

HOHEITSZEICHEN

1. Spandauer Art Film Festival

Moving Image Sculpture #4

With video works by Corinna Schnitt, Anna Witt, Raul Walch, Stéphane Degoutin & Gwenola Wagon, Luise Marchand, Lilli Kuschel, Moe Myat May Zarchi and Assaf Gruber.

Curated by Moritz Frei & Marian Luft.

Friday, June 12, 2026

11 am–7 pm, Falkenhagener Feld

Route

from 11 am Spekteseesee
from 1 pm Spektepark
from 3 pm Falkenhagener Feld District Library
from 5 pm Falkenhagener Tor

Sunday, June 14, 2026

11 am–7 pm, Spandau Mitte, Zitadelle

Route

from 11 am Koeltzepark
from 2 pm Lindenufer
from 5 pm Zitadelle

Between Falkenhagener Feld and the Zitadelle Spandau, the 1st Spandau Art Film Festival HOHEITSZEICHEN moves through public space. A mobile Moving Image Sculpture becomes a projection surface for international art films exploring landscapes, consumer culture, memories and forms of collective identity. Moments of humour, irritation and quiet melancholy emerge along the way. HOHEITSZEICHEN understands film as an encounter: open, fleeting and shared on paths, lawns and public squares in the midst of everyday urban life.

Following the festival:

HOHEITSZEICHEN as an intervention within the permanent exhibition "Enthüllt. Berlin und seine Denkmäler", Zitadelle Spandau, 15.06.–30.08.2026.

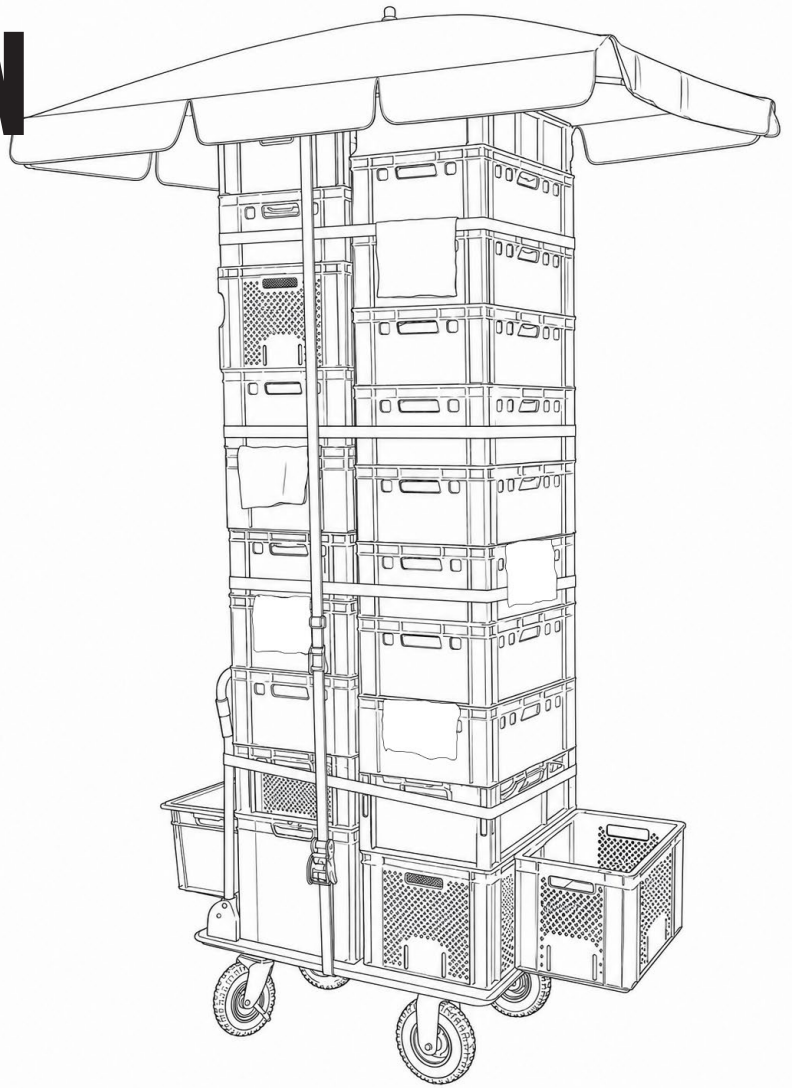


Anna Witt – Hoheitszeichen, 2012, 7:00 min

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, 2022, 3:48 min

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, 2025, 3:25 min

Corinna Schnitt – Zwischen vier und sechs, 1998, 6:28 min

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.

Luise Marchand – From me to we, 2022, 9:13 min

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.

Lilli Kuschel – Atlas Cinema, 2013, 22:00 min

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), 2022, 5:33 min

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 longyis (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, 2025, 19:45 min

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.



www.berlinartfilms.com/hoheitszeichen
Instagram: @berlinartfilms



Funded by the Fonds Dezentrale
Kulturarbeit, Bezirksamt Spandau
von Berlin.

