

# W O M E N CINEMAKERS



ANS VOLKERS  
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JESSICA COOKE  
ASHLEY DICK  
TOKIO OOHARA  
DOMINIQUE GREEN  
PATRICIA VALENCIA  
CRISTINA AMIRAN  
RACHEL YURKOVICH  
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w o m e n

INDEPENDENT  
WOMEN'S  
CINEMA

CINEMAKERS

Dominique Green



## CINEMAKERS WOMEN

This special edition is dedicated to Cristina Amiran, a talented artist from Rio de Janeiro, who recently passed away: we had the honour to get introduced to her artistic production. Cristina was an art researcher particularly interested into how we relate with the world we inhabit: she was that kind of creative mind convinced that art should be able to thrill or to make you think and and we'll forever keep in our hearts the results of her artistic journey. We are particularly grateful to Khalil Charif who helped us to draw up her article

### SPECIAL EDITION

WOMENCINEMAKERS OFFERS ITS OVER 300'000 READERS INSIGHT INTO THE WORK OF EMERGING DIRECTORS IN THE SHORT FILM AND EXPERIMENTAL CINEMA SECTIONS. WOMEN PRODUCERS, WRITERS, AND DIRECTORS FROM AROUND THE WORLD HAVE THE OPPORTUNITY TO PRESENT THEIR FILMS TO THE WIDE ATTENTION OF THE ENGLISH-READING AUDIENCE. SINCE 2012 WOMENCINEMAKERS HAS BEEN PROMOTING NEW EXPERIMENTS BY CREATING THE SECTION NINE NEW WOMEN FILMMAKERS THAT AWARDS DEBUTS AND AND INNOVATIVE FILMS. WITH A MIXTURE OF

NEWCOMERS AND ESTABLISHED DIRECTORS, OUR ANNUAL ANTHOLOGY HAS FEATURED MORE THAN 100 ARTISTS, WITH MANY OF THEM COMPETING IN INTERNATIONAL FILM FESTIVALS INCLUDING THE CANNES FESTIVAL, BERLIN INTERNATIONAL FILM FESTIVAL, AND THE VENICE BIENNALE. FILM DIRECTORS PLAY AN IMPORTANT ROLE IN DETERMINING HOW WE SEE OURSELVES AND THE WORLD AROUND US. GENDER OF THE STORYTELLER MATTERS. THE WORLD NEEDS THE CREATIVE ENERGY AND VISION OF WOMEN. JOIN WOMENCINEMAKERS.

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TOP: GABRIELLA DE SALBERT, QUINN MC LINDOLLA FIERROGONZALEZ,  
MIRIAM GOMEZ KAMLERSON

COVER: DOMINIQUE GREEN

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# Natascha Küderli

## Lives and works in Munich, Germany

As a trained ceramicist and architect, I am and have always been inspired by shapes and their changes, structures and materials, as much as for light and space.

At the same time, I have concerned myself for many years with cities, their soul and their spiritual atmosphere. In Amsterdam from 1997 to 1999, I grappled with the soul of architecture because I wanted to know why certain buildings arouse emotions such as fascination and pleasure, but also unease or even fear, within me. I was absorbed by the essence in architecture: What is it that moves us humans and what makes certain rooms, buildings and cities so unique? Most of all what is actually the soul?

While searching for the definition of the soul in religion, psychology and philosophy, I came to the conclusion that the soul consists of mind, will and emotion. This led me to the realisation that while architecture per se (steel, concrete, brick, wood, ...) does not have a soul, the person who builds, or built, the edifice in question does. The architect and the building owner/client have a soul, and this is reflected in the buildings. In the same way, every visitor to and observer of a building or a city has a soul and, consequently, perceives the building and the space in his or her own way – and for me, this is how the perception takes shape with art, too.

I think that with cities, this functions in a slightly different way. While looking for answers to the question of why there are different strengths and weaknesses in cities that cannot always be resolved by architectural alterations and interventions, a thought occurred to me: "If the soul of a human being can be healed, why not the soul of city?" For cities were founded, built and expanded by people and are inhabited by people. In this way, I compare a city's soul with that of a person. The same applies for the body and spirit, in other words the spiritual atmosphere of a city. You'll find more about this in my book - The Soul of a City -. In my art, I deal with themes such as movement, structure, levels and layers in natural surroundings and in cities. I do this because nature, the cities and the spiritual atmosphere, just like our body, our soul and our spirit, are multilayered. At these levels and between these layers there is movement in the form of change, deformation and transport.

Movement tells, supplies, changes, moves, invigorates, dances. Irrespective of whether or not I am now going to grapple with the movement levels in a city like Berlin or with the soul of a city like Amsterdam, I feel that these two elements are associated with one another. The soul of a city is laid out "in historical levels", the transport of a city in "physical levels". In the process, the transport strikes me not as going into the depths of the soul, but as invigorating and supplying the entire body of a city. If the traffic fails to function, in a manner comparable to veins and arteries, a city can die just like a body. The soul behaves in a similar way. If a person's soul is sick or injured, the whole person is affected and this has an impact on his or her surroundings. This is the case with cities, too.







An interview by **Francis L. Quettier**  
and **Dora S. Tennant**  
[womencinemaker@berlin.com](mailto:womencinemaker@berlin.com)

**BERLIN layers of movement** is a captivating experimental film by Munich based interdisciplinary artist Natasha Küderli: through a realistic and cliché-free narration, she eschews dialogue to instead give a symphonic voice to urban landscape, highlighting the resonance between the soul of the city and our everyday life's experience. One of the most captivating quality of Küderli's artistic research is the way it involves the viewers into a resonant dialectic with the environment, to snatch the soul and the spirit of a city that exist in their architecturally grown body: we are particularly pleased to introduce our readers to Küderli's captivating and multifaceted artistic production.

**Hello Natascha and welcome to WomenCinemakers: we would invite our readers to visit <http://www.nataschakuederli.com> in order to get a wider idea about your artistic production and we would start this interview with a couple of questions about your background. You have a solid training as a ceramist and after your studies at the College of Higher Education in Erfurt, you nurtured your education with a MA**

**of Architecture, that you received from the Berlage Institute: how did these experiences address your artistic research?**

I never thought I would become an artist one day, but obviously it was always in me. Pottery and architecture both have artistic elements. Most famous architects create buildings like sculptures and have a very philosophical attempt behind their design.

**Moreover, could you tell us your biggest influences and how did they influence your trajectory as an experimental filmmaker?**

First of all, I would say God! When she, Holy Spirit, whispered into my ears: "If the soul of a human being can be healed, why not the soul of a city?" I went on a new journey. I started to see cities like persons, with their strength and flaws in their character, just like people. That on the other hand made me look at cities as if they have a body. Traffic represents the veins and the arteries. In order to make a movie about it, I had to find a way how to show this beauty and motion, as well as a good portion of enthusiasm, for this complex and very exciting system. It was the desire to show the world, what I see, through this film. I did not concern myself, if I make a documentary or an experimental film, I simply, together with my team (Editor: Corina Dietz-Heyne and my Music



composer Christian Heyne) tried to tell a story. Only later I realized that my movie is in the direction of experimental.

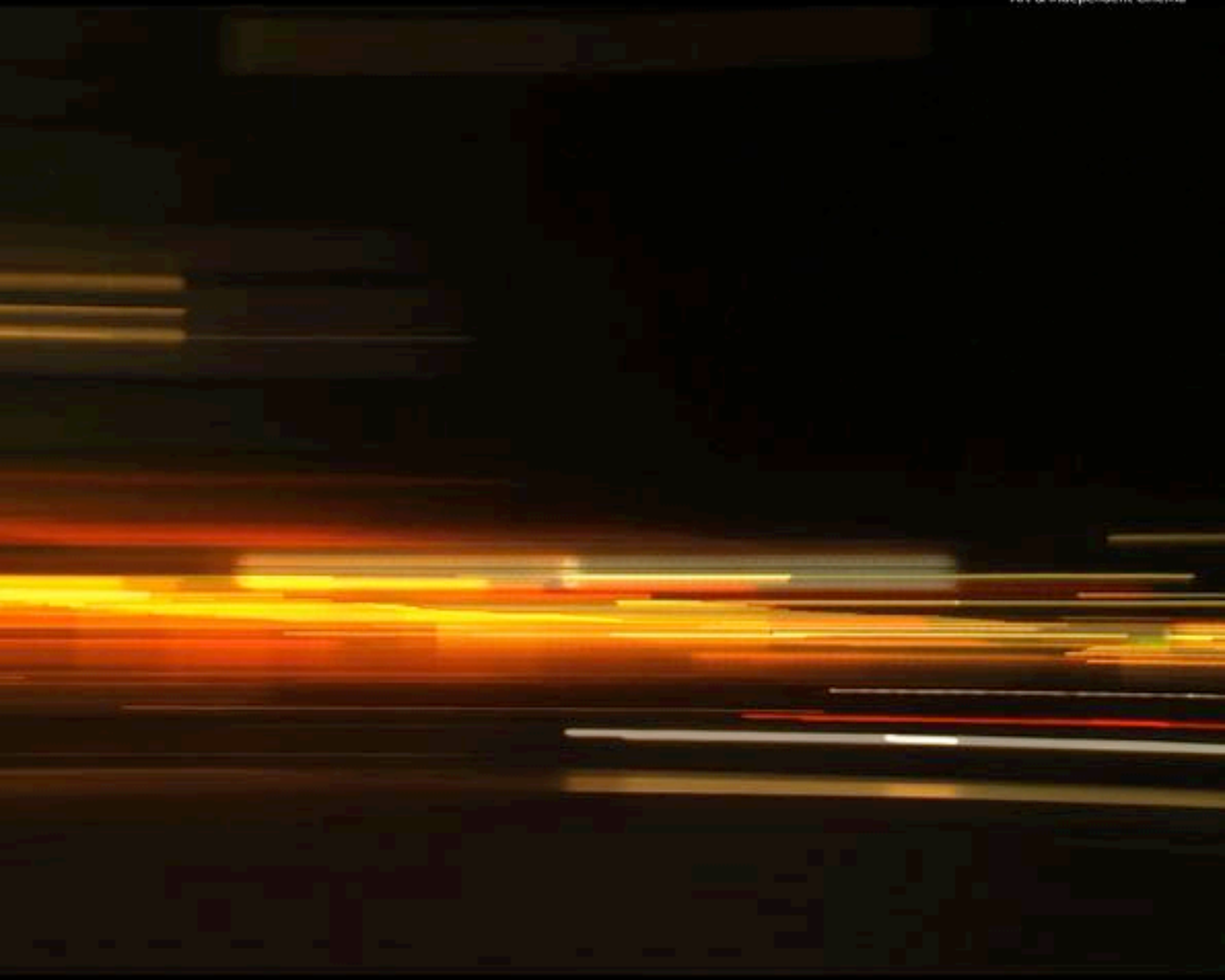
**For this special edition of WomenCinemakers we have selected BERLIN layers of movement, a stimulating experimental film that our readers have already started to get to know in the introductory pages of this article. What has at once captured our attention of your insightful exploration of the issue communication between individuals and their relationship with the outsideworld is the way your unconventional narrative provides the viewers with with such a multilayered visual experience. While walking our readers through the genesis BERLIN layers of movement, could you tell us how did you come up with this stimulating film?**

After a boat trip, perceiving a city from a different level, which was already fascinating, I stood on a bridge, looking down on trains, subways and boats, I thought: "The world has to see this!"

A little bit naïve, as if no one has ever seen this kind of traffic... It was pure enthusiasm for this dynamic and beautiful flow of traffic. And luckily it stayed with me for 12 years, till my movie finally found a distributor.

**Featuring refined realism, BERLIN layers of movement is edited with effective verité style, capable of pulling the spectators into a resonant**





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Glasbrücke mit Füßen

**dialectic with urban environment: what were your aesthetic decisions when shooting?**

I gave my cinematographer, Oliver Tataru, all the freedom to do what He felt was right. I just told him where I want to go and in which direction. Although there was one moment, when I tried to tell Him exactly how I wanted it to be done, when He said: "Am I the cameraman or you?" In fact, he shot some wonderful sequences I did not think of, which I finally discovered one year later... as we shot summer 2011 and started editing autumn 2012.

**In particular, how did you structure your editing process in order to achieve such brilliant results?**

We decided first to show the city via the great Ringbahn out of the S-Bahn and then from north to south by boat and car and east to west via U-Bahn. And the Airport as well as sights with a lot of pedestrians. Most of all it was about locations, places and spaces, we took into perspective and tried to focus on different ways and levels on which you can perceive them. And by adding my photo-collages we could enhance this process. Especially, the theme layers, as my collages are made of and through layers as well as the traffic layers, we decided to create also layers of motion in the movie, which are not there in reality. That on the other hand was the reason, why I am in the movie, which was absolutely not my first intention. But my editor said."







Stahlbrücke mit Alex+S-Bahn



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You are the one who takes the viewer by the hand and shows them the city through your eyes.

**How did you select the specific locations and how did they affect your shooting process?**

It took me a period of six years going back and forth to Berlin, in order to find the right locations, where the different traffic layers are represented in obvious and beautiful ways. The only thing that effected my process, where those locations, where we did not get a shooting permission. But we had enough material, so that was no problem.

**Far from considering the city as a mere background, your artistic research is centered on the contemplation of urban environment as an organic realm, to highlight the ubiquitous interstitial points and mutual influences between the city and human life: how do you consider the role of direct experience as starting point for your artistic research?**

I sometimes feel the spiritual atmosphere of an area or a place. I can sense if good or bad things have happened there. Therefor I feel sometimes the joy or the pain in and of a city. And that brought me to the thought of, how to heal the soul of a city.

**In particular, how do the details that you**

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**capture during daily life fuel your artistic research?**

I think love, passion, compassion and beauty fuel my artistic research. No matter if I find it in nature, people or in cities. If I find a theme that interests me, I grapple with it until I am satisfied with what I found.

**Despite the absence of dialogues, your film feature such an ambitiously structured exploration of our perceptual process: BERLIN layers of movement provides the spectatorship with an emotionally charged immersive experience. We daresay that your approach subverts the notion of non lieu elaborated by French anthropologist Marc Augé, to encapsulate the inner soul of a city: how do you consider the relationship between the historical levels of a city and their physical ones?**

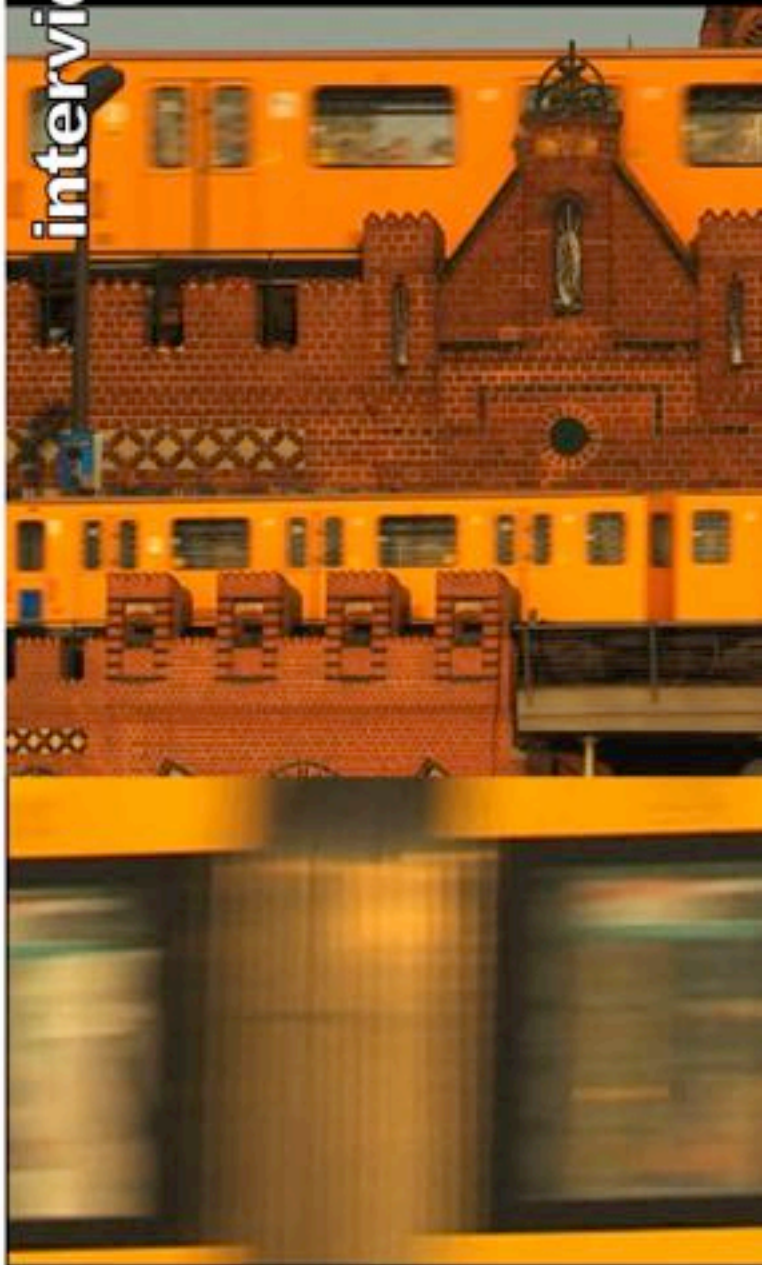
The historical levels are the emotional ones - the soul of the city - and the physical levels are the structural and architectural ones - the body of a city.

**Although eschewing traditional dialogue structure, sound plays a crucial role in your film and the minimalistic soundtrack enriches the footage with a penetrating atmosphere and emotionally powerful sound tapestry. How do you see the relationship between sound and moving images playing within your work?**

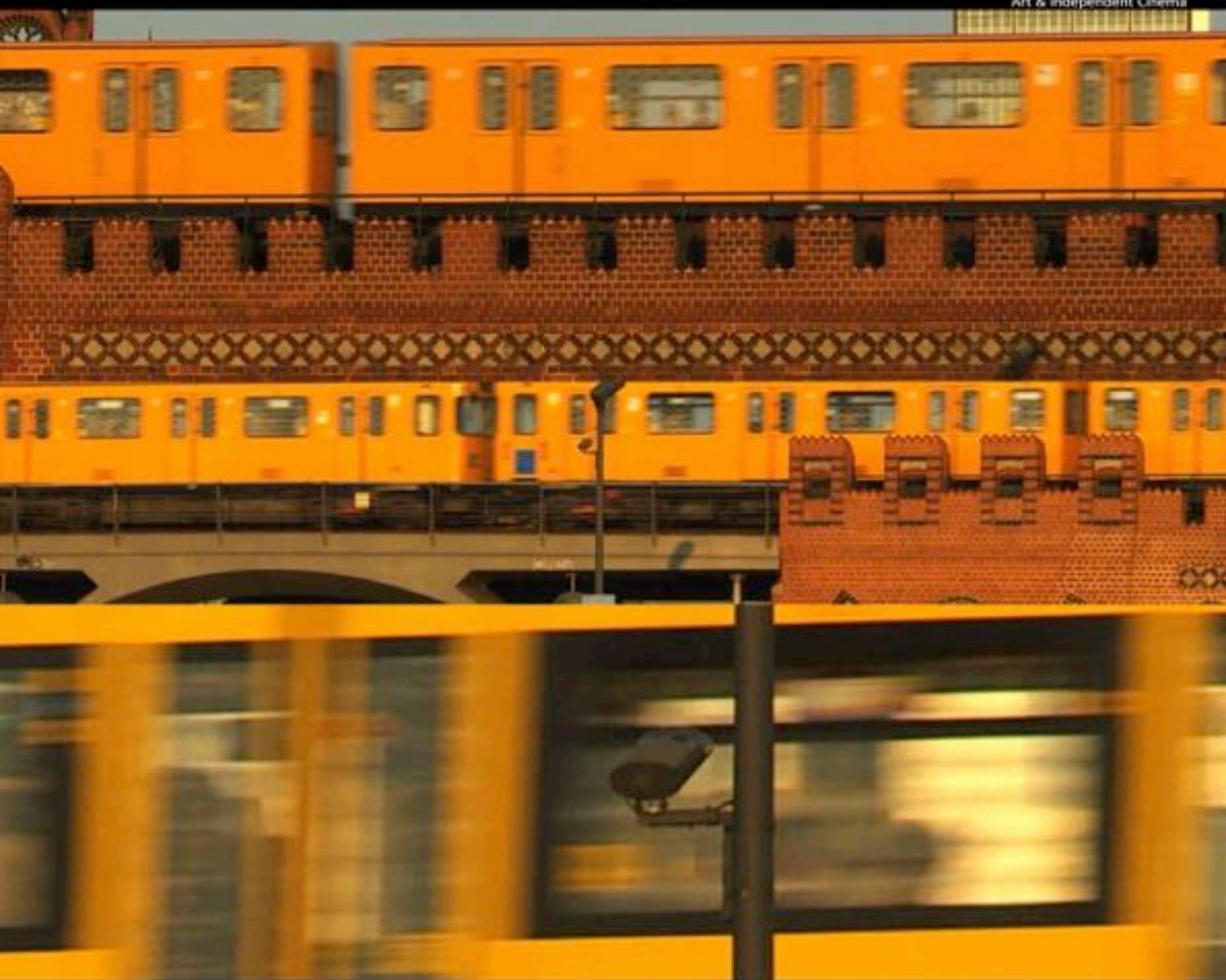
The music is very, very important. The sound carries the image, it gets alongside. It gives excitement or relaxation. It feeds the moment, it enhances the moving image.

**Your exploration of the layers of significance related to urban space is open to a multitude of interpretations and we have highly appreciated the way BERLIN layers of movement provides the ordinary with such expressionist quality: are you particularly interested in structuring your work in order to urge the viewers to elaborate personal associations?**

Structure is a very important part in my art and in my life. I need structure. But I don't use structure in order to achieve something for, or with, the viewer. I simply like it and need it. I like physical, visual and emotional structure.



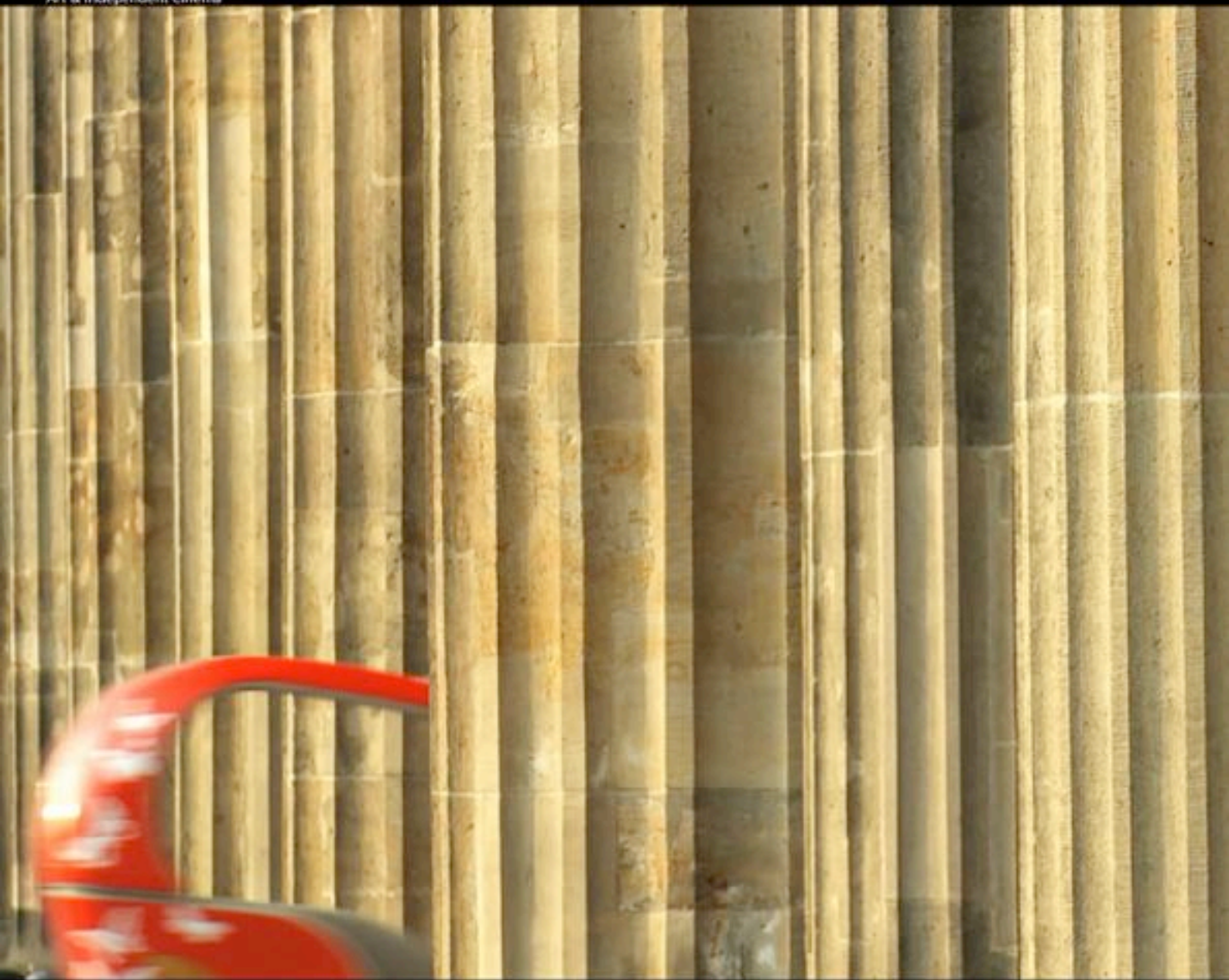






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**How much importance do metaphors play in your artistic research and how open would you like your works to be understood?**

I hope we enter into a time for more openness to difference. Different opinions, different thoughts, views and beliefs. I have never talked much about my faith. This is the first time, that I mention it, because it is the source of my strength, my inspiration and my life. But I am not religious. I don't like legalism. I am in a relationship with love. He is love and perfect love casts out all fear.

**Over the years your works have been international shown in several exhibitions and you also received the Best Director of a Short Documentary award from the Int. Filmmaker Festival Berlin: how much importance has for you the feedback that you receive in the festival circuit?**

I remember, when I got my first laurel of "official selection" in Berlin, I was very excited. Now years later I won four prizes. Who would ever have thought this would be possible with an art movie of 45 minutes. For me those festivals and laurels were a wonderful appreciation for my work. Most of my friends and family were not too excited about my movie. I did get positive feedback but it was on a modest level. But then to be honored by the film industry/festivals, who



see so many movies every year, was and still is a wonderful feedback of appreciation. You/they are the professionals and if you/they honor my work then obviously it must be good. But you also must understand, it is a film about Berlin and the prophet in his own nation is seldomly heard.

**And how do you feel previewing a film before an audience?**

I get nervous.

**We have appreciated both the of your artistic research, so before leaving this conversation we want to catch this occasion to ask you to express your view on the future of women in cinema. For more than half a century, women have been discouraged from getting behind the camera, however in the last decades there are signs that something is changing. Do you think it is harder for women artists to have their projects green lit today?**

Not from the point of quality. If it is a good movie it will take its positive journey. But business or money wise, I can imagine that it still might take some time for women to step into those positions who make certain decisions and hand out the contracts. It still is a very male dominated industry and men often have a strong

ego and sell themselves differently than women do. In spite of this I think it is vital that we keep our elegance and beauty and don't turn bitter or negative. We are different and that is good. It is time to live it.

**What's your view on the future of women in cinema?**

There is a wonderful future, as new things are coming to the surface, which women can and will touch on in a unique way.

**Thanks a lot for your time and for sharing your thoughts, Natascha. Finally, would you like to tell us readers something about your future projects?**

I am right now starting with my new project: Munich – The soul of a city

**How do you see your work evolving?**

It is quite challenging, to try, to bring the soul (mind, will and emotions) which is invisible, into a visual translation and that for a whole city. At times it is quite overwhelming, exhausting and difficult. But I have to trust, that I will be able.

An interview by **Francis L. Quettier**

and **Dora S. Tennant**

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