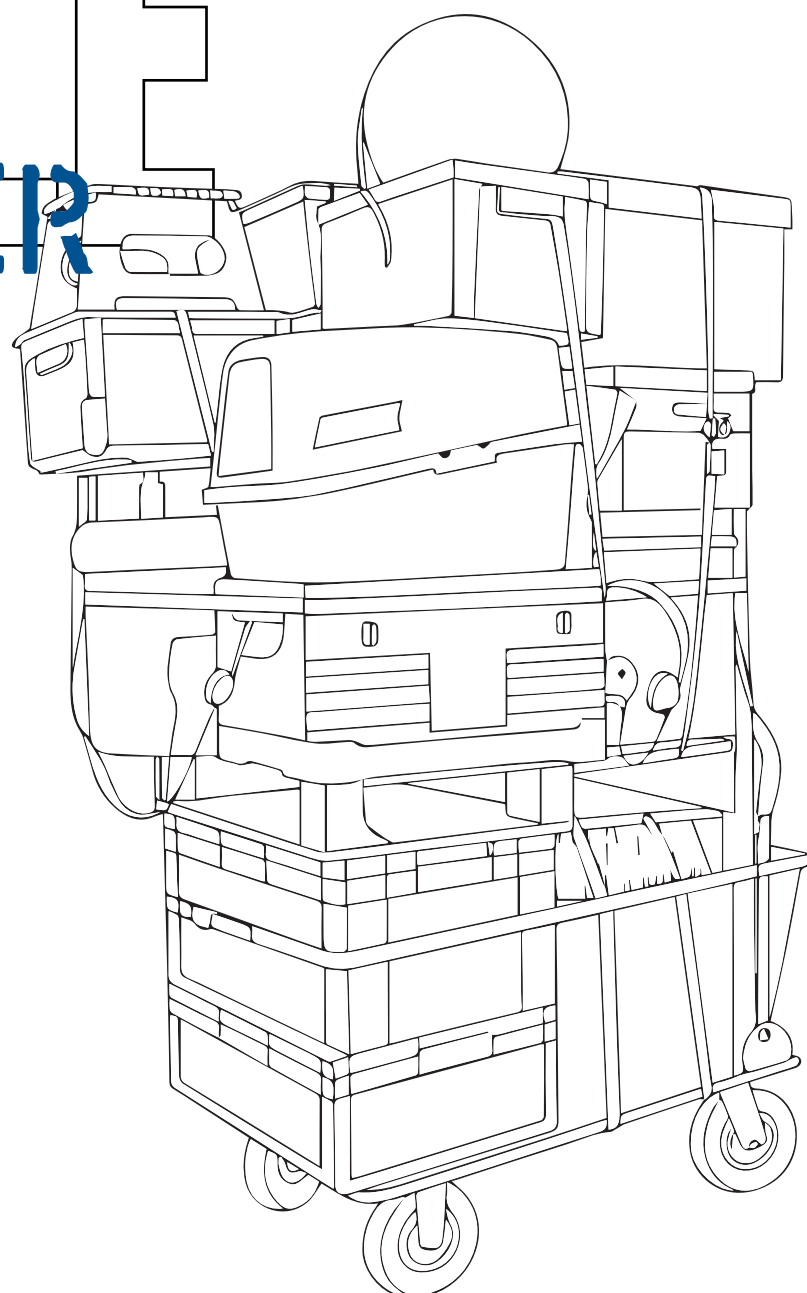
**Sophia Süßmilch – Fallbeispiel Männlichkeit**  
00:09 min, 2020

The artist stands naked, painted like a rooster, between two equally naked men painted like hens. All silently face the camera. After exactly seven seconds, Süßmilch lets out a loud crow – then the video ends. A short, radical gesture on gender, the gaze, and symbolic attribution.

**Bjørn Melhus – Larger than Life**  
Video loop, 2017

LARGER THAN LIFE is a 111-second video shown on an iPhone 4, condensing the action scenes from the film Speed into a loop of continuous crashes. The relentless collisions reflect a society in constant acceleration toward disaster. Melhus sees the work as a distorted mirror of our current reality.

# ERSTES MINIMALE CHARLOTTENBURGER KUNSTFILM REVOLTE FESTIVAL



## MINIMALE REVOLTE 1. CHARLOTTENBURGER KUNSTFILM FESTIVAL

Saturday 20th September 2025 / 11 AM – 7 PM /  
Berlin-Charlottenburg / Free admission

Curated by Moritz Frei & Marian Luft

Supported by Bezirksamt Charlottenburg-Wilmersdorf  
(BESD III)

[www.berlinartfilms.com](http://www.berlinartfilms.com) @berlinartfilms

### ROUTE

11 AM – 1 PM – Mierendorffplatz  
1 PM – 3 PM – Österreichpark  
3 PM – 5 PM – Schustehruspark  
5 PM – 7 PM – Lietzenseepark

### WITH WORKS BY

Iván Argote · Barış Çavuşoğlu · Josefin Arnell & Helen  
Anna Flanagan · Hansol Kim · Aram Bartholl · Peng Li ·  
Andrew Birk · Lorna Mills · Sophia Süßmilch · Bjørn  
Melhus · Note on non-participation: Pilvi Takala

## MINIMALE REVOLTE – A Performative Exhibition Format in Public Space

With the first Charlottenburg Art Film Festival, artists and curators Moritz Frei and Marian Luft launch MINIMALE REVOLTE – a decentralized and performative exhibition format in public space.

Over the course of a single day, a mobile display moves through four locations in Berlin's Charlottenburg district, making international contemporary film art visible where we least expect it.

The program features works by international artists who address the social, political and cultural tensions of our time. Thematically, the films revolve around questions of identity, gender, age, representation, power, protest, and digital visibility – critically examining collective perception and the mechanisms of the visible.

MINIMALE REVOLTE positions itself as a deliberately low-threshold format – beyond institutional frameworks – presenting artistic films that shift between public visibility and intimate encounter. Passersby are invited to pause, dive into the images, or allow themselves to be unsettled and inspired.

The films are shown in sculpturally improvised displays. The exhibition is at once sculpture, protest vehicle, and artistic experiment.