

klosterruine berlin

One-Meter Rule

Program organized by Dora Budor

Film screenings and discussions with
Erika Balsom, Dora Budor, Filmclub der polnischen Versager:innen

1 & 2 Sep 2023, 20:00

“One meter reflects a physical distance, but it’s also about closeness, and the idea of being close to someone. To capture someone in such close proximity, instinctually you become very scared. That closeness is the distance of being able to attack someone, which means they can attack you back.”

– Kazuo Hara

One-meter rule: accosting someone in public and taking a photograph of them from less than one meter away. The program organized by Dora Budor considers two films that operate too close to their subjects.

Invited by Juliane Bischoff

September 1, 2023, 20:00, Klosterruine Berlin (Klosterstr. 73a, 10179 Berlin)

Hà Lê Diễm: *Children of the Mist* (2021)

Color, digital, 92 mins.

in Hmong/Vietnamese with English subtitles

Followed by a discussion with Erika Balsom, and Dora Budor

September 2, 2023, 20:00, Club der polnischen Versager*innen*

(Ackerstraße 168, 10115 Berlin), co-organized with Elisa R. Linn, Tiphonie Kim Mall and Flora Klein.

Kazuo Hara: *Extreme Private Eros: Love Song 1974* (1974)

B/W, 16mm, 98 mins.

in Japanese with English subtitles

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Dora Budor (b. 1984, Zagreb) is an artist and writer who lives in New York. Selected solo exhibitions include *Continent*, Kunsthau Bregenz; *Incontinent*, Gallery of Modern and Contemporary Art (GAMeC), Bergamo; *Autoreduction*, Progetto, Lecce; *I am Gong*, Kunsthalle Basel; *Benedick, or Else*, 80WSE, New York; and *Spring*, Swiss Institute, New York. Her work has been presented in numerous institutional exhibitions, including 59th Venice Biennale (2022), Hammer Museum, Los Angeles (2022), Tabakalera, Spain (2022), 58th October Salon | Belgrade Biennale (2021), Tbilisi Biennale 2021 (2021), Palazzo delle Esposizioni, Rome (2021); Migros Museum, Zürich (2021); Schinkel Pavillon, Berlin, (2021); Kunstmuseum Winterthur (2021); 2nd Riga International Biennial of Contemporary Art (2020); Geneva Sculpture Biennale (2020); MoMA Warsaw (2020); Montpellier Contemporain, (2020; 2018); 16th Istanbul Biennial (2019); Kunstverein Nuernberg (2019), 13th Baltic Triennial (2018); Louisiana Museum of Modern Art, Denmark, (2017); Palais de Tokyo, Paris (2017); Whitney Museum of American Art, New York (2016). In 2019, Budor was awarded Guggenheim Fellowship in Fine Arts. She is a regular contributor to art publications, including Mousse Magazine and Texte zur Kunst.

Erika Balsom is Reader in Film Studies at King's College London. She is the author of four books, including *After Uniqueness: A History of Film and Video Art in Circulation* (Columbia University Press, 2017) and *TEN SKIES* (Fireflies Press, 2021, shortlisted for the Kraszna Krausz prize). Her criticism appears regularly in venues such as Artforum and Cinema Scope. With Hila Peleg, she is the co-curator of *No Master Territories: Feminist Worldmaking and the Moving Image* (HKW Berlin/Museum of Modern Art Warsaw, 2022–23) and co-editor of the books *Feminist Worldmaking and the Moving Image* (2022) and *Documentary Across Disciplines* (2016), both published by MIT Press. In 2018, she was awarded a Philip Leverhulme Prize and the Katherine Singer Kovacs essay award from the Society for Cinema and Media Studies.

The Filmclub der polnischen Versager*innen was founded by Elisa R. Linn, Tiphonie Kim Mall and Flora Klein at the Club der polnischen Versager in 2021. On individual evenings they screen selected experimental films and run a bar. The Club der polnischen Versager was founded in the 1990s by Polish artists living in Berlin and is an institution of German-Polish cultural exchange in Berlin-Mitte.

Funded by

