

klosterruine berlin

‘Landscapes that could not be more beautiful’

an evening with Leyla Yenirce

14 September 2024 19:00

Artist Leyla Yenirce invites to ‘Landscapes that could not be more beautiful’. The quote is taken from the recently published essay ‘Karl May’ by Enis Maci and Mazlum Nergiz. The two writers will start the evening with a reading from it: ‘All show, all truth.’ Leyla Yenirce and Noah Jinu-Moerbeck will follow with a sound performance. Noah on electric guitar and Leyla on flute and synthesiser will bring the backstage to the front. The concluding short film program, curated by Theresa George, shows the ‘reverse side of the landscape’. Genre-loaded, five experimental films speak about how we evoke landscapes and perform within them.

Invited by Juliane Bischoff

Program

7 pm: Reading by Enis Maci and Mazlum Nergiz: ‘All show, all truth’ (in German)

8 pm: Sound performance by Leyla Yenirce and Noah Jinu-Moerbeck

9 pm: Short film program ‘The reverse side of the landscape’, curated by Theresa George, including the following films:

Natalia del Mar Kašik, *Pistoleras* (2023), Austria, without dialogue, 2 min.
The duel as an archetypal cinematic arrangement: shot, countershot, extended time, confrontation, violence, men. Everything is different in *Pistoleras*. Precisely placed symbols (Elena Meilicke)

Luis Arnias, *Terror has no Shape* (2021), USA, without dialogue, 10:07 min.
Terror Has No Shape condenses the experience of colonialism into a series of fragments from first encounter to long haunted aftermath.

Kevin B. Lee, *Once Upon a Screen: Explosive Paradox* (2020), Germany/USA, English without dialogue, 9:31 min.
A childhood experience is projected on a shadowy wall of a former movie theatre. An essay about how past and present interrupt one another like movies being perpetually edited.

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Rainer Kohlberger, *There must be some kind of way out of here* (2020), Germany, without dialogue, 13 min.

The catastrophe is tirelessly repeated in Hollywood cinema. The longing to overturn the status quo as well as the opposite desire to find it instantly restored, shows how contradictory postmodern pop culture is.

Leyla Yenirce, *Splitter* (2023), Germany, without dialogue, 3:45 min.

A young woman is seen in close-up against a dark background. Her attention is focused on something off-screen (...). But then, she becomes active: by using a mirror, she creates reflections and disturbances to the image. (Ferial Nadja Karrasch)

Contributors:

Leyla Yenirce is a multi-disciplinary artist working between video, installation, and performance. Her works deal with multi-layered themes such as cultural and medial structures of dominance. She often creates cinematic, staged works based on found footage that are politically and critically charged. A central aspect of her work is the deliberate use of sound.

Enis Maci is the author of the essay collection *Eiscafé Europa* and *Karl May* (together with Mazlum Nergiz) as well as a series of theatre plays, including *Mitwisser*, *AUTOS* and *WUNDER*. Her work has been honoured many times, most recently with the Max Frisch Prize of the City of Zurich. In 2022 she was a fellow at the Villa Aurora in Los Angeles.

Mazlum Nergiz writes prose, essays and plays. He completed the DAS Theatre Master's programme at the Amsterdamse Hogeschool voor de Kunsten. Most recently, the graphic novel *Koma* was published in collaboration with Leonie Ott by März Verlag and the essay collection *Karl May* (together with Enis Maci) by Suhrkamp.

Noah-Jinu Moerbeck is a musician and artist from Hamburg. He studies at the HfBK Hamburg and also works as a solo musician. He is also active as a producer, sound designer and live musician in collaboration with various artists.

Theresa George is a film anthropologist based in Hamburg. She studied cultural anthropology, journalism and political science in Leipzig. Theresa has co-developed films and videos in changing constellations, works for film festivals, curates her own programs and teaches visual anthropology.

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