

Part 1

What Keeps Us Together, What Draws Us Apart Infrastructures of Movement

Guest programmer: Anna Lena Seiser

Between October 2026 and May 2027, Neuer Berliner Kunstverein (n.b.k.) and VOX will co-present three film programs featuring works from the n.b.k. Video-Forum collection.

The first part of this program brings together works engaging with mobility and movement. At its centre are built structures—spaces, borders, transport networks—as well as legal and affective systems that connect territories and people while also serving as instruments of control, restricting movement and marking what counts as an outside. The works span several registers: from the intimate scale of bodies bound together in shared motion, to concrete infrastructures such as rail, aviation and shipping networks, which materialize political borders and histories of displacement, to the ideological power exercised through architecture and urban planning, which can declare people citizens, resources or security risks. Using a broad range of formal languages, all of the works examine who is permitted to move freely, who is held back, and how this distinction is enforced.

Total runtime: 1 h 38 min
Original languages with English subtitles

A joint project by n.b.k. Video-Forum (Berlin) and VOX, with the support of the Goethe-Institut Montreal and the Conseil des arts et des lettres du Québec.

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monitor



Rebecca Horn
*Keeping These Legs From
Fucking Around*
1974

colour, sound, 5 min 15 sec
From the series *Berlin Übungen
in 9 Stücken*, 1974-75, 42 min

In the fourth piece of Horn’s famous performance series *Berlin Übungen in 9 Stücken*, we see Rebecca Horn and actor Otto Sander attempt to connect with one another using magnets strapped along one leg. When the performers succeed in joining their lower bodies, the pair moves through the space as a three-legged entity—at times balancing awkwardly, at others seemingly floating. Yet the magnetic bond is fragile: a single uncoordinated movement is enough to break the attraction or cause it to reverse into its opposite, resulting in resistance and repulsion.

screening



Tekla Aslanashvili
A State in a State
2022
colour, sound, 46 min 20 sec

A State in a State traces the construction, disruption, and fragmentation of railroads in the South Caucasus and Caspian regions, observing how these transport infrastructures have come to materialize the fragile political borders that re-emerged after the collapse of the Soviet Union. The film revolves around the scenes of delay and waiting that constitute cargo mobility, countering optimistic narratives about the New Silk Roads and examining how the iron foundation of connectivity is used as a weapon of exclusion and geopolitical sabotage.



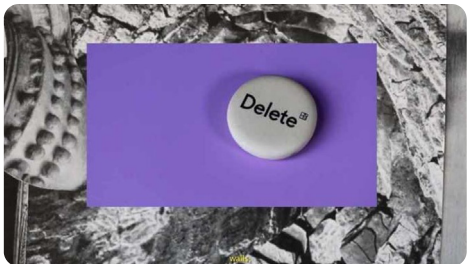
Pauline Boudry et Renate Lorenz
The Right to Have Rights
2021
colour, sound, 8 min 21 sec

The artist duo focuses on international law with an excerpt from the 1951 Refugee Convention. This agreement, made between 147 states, guarantees extensive rights for refugees and is still valid today. The performer MPA recites the text on an abandoned runway of the former Tempelhof Airport in Berlin. The spoken word and, with it, the written decree of this legally binding treaty gradually gives way to a musical composition (sound design: Rashad Becker), drawing attention to policies of inclusion and exclusion that determine the fluid status of people and their political rights.



Adnan Softić and Nina Softić
*Ships With Goods and Materials
From all Over the World Bump
the Bibby Challenge With Their
Waves*
2020
colour, sound, 12 min 25 sec

The Bibby Challenge is a hybrid of cruise ship and container ship that was anchored as one of many in Hamburg from 1993 to 2006 to house refugees. In this poetic video essay, the artists explore issues of exterritoriality, tracelessness, and the struggle of “unwanted” people to find solid ground. The work also reconstructs life on the ship, which is addressed as both a place and a non-place; a floating, highly mobile vessel that knows how to navigate the boundaries between national and international waters.



Eli Cortiñas
Walls Have Feelings
2019
colour, sound, 13 min 12 sec

Cortiñas deals with the power that objects and architectures have to effect change in the world of politics and labor. The film’s protagonists are office spaces, walls, technological entities, and artworks, which appear as authority figures, or preservers and amplifiers of various forms of power. Starting from the design of space in totalitarian systems, the essayistic narrative takes the objects’ point of view to draw connections between structures of political domination, industrial production conditions, and neoliberal systems of value creation.



Niklas Goldbach
Land of the Sun
2015
colour, sound, 11 min 47 sec

Land of the Sun was shot in 2014 in California City in the Mojave Desert. In a space of 320 km², the city was planned, beginning in 1958, as a new architectural vision and on a similar scale as Los Angeles. However, only 14,000 residents have settled here since. California City is now one of the world’s largest failed urban planning projects. Including interview fragments in which residents have their say, the film focuses on the architectural remnants of the original vision in the form of fragmentary views of the city, streets, and spaces covered in sand.