

Stefan Panhans

Videoworks



»OPEN CALL«

A film by Stefan Panhans & Andrea Winkler

2024, 4K video, colour/sound, 9:20 min.

Credits

Written, produced and directed by Stefan Panhans & Andrea Winkler

Performing: Lisa Marie Janke

Chorus: Aurore Ineza, Mila Kreft-Sietnicka, Daria Kostina, Andrea Winkler, Florian Winkler

Director of Photography: Lilli Thalgott

2nd Camera: Florian Winkler

On Set Sound: Andreas Mohnke

On Set Support: Aurore Ineza, Mila Kreft-Sietnicka, Daria Kostina

Set Design, Costume, Make Up: Andrea Winkler & Stefan Panhans

Text: Stefan Panhans

Music: Jannik Giger & Lukas Huber

Audiomix & Mastering: Andreas Mohnke

Editing & Colors: Lilli Thalgott

Made possible by the generous support of BIMM Institute Berlin, Poolhaus Blankenese Stiftung and Sabine Brunckhorst

Synopsis

“Hello, Hello, Helloooo you unlimited you-yous! Selfieselfyou, show you, explain you, define you, bring you, corporate you, bring the bring bring you – becaaauuuuuse we lovy lovy LOVE you, yes!”

A glitzy emcee in a silver suit conjures up the absent audience including us viewers almost like a neoliberal wizard version of “Uncle Sam” by invoking a kind of mystical self realization business mantra in a dimensionless and hazy space bathed in iridescent candy-colored light. Keywords and formulas seem to be pasted together from recent worldwide advertising campaigns of global player companies, partly overlapping with the bio-darwinist jargon and ideology of the latest kind of disruptive management coaching phrases. They appear to be randomly lined up as if by a seemingly somewhat confused A.I. that wants to get us to join in, if only “Becaaauuuuse, weee lovy lovy LOVE youuuuuu!!”. A chorus from the off expresses increasing doubts about the preached calls and love testimonies. The film deals with the current manifestations of the ideological shift towards a society of complete personal responsibility and mercilessly competing transgressive individuals that can be found in management coaching jargon, but also in advertising slogans such as for example, “Break Barriers, Break Traditions, Bring Performance, Bring Fury, Bring Fire ...”, as we are currently being asked to do on huge posters of a very large sportswear company, while we and all sorts of products, from hamburgers to cars, assurances, public transfer, food companies, etc. etc., are absurdly bombarded with sugar-sweet expressions of love at the same time ... – but how much can you love a coffee machine?



»Anima Overdrive«

A film by Stefan Panhans and Andrea Winkler

2023, 4k, colour/sound, 4:18 min.

Credits

Written produced and directed by Stefan Panhans & Andrea Winkler

Performing: Lisa Marie Janke

Director of Photography: Lilli Thalgott

On Set Sound: Luke Huelsmann

Set Design, Costume, Make Up: Andrea Winkler & Stefan Panhans

Text: Stefan Panhans

Music: Gregor Heinze / Luke Huelsmann

Audiomix & Mastering: Emanuel Uch

Editing: Lilli Thalgott

Colourgrading: Jonas Link

Funded by Berliner Senatsverwaltung

Synopsis

"Deliver, deliver, deliver, deliver, I'm your deliver delivery, I'm your delivery deliver delivery ... I deliver everything!" raps the 'delivery-anti- heroine' in a battered quarterback outfit alone in a kind of basement storage room.

Her performance 'delivers' the sound of rebellious exhaustion in a world increasingly dominated by algorithms and AI in the service of a turbo-accelerated platform capitalism, where everything, without exception, threatens to become a commodity, and we all breathless suppliers. The film plays with the form of the music video and the reference to the genre of 'underground rap', whose representatives do not belong to the commercial mainstream canon, and in contrast to it often distinguish themselves through 'socially conscious', partly also queer, or feminist forms and texts.



»Border Control«

2021, by Stefan Panhans and Andrea Winkler

2 x 3840 x 1080p two-channel video projection, colour/sound, 24 min.

Credits

Written and directed by: Stefan Panhans and Andrea Winkler

Director of Photography: Lilli Thalgott

Second Camera: Florian Winkler

Set Design, Costume and Props: Stefan Panhans and Andrea Winkler

Choreography, Performing: Ursina Tossi EXCESSIVE SHOWING Ensemble

Camilla Brogaard, Rachel Clark, Julia Laperrière, Leah Marojević, Amanda Romero, Ursina Tossi

Editing: Lilli Thalgott

Original Score, Sounddesign: Thies Mynther

“Border Control”, “Da ist ein Boot”, Music and Lyrics: Thies Mynther

Set Assistance: Anna Ruthenberg

Postproduction, Colorgrading: Wolfgang Oelze

Funded by Filmförderung Hamburg Schleswig-Holstein

Kindly supported by HMKV Hartware MedienKunstVerein, Dortmund

Synopsis

The protection of the European external border comes across as theatrical performance and display of defence force, as training session and workout: the inspiration behind Border Control was a high-profile exercise that the Austrian government held at the Slovenian border in the summer of 2018. Surrounded by numerous journalists and television cameras, hundreds of highly equipped officers and soldiers of the new police border patrol unit “Puma” rehearsed measures to combat mass border crossings.

In the structurally condensed, dream-like video »Border Control«, a group of female dancers appropriates scenes, clothing, gestures, movements, and glances from a sphere that is still largely dominated by men, as well as models and spectres associated with (partly toxic) masculinity: border control in its physical and psychological context - i.e. in the actual sense of territorial borders, but also in the interwoven psychological context of the attempt to control the supposed unity of one's own, individual identity.

Panhans and Winkler have assembled an archive of these and other media references concerning the so-called ‘refugee crisis’. It comprises training videos for private and state security forces and mercenaries, computer games, documentaries on boot camps for soldiers, fitness videos, as well as excerpts from action films.

The artists have used this archive as a resource for »Border Control«, combined it collage like with elements of our contemporary ,delivery society‘ and discount world, and the dancers transformed it with their bodies into something new and ambivalent, transcending the boundaries.

The ‘stage’ for this multidisciplinary, alienating appropriation is a hybrid compound of office space, cheap airport back of house, training room for the police, private security forces, or self-appointed vigilantes, abandoned (media) warehouse, delivery service meeting point and reception centre for asylum seekers.



»DEFENDER«

2021, by Stefan Panhans and Andrea Winkler
4k, colour/sound, 30 min.

Credits

Written and directed by: Stefan Panhans and Andrea Winkler

Cast: Lisa Marie Janke, Olivia Hyunsin Kim, Anne Ratte Polle

Director of Photography: Lilli Thalgott

Second Camera Operator: Florian Winkler

Set Design, Costume and Props: Stefan Panhans, Andrea Winkler

On Set Sound Operator: Michel Kloefkorn

On Set Assistance: Viviane Lennert

Editing: Lilli Thalgott

Music: t.b.a.

Postproduction: t.b.a.

Kindly supported by VISIT, Innogy Stiftung fuer Energie und Gesellschaft

Synopsis

Defender is an S.U.V. short musical. Three women form a kind of working team, which was sent on a mission unknown to them into an underground garage where only one S.U.V. is standing, dressed up in an 'Erlkönig' disguise. Without knowing what to do and how to get them there, a trialogue with song interludes develops, which consists of, among other things, appropriated self-coaching encouragement, set pieces from S.U.V. advertising clips and mega-church counselling sermons, as well as short burn-out symptoms. In constant movement, interspersed with work-out elements, dance and aerobic routines, they circle around the enigmatic object without result until singing at the end, slowly freed from all this, leaving their language and falling into animal sounds.

The fact that the world's resources are finite is nothing new. In the musical short film "Defender", moments of wasted energy and resources and their social consequences are thematically linked to the conditions and prerequisites of our present working and living world, which are partly responsible for this, penetrate our individual fears, wishes and desires like a kind of feedback loop and are almost perfectly served by the appearance and the advertising worlds around the still booming phenomenon S.U.V.



»If You Tell Me When Your Birthday Is« (Machinima version)

A film by Stefan Panhans and Andrea Winkler

2020, 4k, colour/sound, 11:30 min.

Credits

Written and directed by: Stefan Panhans and Andrea Winkler

Voices: Lisa Marie Janke, Uwe Schmieder

Avatar Heads: Lisa Marie Janke, Uwe Schmieder

3D-Scan Operator: Andrea Winkler, Friederike Wörner

Programming / Avataring: Nils Corte

Unity Operator - World Building, Visual Design, Animation: Max Schweder

Sounddesign: Nils Corte, Stefan Panhans, Andrea Winkler

Kindly supported by the Akademie für Theatre & Digitalität, Dortmund

Synopsis

»If You Tell Me When Your Birthday Is« is a 'lost in translation' machinima mini drama in 3 fragments.

A film combining 3D scanning of real objects, CGI world building, avataring and motion capture elements with a scripted spoken dialogue based on current qualities of textual and linguistic communication with and between artificial intelligences. Like every machinima production it uses real-time computer graphics engines to create a cinematic work and is 'filmed' completely in the so created virtual world.

A BMX cross practice course populated by office chairs, a monstrous Smiley mug pending in a palm-fringed cinema entrance hall, an uncanny ruin of a staircase in midst of a cluster of partly gold-nugget similar meteorites in the universe, a gigantic pair of socks in an enchanted comic-like forest filled with lots of enormous pills and a wild west ghost-townish little hut with a lit barbecue station represent the landscapes in which two desperado characters move about strangely, talking and shouting to each other. Their intimate conversation is marked by very ambivalent qualities – misunderstandings, repetitions, loopholes, intellectual hubris, exaggeration, seemingly mutual care and loyalty. Their movements and their dialogue are based on actual developments of 'canned' digital patterns and A.I. driven mimesis techniques.

The protagonists animated by these kinds of movements are again assembled avatars combining pre-built 3D characters with scans of the two actors' heads.

The absurd and bewildering aesthetic qualities of its specific fusion of analog and digital elements are letting a certain form of contemporary reality appear and problematize it - the conflict between the analog physical and the virtual digital world is inscribed here in the glitches, the mistakes and flaws that surface at the 'cracks' of the interfaces between the two fields, and the absurd, comical or even eerie inadequacies of these techniques stay transparent, instead of striving for a complete clean-up and perfect consumability.

The film is part of an artistic research project during a fellowship at the Academy of Theatre and Digitalität, Dortmund.

Its script focusses on current qualities of textual and linguistic communication with artificial intelligences such as chatbots, virtual assistants, and other A.I. based tools increasingly penetrating our all day life in a lot of different contexts. It poetically uses and reflects the peculiarities and differences, the shortcomings, but also the similarities of this type of communication with the one from human to human.



»Euphoria Physics«

2020, a film by Andreas Bunte und Stefan Panhans

16 mm film and motion capture recordings, transferred to 2K video, color, sound, 21:14 min.

Credits

Written and directed by: Stefan Panhans and Andreas Bunte

Photography: Andreas Bunte

Cast: Matteo Ceccarelli, Ixchel Mendoza Hernandez

Choreographer: Mirjam Sögner

Original sound recording and mastering: Adam Asnan

Editing: Andrea Bunte, Stefan Panhans

Motion capture technician: Marc de Lussanet

On site motion capture operator: Andrea Winkler

Motion capture screen-recording: Andres Bunte, Stefan Panhans

filmed at motion study laboratory of the Institute of Sport and Exercise Sciences, University of Münster

Isochronic sounds from brainwave entrainment audio: muscle growth, yoga, well being 2, staying awake 2

Schienertown: heilende frequenzen - 1 hour skelett und muskel resonanz frequenz

Gravity definition: based on Wikipedia read by 'Alex'

Euphoria Physics gaming engine explanations:

Star Wars holoNet "Star Wars The Force Unleashed - euphoria tech demo"

Additional youtube footage:

Grandos: GTA 5 MODS_ GTA 4 style Euphoria PED STUMBLE, GTA V (ERO1.9.3) vs GTA IV Euphoria ragdoll physics comparison

EnforcerZhukov: GTA V - BodyDragger Mod (carry bodies)

WhyHeeeyImJoe: GTA V Weird Stumbling_Dancing Glitch!

Kindly supported by Senate of Berlin Departement of Culture and Europe institute of sport and exercise sciences, Institute of Sport and Exercise Sciences, University of Münster

Synopsis

In a seemingly scientific experiment in a motion-capture laboratory two people - led by an instructor – exercise a variety of movements. It becomes evident that the clumsiness and stiffness of their movements is not an inability, but a skill to be acquired – they are trying to recreate movement patterns of computer game avatars. The phenomenon of the 'Uncanny Valley' is inverted here: rather than conceiving the difference between humans and avatars as a deficiency of algorithmic replication, here it is ironically the human body that appears deficient compared to its tireless digital revenants.



»HOSTEL«

2018, 4k, colour/sound, 4 episodes: #1 »Please Be Careful Out There Lisa Marie« 21:42 min., #2 »Und Alles Mussten Wir Mit Großen Augen Verängstigt Anschauen« 18:39 min., #3 »Je Ne Crois Pas Ca« 20:50 min., #4 »There Must Be Something Better« 18:38 min

Credits

Written, Produced and Directed by Stefan Panhans, 2018

Director of Photography: Lilli Thalgott

Camera Operator Bernese Highlands: Florian Winkler

Sound Engineer: Tom Schön

Production Design, Costume & Assistant Director: Andrea Winkler

Music & Sound Design: Kirsten Reese

Casting: Stefan Panhans

Dramaturgical Advice: Jelka Plate, Can Rastovic

Production Supervising: Can Rastovic

Editing: Lilli Thalgott

Postproduction: Wolfgang Oelze

Color Grading: Adriel Pfister

Computergame Advice & Special Gaming Footage: Tilman Walther

Set Runner & Special Appearance: Kurt Guo

Translation Subtitles: Andrea Winkler

Performing: Serge Fouha, Lisa-Marie Janke, Olivia Hyunsin Kim, Koffi Emile Odoubou, Anne Tismer

Avatar Voice: Anne Ratte-Polle

Commisioned by: Edith Russ Haus für Medienkunst, Oldenburg,

Funded by: Medienboard Berlin-Brandenburg, Stiftung Niedersachsen, Poolhaus – Blankenese Stiftung

Additional Music: »BIEST«, written and composed by Jannik Giger

performed by Vera Wahl, Alexandra Müller, Raphael Holenstein, Lukas Rechsteiner

Synopsis

HOSTEL is a four-part miniseries conceived as a crossover between a fictitious docu-soap and a game show. It takes place in a fully occupied, utterly crammed room in a hostel. Amid an atmosphere of increasing day-to-day racism, celebrity cultism, widespread stereotyping, postcolonial diversity challenges, and the pressures of almighty economics, five traveling culture workers of various backgrounds, all of whom live in a state of precarity; Apple's virtual personal assistant, Siri; and several computer-game avatars enter a battle of spoken word that focuses on their experiences and dreams woven together with phrases from advertising emails and passages from literature, theory and popular culture; amongst others from the series Heroes, songs by Kate Tempest and Kendrick Lamar, excerpts from interviews with Renee Alway, the finalist of America's Next Topmodel 2007, the sociologist Eva Illouz and citations of Frantz Fanon, a pioneer of decolonization. At the same time, texts are circulating between the performers, who then take on parts of the identity of the other. They constantly switch roles and simultaneously form a sort of chorus, which contradicts the mundane reports of their daily activities. The hostel room where the scene takes place is outfitted with the obligatory bare bunkbeds but also offers diverse tools for self-improvement, such as exercise balls, stair-climbers, yoga mats, and climbing ropes. As though partaking in joint exercise, the people in the room struggle to have their voices heard and form shifting alliances. The characters' stories are largely based on the experiences and dreams of the participating performers.



»HOSTEL- RESEARCH TRACK«
2018, HD, colour/sound, 10:35 min. single channel loop

Credits

Research, Montage & Production: Stefan Panhans / Andrea Winkler
Camera: Simone Bogner, Stefan Panhans, Andrea Winkler, Florian Winkler
Photography: Stefan Panhans, Andrea Winkler.
Music & Sound Design: Kirsten Reese
Postproduction: Stefan Panhans, Lilli Thalgott
Additional Music: »BIEST«, written and composed by Jannik Giger
performed by Vera Wahl, Alexandra Müller, Raphael Holenstein, Lukas Rechsteiner
Comissioned by »transmediale | face value«, HKW, 2018

Synopsis

Realised as part of the installation and performance »HOSTEL Sequel #1: Please Be Careful Out There, Lisa Marie – Hybrid Version«, Stefan Panhans / Andrea Winkler, 2018, for »transmediale | face value«, HKW, 2018.
A rythmic montage of found footage and videomaterial from the research process for HOSTEL combined with associative elements and a soundtrack by composer Kirsten Reese.



»Freeroam À Rebours, Mod#I.1«
2016, 4K, colour/sound, 16:13 min. single channel

Credits

Produced and Directed by: Stefan Panhans, 2016

Concept: Kathrin Busch, Stefan Panhans

Director of Photography: Lilli Thalgott, Eike Zuleeg

Production Design: Andrea Winkler

Choreography: Mirjam Sögner

Editing: Lilli Thalgott

Music: Kirsten Reese

Performing, in order of appearance: Judith Nagel, Lisa-Marie Janke, Anne Ratte-Polle, Matteo Ceccarelli
Ixchel Mendoza Hernandez, Gyung Moo Kim, Olivia Hyunsin Kim, Zwoisaint Boliver Patricia Mears-Clarke
Hannes Wegener

Camera Operators: Lilli Thalgott, Eike Zuleeg, Florian Winkler

Phone Cam and Screer Recordings: Kathrin Busch, Stefan Panhans, Lilli Thalgott, Andrea Winkler

Light: Lilli Thalgott, Eike Zuleg

Assistant Director: Andrea Winkler

2nd Assistant Director: Simone Bogner

Set Manager: Kathrin Busch

Casting: Stefan Panhans, Mirjam Sögner

Costume: Andrea Winkler

Make Up and Wardrobe: Muriel Nestler

Postproduction: Wolfgang Oelze

Funded by Medienboard Berlin-Brandenburg

Synopsis

“Freeroam À Rebours, Mod#I.1” operates at the overlap of experimental film, music video clip, performance and contemporary dance forms. In collaboration with a choreographer who is investigating in avatar movements for a while, and a team of performers (dancers and actors), the film takes its starting point from forms of insufficiency in the behaviour of humanoid avatars in computer games. These ‘deficiency scenarios’ are translated back into real bodies, and reenacted by the performers in existing and staged indoor and outdoor spaces. The particular focus is on the phenomenon of seemingly ‘deficient’, minor or major displacement activities, anomalies, irregularities, idle runs and repetitions in the behaviour and movement patterns of the game characters. If we all actually are more and more trained to the highest levels of self-optimization with its flip side of depression and addiction, the unintentional passivation of the figures in the computer game formulates an almost utopia content. By reenacting and transforming these failure scenarios of avatar aesthetics with human performers the project exemplifies a kind of practicing insufficiency ‘from within’ and embraces the defects of the algorithmic machine instead of longing for its perfection. Being deeply embedded in the movie’s motion choreography the camera movement is evolved in direct collaboration with the choreography and, alike the editing process, generates references to the aesthetics and motion patterns of action-based computer games. The clip is accompanied by a digitally composed soundtrack, which together with the editing forms the propulsive, rhythmically structured montage, and partly unfolds in a staged set that is based on two estranged versions of a retail space in a computer game.



»The Haul (Hello Everybody)«
2016, HD, colour/sound, 6 min., single channel, english spoken

Credits

Written, Produced and Directed by Stefan Panhans, 2015

Cast: Lisa Marie Janke

Assistant Director: Andrea Winkler

Camera Operator, Light & Sound, Set Design, Costume: Stefan Panhans

Postproduction: Lilli Thalgott / Florian Winkler

Synopsis

Coined in the era of the digital natives almost a decade ago, the format of a 'haul' has become a catchy media term for private, home-made videos produced for online circulation, typically by 'haul girls' or vloggers showing off their newly-purchased accessories. Recording themselves by webcam inside their private homes, haul girls aimed to provide instant instructions for the use of consumer. The pretended authenticity of the message appears to contrast starkly with traditional promotional media.

As it happens, the setting in Panhans' The Haul (hello everybody) conforms to this genre: the scene is unmistakably set in a private kitchen, thus delimiting the urban household that the viewer is being introduced to. Up to this point the perspective of the camera moves between the fridge and the door, before uneasily following the speaker-protagonist: a fashionably bare-footed woman. Her interjections also flow in the typical language of a haul-vlogger, continuously stating her preferences and recommendations alike. However, instead of being exalted by the appreciated items, something strange happens.

Panhans' appropriation of the haul video format is reminiscent of the 1970s' feminist representational critique, questioning conventional narratives of domestic life. One is reminded of Martha Rosler's legendary video work *Semiotics of the Kitchen* (1975), which features the artist wearing an apron, presenting a series of common kitchen utensils and parodying their use in a Brechtian estrangement effect. Or, recall Chantal Akerman's short movie *Saute ma Ville* (1968), in which a young woman – also played by the artist herself – enters a kitchen and starts behaving more and more strangely until eventually letting the scene blow up. Yet, whereas Panhans applies a similar strategy of estrangement as the filmmakers informed by feminism, he reroutes the genre of the currently circulating haul videos via the dysfunctional monologue (a script?) of the protagonist (an actress)?

Elena Zanicchelli, 2016



»The best ones make you feel as fearless as Beyoncé«

2015, HD, colour/sound, 15:30 min., 16:9, single channel, german / english spoken, english subtitled

Credits

Written and directed by: Stefan Panhans

Assistant Director: Andrea Winkler

Action Cam: Lisa Marie Janke

Voice: Stefan Panhans

Music: Neue Filmmusik, Berlin / Stefan Panhans

Vocals: Lisa Marie Janke, Siska

Postproduction: Wolfgang Oelze

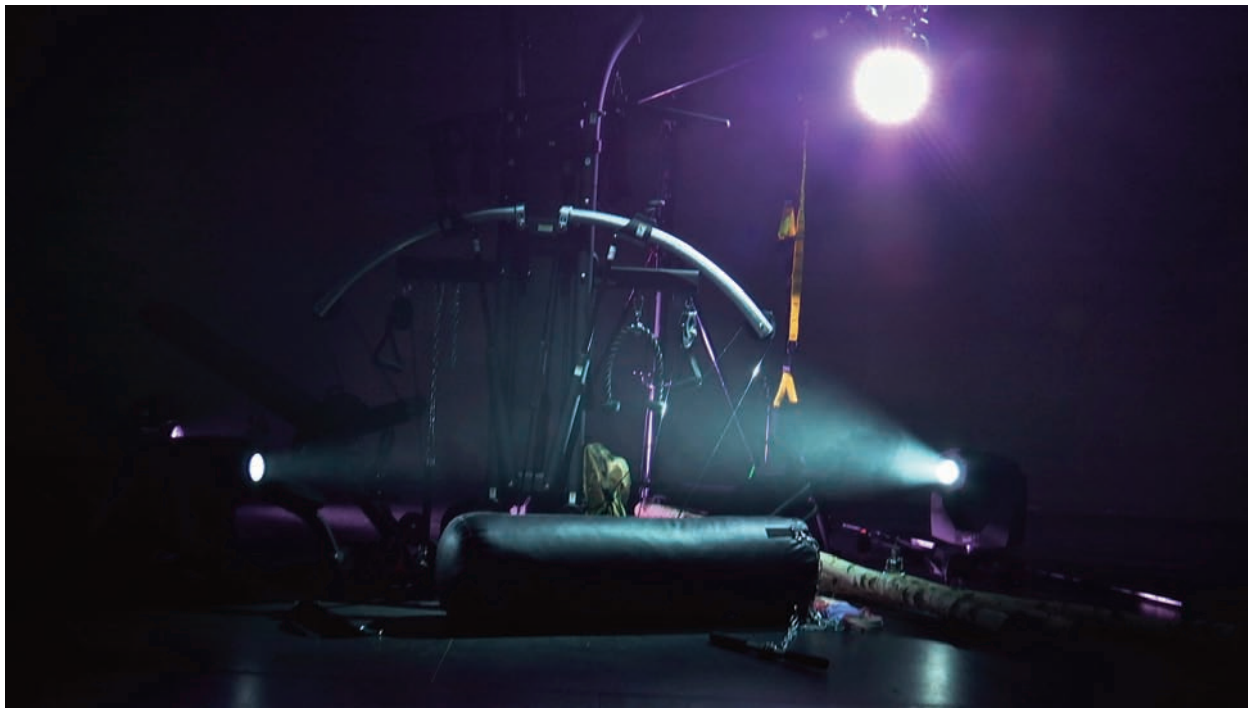
Kindly supported by Sommerfrische Residenz Bad Gastein and Susanne Milberg

Synopsis

A breathless, vibrating, nearly psychedelic night trip through the inside of a sports utility van chaotically packed over and over with equipment for self optimizing leisure activities, creatine pills, nostalgic folkloristic and esoteric objects, etc. filmed as subjective view through an action-cam fixed on the head of a constantly soliloquizing person. We hear a stressed out voice, haunted by social decline fears amongst others, longing to somehow keep self-control and healthiness via hi-tech self surveillance accessory, on the one hand, and to fall in love as solution for pretty much everything, on the other hand – not without completely mixing up the transgressive power of love with all kinds of consumer phantasms and more or less unconscious exploiting it for the needed self optimisation.

The subjective super wide angle view, the strange crawling and searching, somehow animal-in-a-hole-like, movements, and the fragments like a hand, a leg or some shadows of hair that we rarely see appearing between everything else in the car, together with the stressed voice soliloquizing gives us the strange feeling as if the inner space of the person and the inner space of the car aren't clearly separable.

At the end of the film, as a surprise and perhaps also »release« we hear a kind of very warmly improvised love song performed by two voices, plus piano – only that, if we listen to the text a little closer, it feels like a copy and paste of spam mail narratives ...



»Noch ein Sportstück«
2014, HD, colour/sound, 13:43 min., 16:9, single channel

Credits

Written and directed by: Stefan Panhans
Assistant Director: Andrea Winkler
Director of Photography: Lilli Thalgott
Set Design: Jelka Plate / Stefan Panhans
Light Show: Michael Lentner
Soundtrack: Stefan Panhans
Postproduction: Wolfgang Oelze

Funded by 22th Bremen Award for Video Art
Coproduced by Ivo Wessel

Synopsis

»Noch ein Sportstück« – the title refers to the austrian author Elfriede Jelinek's play »Ein Sportstück« (1998) which is critically reflecting on the psychosocial functions of sports in our contemporary western society – is a collage like cluster of objects from the fitness, surveillance and event industry, stage equipment and decoration accessories effectively orchestrates itself in the video's stage-like zone of action.

Humans, the actual users of all these tools of contemporary leisure and body optimisation culture, are completely absent. Only objects and machines are acting, thereby uncannily shifting to subjects, thus intensifying the impression of an unleashed machine that obtains its »liveliness« to a large extent through the moved and, therefore, tangible camera, that appears to be operated by a robot-controlled surveillance drone.

A contemporary »Ballet Mechanique« with a soundtrack mix of the original machine noises on-site and sampled and remixed fragments of mainstreamy cinematic sound effects found in the internet, that, besides its uncanniness, has its humorous and slightly resistive side too, letting all the leisure- and fitness industry machines animate and have fun by themselves – instead of beeing animated to fulfilling the current role model of the everywhere and always active subject, we only have to lay back and see the machines working.



»Hollow Snow White«

2014, HD, colour/sound, 14:40 min., 16:9, single channel, german / english spoken, english subtitled

Credits

Written and directed by: Stefan Panhans

Assistant Director: Andrea Winkler

Cast: Lisa Marie Janke, »Lucky«

Cinematography & Light: Lilli Thalgott

Costume, Hair & Make up: Geraldine Katharina Arnold

Set Construction: Villa Merkel Crew

Animal Trainer: Yvonne Fichtler

Soundtrack: Stefan Panhans

Postproduction: Wolfgang Oelze

Kindly supported by Haus Am Waldsee, Berlin / Hauptstadtkulturfonds and Villa Merkel, Esslingen

Synopsis

A »break« in the infinite white of a film or photo studio's hollow becomes – before eventually all the props serve again in the flow of functionalized images – a phantasmatic place of a scenery deriving from the unconscious of a hyper-mediated society, whose everyday visual universe, in addition to its »business as usual«, is even increasingly pervaded by approaching militant conflicts. Next to the »allover« very white zone of the studio, the main characters are an apparently traumatized, armed partisan in tattered winter camouflage gear, a »super bike« without fairing, a bewildered Dalmatian and some further props like faked bamboo poles, coloured wool frazzles and shiny wrapped sweets.

The video's first part appears like a play with the cinematic means of an opening sequence, we see a Dalmatian leashed to the high-tech racing bike that seems to wait for something outside of the picture, becoming ever more nervous while accompanied by the increasing sound. The music sounds like a »mash up« sound collage of dramatic military film music and a cool hip-hop soundtrack loop of a computer game. The soundtrack's climax is followed by a fade out of the picture marking the end of part one, immediately followed by a fade in into part two: The same scenery, but slightly different, the motorbike changed its position, there is no more music and the dog lacks. The partisan enters the picture, weary and searching, he meticulously examines parts of the wool heaps, collects shiny candy from the floor, and settles down in a crouching position rotating Chinese Yin Yang balls. From the off we hear a whispered cut-up text collage »in tongues«, always from the same voice, but in different intonations: celebrity news, Ebay lists, a wild dream about a burnt down shopping mall, horses and insects exploding in pixel-fragments. Time and narration of the two-part video are dreamlike, who or what is speaking to whom remains unresolved. Is it the inner voice of the tired warrior wearing a hip psychedelic tie-dye t-shirt under his camouflage dress?



»The Long Goodbye (Pre-Afterwork-Ok-Clubset) V«
2013, HD, colour/sound, 25 min., 3:2, single channel

Credits

Written and directed by: Stefan Panhans

Assistant Director: Andrea Winkler

Cast: Daniel Flieger, Martin Freiling, Lisa Marie Janke, Silja von Kriegstein, Corinna Kropiunig, Swanhild Kruckelmann, Aendi Kudszus

Eva Charlotte Lensing, Neele Maak, Carlos Martinez Paz, Sophie von Redecker, Michael Schnizler, Andrea Winkler

Cinematography & Light: Lilli Thalgott with Assistant Eike Zuleeg

Costume: Stefan Panhans

Set Construction: Arndt von Hoff

Music: Cornelius Schöler

Postproduction: Wolfgang Oelze

Kindly supported by The Kulturbehörde der Freien und Hansestadt Hamburg

Synopsis

The castle's gate never opens. A small expedient alliance of tired and tense looking event mascots like from the mcjob fed entertainment and advertisement industry – e.g. in animal, pepper, gigantic santa claus or pizza costume – in a sort of improvised training camp, atmospherically settled somewhere between sports hall, »Dschungel Camp« (German version of »I'm a Celebrity... Get Me Out of Here!«) and display storage, for their turn which doesn't seem to come. There is a leaden, tensely sticky atmosphere. A backdrop showing a castle wall with Gothic wooden gate as from a promotional event in a shopping mall for the TV series »Game of Thrones«. But also a trampoline and further gym equipment, promotional placard stands from department stores, shopping baskets and sandwich boards, sleeping bags, Yoga and thermal mats, colourful flyers, wrapping waste and magnum PET bottles with unidentifiable liquids in colours of discounter's soft drinks are spread out in the room. Meantime, the protagonists try to stay fit with Yoga exercises and push-ups, to sleep, or e.g. to steal the bottle with the apparently desired blue liquid from the »pizza«. A kind of rigorous stage coach security in black outfit tries, from time to time, to stoically maintain order and to refill the bottles with an enormous plastic tank. Hardly anything else happens, though a certain, consistent suspense supported by the soundtrack prevails which is, contrary to the common cinematic narrative patterns, never unraveled.

The atmosphere of the tired tension and the waiting is only disrupted by an occasional, offstage, reminiscent of comic sound signals, on which everybody starts to complete their costumes and stand in »rank and file« ready for the call up in front of the castle's wall, where they, after futile waiting, after a further signal take off everything and go back to their time-out places. The event everybody is waiting for never takes place, and the characters only show us, instead of a hysteric, happy motivation theatre, an endlessly slow »backside«.



»Homestory (Il Cielo In Una Stanza)«

2012, HD, colour/sound, 3 min., 16:9, single channel, (german / english spoken, english subtitled)

Credits

Written and directed, Cinematography, Light, Costume, Set Design, Sound: Stefan Panhans

Cast: Lisa Marie Janke

Postproduction: Wolfgang Oelze

Synopsis

We see a young woman, who sits opposite of mattresses on the floor, her legs bent; on her back she carries an enormous red trekking backpack. The austere atmosphere could be part of a shared apartment, which, at most, might function as a sort of base camp for the woman's striving for the challenge of extreme physical action. On closer inspection, traces of precedent exercises like a small wound on the elbow appear.

After some time of poising, the woman takes in hand a sheet of paper lying in front of her in order to read off, at high speed without taking a breath and in German and English language, the choice of food and beverages in a posh restaurant; in doing so, she apparently goes to the limits of her physical and psychological limits[she is apparently stretched to her physical and psychological limits]. This is followed by a short yoga exercise accompanied by before in the background and by now clearly audible noise music. Then the woman retakes her initial crouched stance in a strangely mechanical manner and the music ends.

The procedure reminds of the short performance of a top athlete, exhausted due to hard exercise, which is preceded by some moments of almost meditative concentration. The swift reading out suggests in addition, that this could be a rehearsal for an entry into the Guinness Book of Records or for a TV appearance on "Wetten dass?" ["You bet!"]. The dramaturgy of the short scene corresponds, with respect to the increasing (self)-exploitation of the human body to today's era of biopolitics. Even the reading of a text becomes a borderline experience, which is passed on to the audience. The monologue gives the impression that the speakers strive to keep pace with the extrinsic information flood imposed on them. The contradiction between a text and its presentation is thus handled completely different compared to, for example, Loriot's literary appreciation of the German Federal Railway's timetable. The scenic effect which Loriot confers to the mundane train schedule was, at that time, a humorist potshot at an avant-garde literature, which appropriated the text production of the everyday life to the point of declaring the lineup of a soccer team a poem. Loriot could be surprisingly witty when he slams the sublime aspiration of art over the banality of everyday life. "Homestory", on the contrary, demonstrates an everyday life, wherein every action already conveys the impression of an artistic staging or performance.

Ludwig Seyfarth, 2013



»Untitled«

2011, DV, colour/sound, 8 min. loop, 4:3, single channel

Credits

Written and directed, Cinematography, Light, Costume, Set Design, Sound: Stefan Panhans

Soundtrack: nanoloop, Oliver Wittchow

Postproduction: Wolfgang Oelze

Synopsis

A slightly different 'landscape image'. In the lower third of the nightly dark image space we see the front and taillight of a not further identifiable, far off parking car. The light cone of the headlamp lightens in the shape of a very flat ellipse from the right to the left something that could be a field path, but loses its momentum just before the image border. We recognize in the back, in the residual light of the lateral radiation of the headlamp's reflection, majestically high conifers – the scenery might be somewhere close to the edge of a forest or a clearing. The camera remains steady, movement is mainly in the deliberately used noise of the highly sensitive night shot modus of a consumer digital camera, that is criss crossed by moths and other insects whirring through the light cone in order to immerse in the constant pulse of the dark noise again.

Somewhere the same regular, alike machine controlled heartbeat of a bass line booms, as if a close by techno club wants to keep awake its public late at night by using all possible means– or does it roar out of the subwoofer in the closed car that is turned on all the way, and where the interior light keeps going on and off? Do the trees move in the wind? We can hear some motorbikes racing through the noise of the breeze and arriving air planes, a sleepless metropolis might be close by. Nothing else happens, till the scenery repeats in a loop without us directly noticing it.

We don't learn more, the narrative means are reduced to the absolute minimum, and nevertheless a vortex-like, meditative and associative multilayered tableau emerges whose image composition and atmosphere remind of paintings of nocturnal landscapes in Romanticism.



»SORRY«

2010, HD, colour/sound, exhibition loop 8:08 min. / screening version 9:35 min., single channel

Credits

Written and directed by: Stefan Panhans

Assistant Director: Sofia Zwokbenkel

Cast: Fabian Appel, Christoph Assauer, Johannes Assig, Katja Inga Baldowski, Micaela Bara, Gaëtane Douin, Marie Luise Birkholz, Charlotte Crome, Caroline von Gelting, Lisa Marie Janke, Heiko Klaas, Dominik Krolik, Verena Landmann, Petra Lange, Torsten Lange, Heiko Raulin, Sophie von Redecker, Sebastian Reuss, Sabine Melanie Rittel, Bendix Sperber, Philipp Wetzels, Andrea Winkler

Director of Photography: Lilli Thalgott, Assistance: Eike Zuleeg

Costume and Props: Elke Rüss, Assistance: Hinda Sarvan

Hair & Make up: Paulin Pospischil, Jana Stelter, Sarah Wulf

Set Design: Max Moormann

Music: Cornelius Schöler

Postproduction: Wolfgang Oelze

Catering: Nicole Büsing

Kindly supported by Stiftung Kunstfonds, Bonn

Synopsis

In »SORRY« we see a somehow nightmarish, jam-packed train ride of a bunch of restless, tired and closemouthed people looking like half-professional, contemporary celebrity look-alikes; among others, in the company of lots of XXL-coffee-to-go cups, a ghost of a 1930's dirndl, two police officers in full rig, a jogging zombie and the military. Appearing absent and wordless, they carry all sorts of strange luggage looking like remains of a department store plundering and seem to follow certain unknown ritual rules until everything starts again. The situation seems surreal, but on the other hand, we recognize a lot of our contemporary reality in it.



»If A Store Clerk Gave Me too Much Change«

2009, HDV, colour/sound, exhibition loop 2 x 15 min. / screening version 15 min., 16:9, single channel
german / english spoken, english subtitled

Credits

Written and directed by: Stefan Panhans

Assistant Director: Andrea Winkler

Cast: Lisa Marie Janke & Catherine Janke

Director of Photography: Knut Klaußen

Costume and Set Design: Stefan Panhans

Hair & Make up: Anja Heinemann

Soundtrack: Stefan Panhans, Wolfgang Oelze

Postproduction: Wolfgang Oelze

Synopsis

The continuous static shot opens up the view of a strange room – a condemned dwelling, a room with plaster that is about to chip-off and a torn up flooring, a feeble indoor plant next to a kind of rack with a motorbike helmet. A van-Gogh-poster and a star cut puzzle of the US-American TV-series “Heroes” hang on the wall. A temporary abode, a transit or emergency shelter, somewhere nowhere. A bed out of hay bales stands in the centre of the room, on top of it lies – wrapped up in a micro fibre sleeping bag, the face bizarrely made up in the style of the rock band Kiss – a person who nestles down in her temporary sleeping quarter. But there is no way to think about well-deserved sleep.

The stranger keeps tossing and turning and moaning, whispers, fizzles or screams like a possessed into the empty room, and from time to time into the direction of the viewer. It is a breathless recitative on self-optimization, fancy career opportunities, and recreation in times of the late capitalism. A mazy stream of consciousness out of Far Eastern philosophies on balance, relaxation and concentration, tax tips for deducting the costs of washing your workwear, comments on the hip social network world of Facebook, where private and professional life get along so terrifically. And in addition some two-fisted platitudes of wisdom and slogans off the manager’s textbook: “You can change your life everyday. Today would be a good day!”



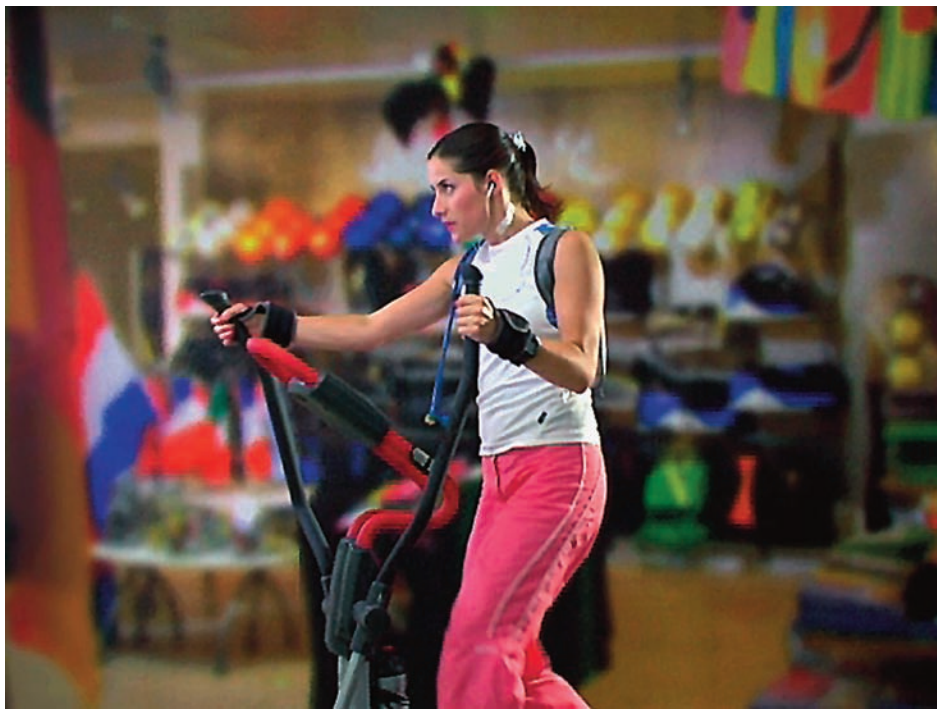
»Who´s afraid of 40 Zimmermädchen«
2007, HDV, colour/sound, 35 min., 16:9, single channel, german spoken, english subtitled

Credits

Written and directed by: Stefan Panhans
Assistant Director: Katharina Fengler
Cast: Lisa Marie Janke, Peter Moltzen
Director of Photography: Knut Klaßen
Costume and Props: Geraldine Kathrin Arnold / Stefan Panhans
Hair & Make up: Geraldine Kathrin Arnold
Postproduction: Wolfgang Oelze

Synopsis

Two figures – the male is wearing his hair long; a silent echo of Dürer's Melencolia I – sit next to a fire at night in the seeming „most natural nature“. They are surrounded by emblems also interpreted as fetishes of commodities like the high-priced rock guitar or the „Maglite“ torch complemented by some other elements they signify attributes. The spoken is channelled in: ranging from the gossip of Hollywood, or the recited advert for a wellness cure to the results of an empiric research. Latter suggest the title giving chambermaids (Zimmermädchen) the health-promoting effects from working: ›create your life‹ and even take care self-gerrymandering of your health if you have to slave as service staff. Here once more reconfirmed „enlightenment of the masses“ and biopolitics as self-control. The empty, improper speaking is interrupted by phases of lucidity, but instead of self-certainty an oppressive uncanniness emerges. Disconnected from their environment, they neither know where they are nor why, and also the time seems out of joint.



»GLOW«
2006, DV, color/sound, 12:35 min. loop, 4:3, single channel

Credits

Written and directed by: Stefan Panhans

Assistant Director: Andrea Winkler

Cast: Lisa Marie Janke

Director of Photography / Light: Knut Klaußen

Costume and Set Design: Stefan Panhans

Hair & Make up: Lilly Albishausen

Soundtrack: Alexander Rischer & Oliver Stangl

Postproduction: Wolfgang Oelze

Synopsis

The woman we see portrayed in an endless, very special kind of “one-level” work-out on a cross trainer in “GLOW” performs strange, adventurous manoeuvres which are reminiscent of video games, as if the woman were to keep evading invisible approaching flying objects.

She seems strangely overdressed and over-equipped with her freshly washed and perfectly styled hair, her stylish fitness outfit, totally perfect make up, heart rate monitor and – last but not least – backpack with drinking system. In addition, she is engaged in an alienated, whispered, mysterious inner monologue that constantly swells and subsides, and from which we can only make out a few word fragments. There is a mark on her shoulder that looks like a large bruise. The unfocused background reminds one both of a nursery and warehouse and is “framed” by flags of different nations.



»Sieben bis Zehn Millionen«

2005, DV, colour/sound, 5:30 min., 16:9, single channel, german spoken, english subtitled

Credits

Written and directed by: Stefan Panhans

Cast: Lisa Marie Janke a.k.a Donnie Jeanty

Director of Photography: Knut Klaßen

Costume and Set Design: Stefan Panhans

Hair & Make up: Lilly Albishausen

Soundtrack: Stefan Panhans, Wolfgang Oelze

Postproduction: Wolfgang Oelze

Subtitles: Jens Biegemeier

Synopsis

The face of a man wearing an orange and red chequered hip-hop cap and thick fur-lined hood stares at us with piercing blue eyes and stubbles from the front, constantly, almost aggressively.

Sweating and in a kind of hysterical Staccato and a cool mixture of slang one is more familiar with from music videos, he tells us about how he goes about buying a certain high-tech hardware which is not further identified.

With almost sectarian, preacher-like vividness, he speaks about the exhausting work of consumption, the daily confusion and the paranoid moments in today´s shrines of consumption. Via the meticulous, obsessive, nightmarish search for a product, he becomes completely caught up in the attempt to attribute something mystical, almost pseudo-religious, to making a purchase decision.

Happy Believers – Werkleitz Biennale, catalog, 2006



»Pool«
2004, DV, color/sound, 7 min., single channel, german spoken, english subtitled

Credits

Written and directed, Cinematography, Light, Costume, Set Design, Sound: Stefan Panhans

Cast: Lisa Marie Janke

Postproduction: Wolfgang Oelze

Synopsis

"Listen, it's like this: we're doing this production, and we need people who believe in themselves, who know who they are and aren't afraid to show it. Real characters, one-of-a-kind, self-confident young people. You just have to be yourself, but at your best, you know? Be yourself but at its top! ... "

The completely static camera is directed at a young woman sitting in her parked compact car. This focus has the effect of making the viewer feel he is sitting with her in the car and listening to her voice against the background of birds chirping, which somehow makes the scenery seem unreal. It soon becomes apparent that she is not talking to the viewer, but that he is instead a kind of voyeur, intruding upon the protagonist during a private moment. Her view is directed within, turned away from the camera lens. Although her monologue is addressed to a "you", it seems to be the recapitulation of a casting she has just participated in. The one-sidedness of her story makes the woman into an actress, and the content presents the bizarre rules of this metier - without a hint of emotion. The title Pool becomes a play on the concept of a "casting pool" - a selection of talents from which casting directors can simply help themselves..

Nadia Ismail, 2005



»Juice & Gin, Merle, Danilo, Isabel«
2003, DV, colour/sound, 17 min., 3 Parts, 4:3, single channel

Credits

Director, Cinematography, Light, Set Design, Sound: Stefan Panhans
Models: Danilo, Isabel, Merle

Synopsis

Über eine Model Agentur wurden zu verschiedenen Themen Fotomodelle zu Castings eingeladen. Sie bekamen dann vor Ort einige Fotografien aus Zeitschriften und dazu passende Schlüsselbegriffe als Vorbild. Nach diesem kurzen Briefing sollten die Models vor der Kamera Arbeitsproben abgeben. Im Hintergrund lief repetitive Elektromusik, die Anfang, Ende und somit natürlich auch die Länge der jeweiligen Arbeitsproben definierte. Die angeforderte Repräsentation wird also mit einem ihr adäquaten Soundtrack unterlegt. In den so entstandenen Arbeiten erscheint ein bestimmender Teil zeitgenössischer, gesellschaftlicher Anstrengung hochkonzentriert als fesselnder Videoclip.

Die Castings waren vordergründig für eine Fotoarbeit ausgelegt. Charakteristisch dafür ist, dass Fotomodelle auf kurze Momente, auf Bruchteile von Sekunden hin arbeiten, in denen bestimmte kundenorientierte bildliche Ideale und Qualitäten überbracht werden müssen. Die Videos führen diese Versuche ad absurdum, hält doch die Kamera fortwährend auf die Bemühungen, die adäquate Form zu finden. Die Videoclips bieten einen durch die Rahmenbedingungen verdichteten Einblick in diese Arbeitsprozesse der individuell versuchten körperlichen und mimischen Annäherungen. Es geht bei diesen Clips also nicht um eine perfekte Darstellung repräsentativer Formen, sondern die Castingaufnahmen sind durch die dabei entstehenden »Bruchigkeiten« mitkonstituiert - seien es Übertreibungen, seien es Unsicherheiten, Selbstverliebtheit oder eine kurz aufblitzende selbstironische Distanz, die man kurzzeitig bemerken kann. Diese Bruchigkeiten, die in den Videos sichtbar werden, verweisen auf etwas hinter der Fassade, ein nie wirklich genau festzumachender, jeweils persönlicher Rest Anderes, das eigentlich nur durch das Nicht-ganz-Aufgehen der Modelle in der Pose definiert werden kann



»Go*, Alexander«

2003, DV, colour/sound, 6 min., 4:3, single channel

Credits

Director, Cinematography, Light, Set Design, Sound: Stefan Panhans

Model: Alexander

Synopsis

Please see »Juice & Gin, Merle, Danilo, Isabel«



»Gin & Juice, Robin«

2002, DV, colour/sound, 6 min., 4 : 3, single channel

Credits

Director, Cinematography, Light, Set Design, Sound: Stefan Panhans

Model: Robin

Synopsis

Please see **»Juice & Gin, Merle, Danilo, Isabel«**



»Yam Young M., Jasna / Kaja«

2001, DV, colour/seund, 12 min., 2 Parts, 4 : 3, single channel

Credits

Director, Cinematography, Light, Set Design, Sound: Stefan Panhans

Model: Jasna, Kaja

Synopsis

Please see »Juice & Gin, Merle, Danilo, Isabel«



»Avenue S., Isabell & Melanie«
2002, DV, colour/sound, 5 min., 4 : 3, single channel

Credits

Director, Cinematography, Light, Set Design, Sound: Stefan Panhans

Synopsis

For his video »Avenue S., Isabell & Melanie« Panhans asked two women he saw working as a kind of customer service assistants in a big department store in Hamburg to reenact the »picture« that they are representing in their everyday job in his studio.

Following the company's dress and corporate behavioural code, they are acting out in front of a purple studio background accompanied by elegiac, looped electronic music. Standing together in front of the camera, they both try to keep showing some kind of decent openness and discreet standby approachability for customer's questions, exactly as they are used to act on the job. But as through Panhans' video we have the possibility to directly look at them working quite hard on this »picture« and see them quite often slipping away from the servile surface, which actually represents the main part of their exhausting work, into some kind of deep boredom or into moments of complete absence.

The work reveals and makes us aware how much this »picture« is informed by gender rules and codes and how demanding it could be to try to incorporate it. But fortunately, we can also experience the healthy »cracks« in the picture, as the performers more and more often 'escape' the longer they have to perform

Bettina Steinbrügge, 2004