

# ES GEHT VORAN!

## 1st Kreuzberg Art Film Festival

### *Moving Image Sculpture #5*

With video works by Jes Benstock, dzenifer, Lotte Meret Effinger, Laura Gozlan, Katharina Schröter, Dagmar Schürer, Sebastian Stumpf, Gernot Wieland, Jonas Weber Herrera and Most Dismal Swamp.

A project by Moritz Frei & Marian Luft.

**Friday, 11 September 2026, 2–10 pm, Kreuzberg**

#### Route

from 2 pm Mehringplatz

from 5 pm Oranienplatz

from 7 pm Mariannenplatz

Further presentations:

**Saturday, 12 September, 3–8 pm, Kultursommerfest Tempelhof**

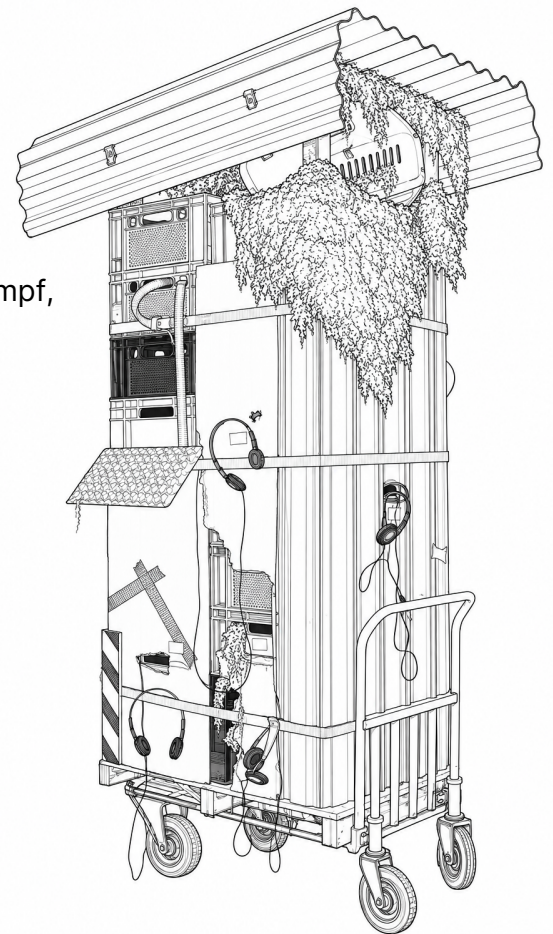
**Sunday, 13 September, 3–8 pm, Berlin Art Week Garten**

Free admission

The title is both a promise and a provocation. “Es geht voran!” – “We’re moving forward!” – is the rallying cry of progress, acceleration, and constant self-optimization, uttered at a moment when it has long since become unclear where exactly we are heading. The first Kreuzberg Art Film Festival brings together artistic positions that question this drive forward, subvert it, or counter it with different temporalities.

Unfamiliar perspectives on familiar rhythms. Bodies that resist the movement of the city and become quiet counterpoints within it. Questions of completeness measured not by biological form, but by how it feels. Technological genealogies leading from the fossil to the digital, turning the body itself into infrastructure. Feverish visions of worlds on the verge of collapse, populated by figures somewhere between human, machine, and myth. Political bodies appropriating the very systems designed to control them.

Documentary and speculation, stillness and acceleration, intimacy and infrastructure: the programme moves between these poles without resolving them. Here, progress appears not as a straight line but as a condition that must constantly be renegotiated – between exhaustion and renewal, between control and its loss.



<https://berlinartfilms.com/es-geht-voran/>

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The First Kreuzberg Art Film Festival on 11 September 2026  
is funded by:



# ES GEHT VORAN!

1st Kreuzberg Art Film Festival

*Moving Image Sculpture #5*

**Program** 2 h 48 min

**Lotte Meret Effinger – Häutung, 3:22 min, 2026**

A figure dances. Genderless and inscrutable, it moves to the music. Effect lighting and highlights trace the figure's silhouette, vaguely emerging in the darkened space. The body is assembled from distorted proportions, merging into a hybrid figure reminiscent of Frankenstein, stitched together from scraps and garters. The choreography draws on standard movements from a digital animation library, originally developed for an earlier, entirely digital version of the work, but here disrupted and reinterpreted, interwoven with fragments of movement drawn from clowning, striptease, animal gestures and children's dance. These references intertwine to form a sequence that shifts between seduction and comedy, while questioning what constitutes a fixed, corporeal body in the first place.

**Katarina Schröter – The Visitor, 80 min, 2015**

Chance encounters in Mumbai, Shanghai and São Paulo: The Visitor is a cinematic experiment. No scene was planned or scripted. A young woman – the director herself – silently wanders through the three metropolises, observing and allowing herself to be guided by chance. Without speaking a word, she forms an unexpected intimacy with three people: a Brazilian taxi driver who has been living in his cab for 15 years, a marketing manager in Shanghai, and a Chinese migrant worker. She shares their time, food and sleeping spaces, breaking through the customary detachment of public space. The camera becomes a silent companion. The Visitor offers an immediate glimpse into urban microcosms and encounters that resist all planning.

**Jes Benstock – The Box, 5:01 min, 1996**

An otherworldly traveller appears amid the rush of modern urban life, confronted with its speed and absurdity. The music video for Orbital's The Box depicts trains, rush hour, fast food and television, as well as humanity's impact on the natural world. Tilda Swinton embodies the enigmatic observer, wandering through this overwhelming environment and experiencing the alienation of a society that has almost forgotten how to pause.

**Jonas Weber Herrera – Torso Als Prinzip, 15:35 min, 2018**

Torso Als Prinzip examines the relationship between the history of the body and the history of media through the example of transability. The medical term BIID (Body Integrity Identity Disorder) describes the subjective experience of feeling wrong or "overcomplete" in one's own body and the desire to acquire a physical impairment. While trans\*gender has challenged notions of fixed gender identities, transability calls into question the idea of a "natural" bodily completeness.

At the same time, the phenomenon points to the role of mediated images: the subjective experience of BIID cannot be directly measured or seen and becomes perceptible only through media representations. Torso Als Prinzip asks how film, video and medical imaging produce and reinforce notions of bodily wholeness – or, conversely, subvert them.

**Sebastian Stumpf – Puddles, 10:10 min, 2013**

In his video work, Sebastian Stumpf lies down in puddles across the city, at different locations and times of day. His body remains motionless on the reflective surfaces of squares, pavements and streets, forming a quiet counterpoint to the movement of the city. Passers-by, vehicles and everyday sounds animate the static images, while the body seems to merge with the reflective surface. The puddle becomes a temporary image and projection surface, connecting body and urban space. Through this repeated action, Stumpf draws attention to these incidental, unformed sites within the city, marking them as small interruptions and gaps in our habitual perception of urban space.

**Dagmar Schürer – Soft Machine, 5:10 min, 2026**

The animation *Soft Machines* takes a speculative approach to one of the central questions of our time: What is a machine today? In the age of artificial intelligence and biocomputing, the conventional notion of the machine as an industrial, mechanical tool is no longer sufficient. Machines are evolving into autonomous entities, taking on qualities once attributed exclusively to living organisms. *Soft Machines* merges natural and technological forms into interconnected systems that unfold within stylised, surreal environments. The work presents a poetic vision of a world in which the boundaries between humans, nature and machines are becoming increasingly blurred.

**Most Dismal Swamp – The Bastard Fields, Episode 1: Splinternet & Fire, 24:24 min, 2025**

*The Bastard Fields* is a degenerative fever-dream emerging from a slumgullion world of model-collapsed realities. It reflects our emerging neural mediascape and its adversarial hallucinations as a sublime 'hostile architecture'.

The cast of *The Bastard Fields* includes an embittered bog body discussing exit strategies with a homemade robot, two creative directors cooking up some dank reality-settings among a DIY Splinternet, a mystic rabbit vlogging on the nature of rabbit holes, an outlaw preacher tending his field conventicle, and poor little Brownie is martyred :( This is the clamour and humiliation of content at the end of the world.

**dzennifer – The Cloud is Loud and Hot, 12:20 min, 2026**

"The Cloud is Loud and Hot" is an installation that combines an experimental short film in vertical portrait format with a sculptural form of presentation.

The film traces a technological genealogy: from coal mining through data centres and clickwork to self-optimisation and the promise of artificial general intelligence. The narrative is divided into four acts, each narrated by a distinct voice. Each voice embodies a different perspective on the same system, ranging from a report on the infrastructure – inspired by TikTok's narrative styles – to the enthusiastic self-optimiser who manages his body like a data centre. The vertical format is not merely a form of presentation, but also a substantive argument: the mine shaft, the server rack, the TikTok scroll and the mountain share the same axis.

**Laura Gozlan – Foulplay Undercurrent, 12:00 min, 2022–2026**

Recently, Gozlan has developed a series of micro-fictions in which she performs herself. Through disjointed temporalities, she documents the transformations of MuM – a recurring androgynous figure navigating between cosmetics, politics, and altered states of consciousness.

*Foulplay Undercurrent* finds Her at the bottom – parking lot, sewer. At Byron's request, she masturbates to sway the outcome of an election. The following day, she retrieves, bare-handed, the waterlogged ballots of a mysterious electoral fraud.

**Gernot Wieland – Portrait of Karl Marx as a young god, 0:59 min, 2009**

In *Portrait of Karl Marx as a Young God*, Gernot Wieland combines drawn images with a spoken monologue reflecting on Marxism, utopia and the desire for a different society. An unnamed narrator speaks of more than a thousand portraits of Marx and his friends – and of a "we" whose existence remains suspended between reality, desire and imagination.

The film moves between documentary and fiction, exploring the tension between political ideals, community and individual loneliness. The telephone, the demonstration and the drawing become images of a possible connection: an open line that allows for encounter and response. The result is an absurd yet poetic portrait of utopian longing.

