

ZimmerFrei

Bologna | Brussel



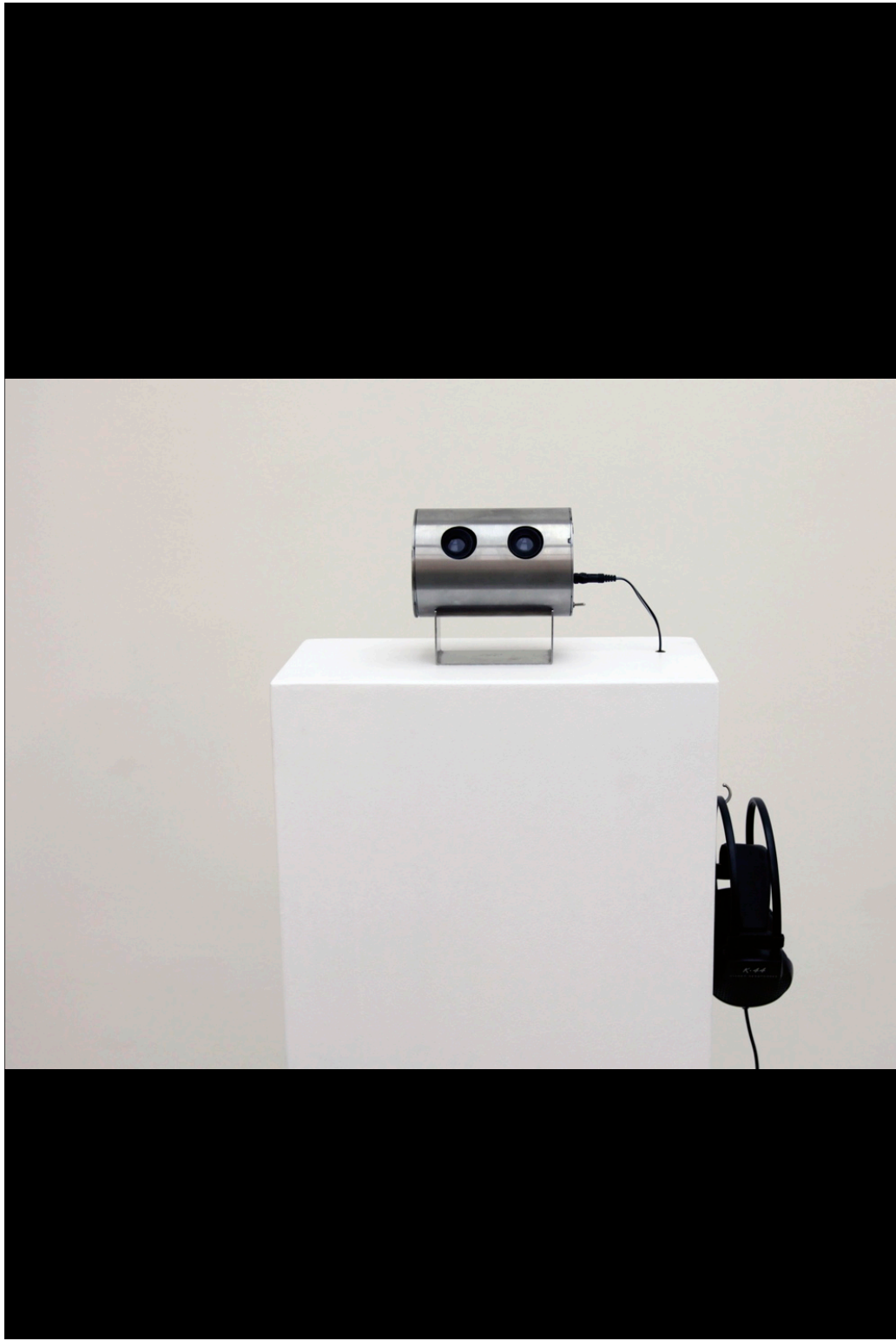


*Almost Cinema, Vooruit
Gent, 2008*



Campo Largo, personal exhibition at MAMbo museum, Bologna 2011







Panorama Venezia (live soundtrack), 2006



Quando. Foresight, performance 2010







Panorama Roma, open set in public space, 2004



Panorama Harburg, open set in a shopping area, 2009





Genk, field recordings 2012

WORKING TITLE: ~~city~~ portraits

“site-specific cinema”

“site cinema”

“cinema on site”

“*inner* cinema”

series of documentary films :

- Milano, 2008 (Milano Province and Careof production)
- Bruxelles, 2010 (Kunstenfestivaldesarts production)
- Copenhagen, 2011 (Metropolis production)
- Budapest, 2012next week! (Placcc production)





Memoria Esterna, Milano 2008

- “short” term residencies
- specific little area
- everyday life
- shooting among a community
- participatory process
- site specific screening



The Hill, Copenhagen 2011

every film will be different from each other

the series is not a “format”

what we propose is a *production process*
to be enriched, enlarged and re-defined in
every different city

I. choosing the site

- inputs from the hosting production center
- looking for an observatory
- location scouting
- discussion in order to define the site







location scouting, Nørrebro 2010





Nørrebro, Copenhagen:

ARTIFICIAL HILL IN A FLAT CITY

- vantage point
- circular observatory surrounded by natural theatre of buildings
- blind wall (perfect for screening)







2. former researches



ZimmerFrei Studio, Bologna



Che Bar, rue de Laeken, Brussel 2010, with Marieke Vrooy



Havana, Budapest 2012



8th District, Budapest 2012

...the contrary of a normal documentation practice :

instead of “running after”

- keep one position, become visible, let people approach
- listen, wait, witness, contemplate

... something gonna happen





Havanna Estate, Budapest 2012

3. residency

inhabit the city for a mid term or short term
residency





Athina



Copenhagen

4. oral narration

- conversations
- sound recordings
- memories, tales, rumors

EVERYDAY LIFE, USE OF PUBLIC SPACE, DOMESTICITY,
CITIZENSHIP

we begin with sound and not with images

we don't film people while they talk, eventually we film them afterwards,
doing something else

we're not interested into reportage, exoticism, pulp journalism, ethnography,
social engineering, "true stories"...



Abbondio, a natural story-teller

III. guided shootings



Mario bringing us in the outskirts of Milano, where he grew up

5. chain of social connections

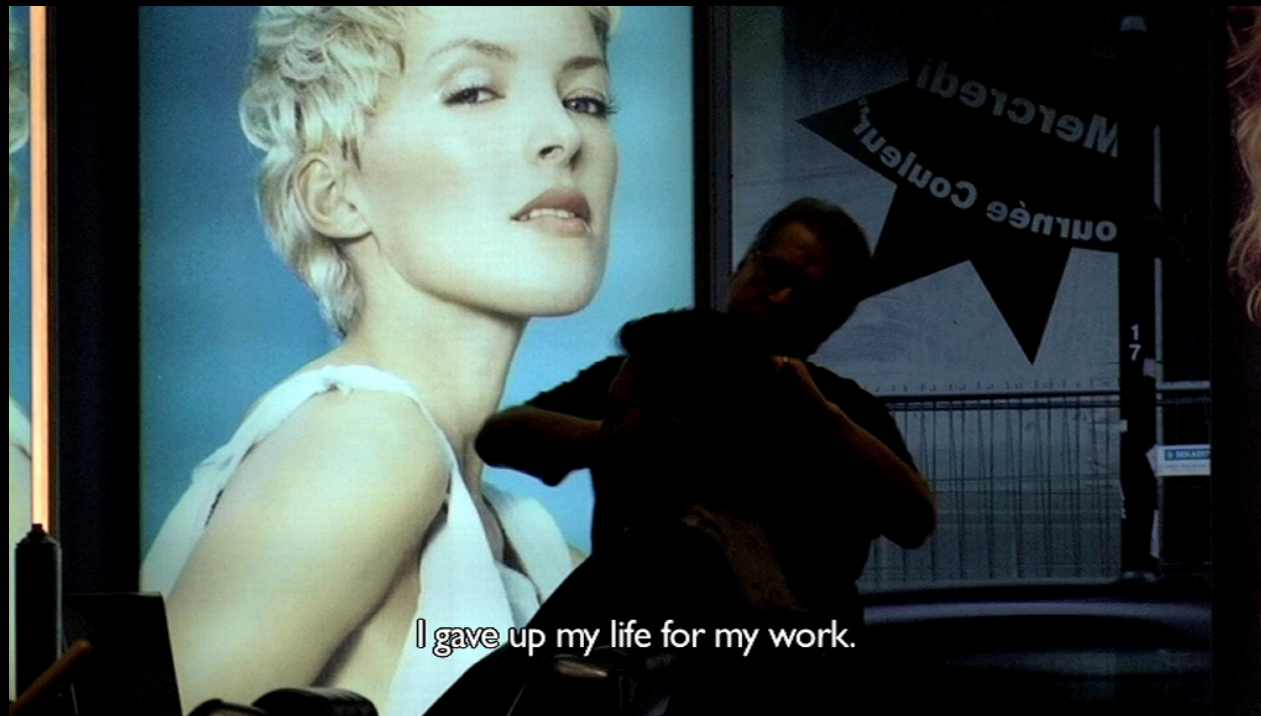




ciak n.03 on Søren



Trying to benefit from chance and coincidences :
The Hill's soundtrack is made by Berring Bass and her friends improvising a song on Kørsgade hill



the participants become our guides

tales become the map for the shootings

narration become the découpage for the cameraman

6. (parallel hidden film)





pulp

The Freemasons - do you know them?



Franc-Masons Temple, rue de Laeken, Brussels





we work as well on a second level:

perceptiveness, invisibility, tactility, urban legends, uncertain stories...

Copenhagen: places seen in dreams



Jackob remembering a dream

7. translation/subtitles



first translation in København



second translation and subtitling in Bologna with Miriam Nielsen

8. post-production process



visualizing the film by sound





Manoela listening to her interview



editing sessions



sound design



soundtrack : collaboration with musicians

9. installation | screening





Metropolis Festival 2011









Mobile Cinema, Metropolis Festival 2011





Kunstenfestivaldesarts 2010, installations and screening all along rue de Laeken

10. this is not the end

- **copies** (provide copies for all the participants, sending and promoting, dedicated website)
- **film festivals** (international network)
- **distribution** (looking for further circuits, involve video production and distribution companies?)
- **TOURING** (In Situ network, other venues?)

help needed... :

- executive producer
- interpreter (non English or French speaking countries)
- other eventual collaborators
- interns







We need an “insider” to go beyond initial exoticism, common sense, banal questions, inflate topics etc.

www.zimmerfrei.co.it

YouTube: ZimmerFrei Works

Vimeo: ZimmerFrei





ZIMMER
FREI

Francis Alÿs talking about the action *When Faith Moves Mountains*

“Because of the immense amount of material produced on a daily basis by a huge city like Mexico City, it is very difficult to justify the act of adding another piece of matter to that already saturated environment. My reaction was to **insert a story into the city rather than an object**. ... If the story is right, if it hits a nerve, it can **propagate like a rumour**. If the script meets the expectation and addresses the anxieties of that society at the right time and place, it may become a story that survives the event itself. At that moment, it has the potential to **become a fable or an urban myth**.”