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O I L F I E L D S

M I N E S

H U R R I C A N E S

P R E S S K I T

OILFIELDS MINES HURRICANES is a road-movie, in which the classical concept of that genre – the quest for and the fixation of the own identity – is lead ad absurdum: Salpa, the traveler, experiences a corrosion of his all-along-multiple identity. This is already founded within the production: 18 authors have taken turns writing the screenplay. The amount and sequence of the scenes correlate with John Cage's organ piece "As Slow As Possible." The performance venue of that piece, Halberstadt, is the apparent destination of Salpa's journey. But, arrived, no redemption is waiting; Salpa again finds himself thrown back onto himself and alone.

For Salpa's journey each author depicts another fragmented world for Salpa to dive in, and each of them poses him, always confused & disorientated but determined, with the question of his own identity. The further he gets away from the beginning, the more the destination seems to fade away. Estranged Salpa floats through different possibility-worlds, which don't provide the right answer for his questions, who he is, what is left of him and what he has lost within himself along with the loss of the other.

Is Salpa like a migratory bird in a flock, or someone reflecting the relations to his father? Which gender does Salpa claim? What is ascribed to him? What does define him without the other?

We experience Salpa's tale through non-stringent and non-causal narrations which unfold web-like over the whole movie: Salpa is constantly looking for contact with his surrounding, fails and enmeshes himself deeper and deeper in his identity which is more and more under deconstruction.

Salpa's "companion" is a salp, a primitive fish, which Salpa is carrying as a prosthesis on his lower face. The origin of his prosthesis he finds in Iceland, where to he followed a mysterious tale of a flock of birds which froze to death in the air and dropped on the glacier. During the movie Salpa is testing the possibility of a symbiosis with the prosthesis whilst entrapping himself in more than one discourse around his seemingly lost place in the world. The salp takes one different roles and functions: It serves as an idealistic dialog-partner, as a connection-tool to the outside, as an alter-ego and as a clumsy chauffeur on the trip which the two have embarked on together. The destination is unknown, but something pushes them forward, maybe the dark pitches, which are omnipresent below the surface, or Salpa's voice from the car-radio? And who gets homesick while watching a maritime documentary, Salpa or the fish?

Salpa, the seeker, is a metaphor for the loss of a world, for a destination gone missing without the end of the quest for it.



C R E D I T S

A collective project by the SCHULDENBERG FOUNDATION

Written by FABIAN ALTENRIED, MORITZ ALTENRIED/HANNE BOHMHAMMEL,
CLAUDIA BARTH/WANDA KOLLER, SAMUEL ESCHMANN, HENNING FEHR/PHILIPP
RÜHR, LEE FÜKKE, KRISTOF GEREGA, PHILIPP GUHR, ANNE-KATHRIN HEIER,
DAENG KHAMLAO, MAREIKE LISKER, SANDRA MAN, RITA MCBRIDE, OCTAVE
PERO, SEBASTIAN SEIDLER

Starring KRISTOF GEREGA as Salpa

Also starring RÚNAR LUND

Directed by FABIAN ALTENRIED

Director of photography SMINA BLUTH

Sound-recordist & script supervisor DINAH ROTHENBERG

Assistant directors MORITZ ALTENRIED/HANNE BOHMHAMMEL,
CLAUDIA BARTH/WANDA KOLLER, KRISTOF GEREGA, MAREIKE LISKER

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Edited by the SCHULDENBERG FOUNDATION

Score composed by VICTOR TRICARD

Sound design by FABIAN ALTENRIED

Produced by SCHULDENBERG FILMS and BILDUNDTONFABRIK

Producers FABIAN ALTENRIED, KRISTOF GEREGA, PHILIPP KÄSSBOHRER

Production team SANJA PIJANOVIC, MARTIN BORCHERS, LEA GAMULA,
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Special-makeup-FX by CAPTNCLOWN COLOGNE

Additional on-screen-editing DAENG KHAMLAO

Color-grading by MATTHIAS SCHULZ

Compositor JULIAN SCHLEEF

Mixing engineer ALEXANDER WERTH

Shot at SNÆFELLSJÖKULL/REYKJAVÍK/REYNISFJARA/BORGANES, ICELAND

And ON THE WAY TO HALBERSTADT, GERMANY

GERMANY, ICELAND | COLOR | STEREO | 122 MIN | DCP

www.the-salpa-tales.org



THE SALPA-TALES: OILFIELDS MINES HURRICANES is a categorically opened movie.

It's conceptual structure is the frame for a collectively written and produced movie.

We are producing without hierarchies and within discourses, each step towards a finished movie is a step with specific meaning.

The about 80 hours material we shot in August, September and October 2013 are material of a cycle which evolves around questions.

These questions of identity and its construction, pathology and finally deconstruction crystallize at the character Salpa which is depicted in its deconstruction within its development.

Salpa moves through a world strange to him, on a search for something, he isn't able to find.

Salpa is looking for contact with the abstract other, doomed to fail a priori. Salpa experiences himself fractured, reflected in situations, which he gets himself into.

All of us, who are working on the Salpa-Tales-cycle, do not share a vision in whole but in fragments. The Tales do not have a causal or stringent narrative but are rhizomatic unfolding micro-narratives, which are put in multiple relational ties to each other.

Salpa is plural not singular, Salpa is more than one person or one character.

We are trying to let Salpa be no-one and many at the same time. In its deconstruction Salpa's identity is its impossibility-metaphor.

These are some vanishing points and fragments of the work. The work, in which we all, behind and in front of the camera, took part over the last year.

Fabian Altenried, November 2013



We will introduce the character SALPA in connection with the metaphor of the salp. This reference is a proposal to re-think IDENTITY Salps are primitive fish. They have a complex life cycle featuring an obligatory alternation of sexual and asexual reproduction: The solitary living & asexually reproducing oozoid gives BIRTH to a chain of blastozooids. These live in colonies and develop female as well as male genitals. Once fertile they are called gonozooids. These animals fertilize one another. They then give birth to sexless oozooids. The cycle is complete.

I have visited several COUNTRIES I have seen many PERSONS I have taken part in various ENTERPRISES without liking them. I have eaten nearly every day. I can now recall a few hundred faces, two or three great spectacles and the substance of perhaps twenty books. I have not retained the best nor the worst of these things. What could stay with me did. I am a part of the COLLECTIVE Get up! Run around everyone! Run around and make a serious face! Be serious! All of you be serious! When I clap my hands, everybody's be happy! Be happy, every BODY We see people who are not at home. They have two arms and... They have two legs and... Something is missing. And we just don't know. We can't name it. There's no NAME For the Figure. We never know if it either expands or decreases, if it is congealed or in the process of becoming, and as a matter of fact the figure can never decide itself which way to go, WE have to decide for it. Let's take this thought a little further. Perhaps the concentrated figure could do both, expand and decrease, at the same time, [picture this] Certainly this can only happen in your mind. And it does. The MAGIC happens as we imagine. We are 18. We said goodbye to him long ago. He already was on the other side of the street as he added: "Good luck!". There was no use in answering. And anyways: Our reaction could not have been reduced to a short sentence. We would get worked up over it.

AUTHENTICITY IS to install a perverse balance, which cannot be a real balance: no gift send in return; transformation of my gift from the nowhere into goods from the shitty vendor at the square. Sounds, knocked out... for free? My SOUNDS are for free only, or at highest prices. What do you have to offer? What could you have to offer! Where are your return-presents! A tragedy has to take place OUTSIDE enough tragedy, please! Or air beds, inflated with sighs of a whole generation, thus we can have convalescence while we are canoing around on our lake of tears. Convalescence, to prick the other's air beds, not with malice but as a gracious act of NÄCHSTENLIEBE

Making something UNDONE. Attempting to establish some basic CONNECTION 'The Weight' stays important, but as an antipode, as a permanently complementary principle of the gaps and fillings challenging each-other. There is a methodical-performative-freeing option of fading-away-in-the-moment at our side, which is ruling out nothing of its opponent, but – reversed through it's being-the-opponent always includes everything else.

EMSER Street in Neukölln. Walking from door to door. Looking for the right name. I don't like city-maps. I don't like asking for the way or the correct house-number. Tied up mouth. Only to enlarge the pleasant anticipation of the provisional result. Salpa is waiting BUT there is no authenticity. There is no authenticity. There is no authenticity. There is no WORLD The re-structuring of the cities take place in context of globalization. Once there has been something and things do remind me, remind me of something, I used to have. But it must have ended in smoke. There, where I used to live, there is a sales floor now. It sits there now! There is a word for everything. Is there a word for EVERYTHING?



T H E M E T H O D B E H I N D
A C O N C E P T U A L &
C O L L E C T I V E M O V I E

I N T R O D U C T I O N

OILFIELDS MINES HURRICANES is not an usual movie. When the project started, Kristof Gerega and Fabian Altenried settled on a structure to produce this movie collectively.

We invited 16 authors to write the movie with us together.

This idea was more than just a “new” way to write a movie: We wanted our character Salpa to be a host for multiple and fractured identities and knew, we would only achieve that, if we already found that principle within the writing as well as the production process. Therefore 18 authors, from different fields, partly not knowing each other, virtually came together and started to write scenes for Salpa, the traveler, the hero of our tale.

On the following pages, there is some material we send to the authors before the writing-process commenced as well as an email with a “writing-commission” to one author. On these pages we explain the structure of the movie as well as setting some “rules” for the writing of scenes.

Not many information were given at start but discussions and conversations with authors, and other people involved, created an idea, what Salpa could be and what his urges and characteristics are.

During the writing-process all scenes have been published on a blog as soon as they were ready giving each author the full (developing) picture.

During the writing and the production many of these “rules” were altered or became obsolete altogether. Nevertheless, the core idea persisted and shaped more and more, rules and frameworks helped to make this possible but gave way to a more organic, open course of production.

F I R S T L E T T E R
T O T H E A U T H O R S

Fabian Altenried & Kristof Gerega, April 2013

Salpa's First Journey* is a road-movie from Berlin to Halberstadt. The movie revolves around a character named Salpa. The structure giving reference for the movie is John Cages organ piece ORGAN2/ASLSP. The recital of the piece began in 2001 and will last for 639 years, meaning there is only a sound change every couple of years. A sound change consists either of a start or the end of one or several notes. (See Structure 1)

The end of the road-movie, Halberstadt, is the location of the recital of the Cage piece.

We are picking up the topic of the road-movie (a 'lost' person visits several locations and people which provides him or her with a fixed identity) and twist this so that our character enters without a history & only with the abstract reference of the salp-fish and experiences a kind of identity-deconstruction: 18 writers will write scenes which shall portrait Salpa as a multiple and oscillating identity.

The movie deals with questions concerning the construction of identities: How do experiences construct an identity? Of which pathologic content is the fixation of a human being as a subject? Isn't the exclusive identity more of an aberration than the fractured, multiple identity? And so on.

The movie shall propose alternative concepts of identity and subject(ivity): How can we re-think identity? How can identity be though outside of normativity? And so on.

The multiple of authors shall mark the identity of Salpa a priori with a plurality. The intent is not to show an identity from different angles and stand points but rather to inscribe a complexity into the character Salpa, to lead his exclusiveness ad absurdum & to problematize his actualization as a character in every scene.

It is not about to hint at a third, true identity in between two actual shown identities but about the excessive demand of a fractured and diverse mosaic of identities.

We will introduce the character Salpa in connection with the metaphor of the salp. This reference is a proposal to re-think identity.

Salps are primitive fish. They have a complex life cycle featuring an obligatory alternation of sexual and asexual reproduction: The solitary living & asexually reproducing oozoid gives birth to a chain of blastozoids. These live in colonies and develop female as well as male genitals. Once fertile they are called gonozoids. These animals fertilize on another. They then give birth to sexless oozoids. The cycle is complete.

Salps are reproducing extremely fast, their population growth rate is one of the highest of any multi-cellular animal. This fast growth rate is their only 'weapon' against extinction.

There are various species of salps, their length varies from 2mm up to 20cm.

They are almost completely translucent, their hollow body provides shelter for smaller organisms. Salps nourish themselves by filtering plankton out of the water which they pump through their body – as well their way of moving. The reproduction cycle of the salp functions as an abstract guideline for the topics of the episodes (see Structure 1).

The prologue is set in Iceland. In its first part a man tells the story how one day he finds a dead flock of birds fallen down on a glacier. He marks every dead bird with a pole. In the second part Salpa appears on the glacier but instead of dead birds he finds the poles to be filled with blue liquid which he extracts and takes with him in big jars.

In the first scene of Salpa's First Journey Salpa opens on of these jars, revealing that in the liquid, a salp-like prosthesis has grown. He takes it out and raises it towards his face. This marks the beginning of his journey to Halberstadt. From now on he will wear the prosthesis.

*Salpa's First Journey was an early working-title of the movie.

A P P E N D I X O F T H E F I R S T L E T T E R

ABSTRACT

- The movie consists of 14 narration threads.
 - Each narration thread corresponds to a note from the Cage piece.
 - Each note is allotted to a writer.
- The movie consists of 14 episodes.
 - Each episode corresponds to a sequence of the Cage-piece between the sound changes.
 - The sequence of scenes within the episodes were allotted (see structure 2 & 3).
 - Each episode is understood as a narration within itself.
 - The scenes within a narration build up onto each-other.
Meaning the writer of the second scene within a narration receives the first scene via email, and writes his/her scene which will be send to the next writer and so on.

THE SHOOTING PROCESS

- The shooting time will be around 10 to 14 days.
 - End of shooting is the 5th of October 2013 (sound change).
- The route leads from Berlin to Halberstadt (the appendix).
 - For each episode we take a highway exit.
 - Close to the highway exit we look for a shooting location.
- We established some 'rules' for the shoot:
 - We are shooting digital.
 - The scenes will be shoot in chronological order.
 - The order of the scenes will not be changed in post-production.
 - The following scene will be shot after the completion of the precedent scene.
 - There will be no post-production done on the movie.
 - Sounds from the off will be recorded before the shoot and will be played in during the shoot.
 - Each episode will have a little prefix. Probably with shots out of the car.
 - In the prefix the episode number and state are stated.
- Each writer can come to location to direct scenes any time.

SCORE

- Victor Tricard will produce a score.
- Each scene will have a different composition.

THE WRITING PROCESS

- The situation of the salp-reproduction cycle is to be understood as an abstract guideline.
 - A concrete reference is possible too.
- All scenes can be connected through their content.
 - There should be some kind of content-line though all scenes of each author.
- The kind of reaction to the precedent scene can be abstract or concrete.
- The writing can be in English or German.
- The content should be connected to the topics drawn up above.
 - This connection can be abstract or concrete.

S T R U C T U R E 1

CAGE: ASLSP	SALP-SITUATION		PITCH-SCENE-CORRELATION														EPISODE/ SCENE		
			GIS'	H'	GIS''	E	E'	A'	C''	FIS''	C'	AS'	D'	E''	C'(16)	DES'(16)			
Impulse 1 September 5th, 2001 Pause	PROLOGUE																	EPISODE 1 SCENE 1	
Impulse 2: February 5th, 2003 gis', h', gis" Sound start	asexual situation	oozooid		2	3	4												EPISODE 2 SCENE 2 - 4	
Impulse 3: July 5th, 2004 e, e' Sound start		birth blastozooid	7	9	8	5	6											EPISODE 3 SCENE 5 - 9	
Impulse 4: July 5th, 2005 gis', h' Sound end	aggregate situation	blastozooid			11	12	10											EPISODE 4 SCENE 10 - 12	
Impulse 5: January 5th, 2006 a', c'', fis" Sound start	hermaphroditic situation	gonozooid			17	14	13	16										EPISODE 5 SCENE 13 - 18	
Impulse 6: May 5th, 2006 e, e' Sound end					19			22	21	20									EPISODE 6 19 - 22
Impulse 7: July 5th, 2008 c', as' Sound start						29			26	28	24	27	25	23					EPISODE 7 SCENE 23 - 29
Impulse 8: November 5th, 2008 c' Sound end							35		33	31	30		32	34					EPISODE 8 SCENE 30 - 35
Impulse 9: February 5th, 2009 d', e" Sound start							37		42	41	36		40	38	39				EPISODE 9 SCENE 36 - 42
Impulse 10: July 5th, 2010 e" Sound end							46		48	45	44		43	47					EPISODE 10 SCENE 43 - 48
Impulse 11: February 5th, 2011 d', gis" Sound end									53	50	52		51	49					EPISODE 11 SCENE 49 - 53
Impulse 12: August 5th, 2011 c'(16'), des'(16'), as' Sound start/Pause									54	55	56	59					58	57	EPISODE 12 SCENE 54 - 59
Impulse 13: July 5th, 2012 a', c'', fis" Sound end			asexual situation	birth of the oozooid								60					62	61	EPISODE 13 SCENE 60 - 62
Impulse 14: October 5th, 2013 dis', ais', e" Sound start					EPILOGUE														EPISODE 14 SCENE 63
					Mareike Lisker	Samuel Eschmann	Fabian Altenried	C. Barth + W. Koller	H. Fehr + P. Rühr	Anne-Kathrin Heier	Philipp Guhr	M.Altenried-H.Bohmannel	Lee Fülke	Daeng Khamlao	Sebastian Seidler	Rita McBride	Octave Pero	Sandra Man	

S T R U C T U R E 2
S C E N E - S U C C E S S I O N

SCENE	PITCH	WRITER
1	-	-
2	GIS'	ML
3	H'	SE
4	GIS''	FA
5	E	CB+WK
6	E'	HF+PR
7	GIS'	ML
8	GIS''	FA
9	H'	SE
10	E'	HF+PR
11	GIS'	FA
12	E	CB+WK
13	E'	HF+PR
14	E	CB+WK
15	C''	PG
16	A'	AH
17	GIS''	FA
18	FIS''	MA+HB
19	GIS''	FA
20	FIS''	MA+HB
21	C''	PG
22	A'	AH
23	D'	SS
24	FIS''	MA+HB
25	AS'	DK
26	A'	AH
27	C'	LF
28	C''	PG
29	GIS''	FA
30	FIS''	MA+HB
31	C''	PG
32	AS'	DK
33	A'	AH
34	D'	SS
35	GIS''	FA
36	FIS''	MA+HB
37	GIS''	FA
38	D'	SS
39	E''	RMB
40	AS'	DK
41	C''	PG
42	A'	AH
43	AS'	DK
44	FIS''	MA+HB
45	C''	PG
46	GIS''	FA
47	D'	SS
48	A'	AH

SCENE	PITCH	WRITER
49	D'	SS
50	C''	PG
51	AS'	DK
52	FIS''	MA+HB
53	A'	AH
54	A'	AH
55	C''	PG
56	FIS''	MA+HB
57	DES' (16')	SM
58	C' (16')	OP
59	C'	LF
60	C'	LF
61	DES' (16')	SM
62	C' (16')	OP
63	-	-

	AUTHOR	PITCH
FA	Fabian Altenried	GIS''
MA+HB	Moritz Altenried + Hanne Bohmhammel	FIS''
AH	Anne-Kathrin Heier	A'
HF+PR	Henning Fehr + Philipp Rühr	E'
OP	Octave Pero	C' (16')
CB+WK	Claudia Barth + Wanda Koller	E
DK	Daeng Khamlao	AS'
SE	Sämi Eschmann	H'
PG	Philipp Guhr	C''
SM	Sandra Man	DES' (16')
SS	Sebastian Seidler	D'
RMB	Rita McBride	E''
LF	Lee Fükke	C'
ML	Mareike Lisker	GIS'

Von: Pelagic Tunicate pelagictunicate@gmail.com
Betreff: Salpa's 9th Episode, 39th Scene
Datum: 13. Juni 2013 13:13
An: Rita McBride

Dear Rita.

Now it all went faster then expected and you can write your scene:

EPISODE 9:

hermaphroditic situation, gonozoid:

First Binary Fission.

SCENE 39:

This is the fourth scene in this episode.

You can read the previous scenes here:

(Reading all the scenes of this episode is necessary to understand the camera set-up etc.)

The scene directly previous to yours is:

EPISODE 9, SCENE 38: IN DREAMS

The scene is attached to the previous without a cut: Camera stays on Salpa. Roy Orbison "In dreams" (<https://www.youtube.com/watch?v=kpDnNZbJLVY>) is running. The camera turns left, the speed adjusted to the song. The camera should stay on the same hight, static – use a tripod. After a three-quarter-turn the camera shows Salpa who is dancing to the song. He doesn't dance ecstatic but rather elegant and withdrawn into himself. He dances over the street as if dropped out of an old movie. The song's volume is increasing... the camera continues its left-turn, completing it back into its starting position. Salpa disappears from the frame. Camara same as at beginning. Before that the music stops abruptly. The sounds of the surrounding are hearable now.

Please send your scene back to this address.

As this episode progressed pretty good so far you are in no hurry.

Please remember to give your scene a title.

All scenes written so far a published in our blog:

You can refer to all scenes which are there already if you want to.

Δ

Please do not hesitate to contact us with further questions.

We are looking forward to read you scene.

As this is your only scene, we want to say, that we are very grateful for your participation.

Furthermore it would be really nice to welcome you on the set for as long as you want to.

The shooting process as well should be a collaborative effort and all authors are invited to join in and directed scenes.

You will be informed about the schedule as soon as it is ready.

Thank you very much.

Sincerely with pelagic greetings,

Fabian & Kristof.

Δ

Salpa's First Journey – a collectively written road-movie

Blog:

Email: pelagictunicate@gmail.com

Δ





D E A D F L O C K
T H E T A L E

On a glacier, the Snæfellsjökull, it was a day in the fall. Cold, with snow falling too, not much, though, in Iceland. Half the way up the glacier a dead flock of birds, surprised by a snowstorm, maybe, or ice, or just a cold, a too cold wind. In mysterious formation of death, fallen from the sky, fallen down, thrown on the glacier, for sure more than 10 birds, of course frozen, black spots in white snow, bluish here and there too, nevertheless in strongest contrast to white, snow & still about to disappear, about to be snow over, not much time before annihilation on this day with more snow up in the clouds, in all the clouds over the mountain, not too much time before being covered up by light snow, white without black stains, without black dot-formations, without dead birds, without the flight-formation of a flock, pressed down into the glacier, into the white and bluish snow too, lowered down onto the hard and cold glacier's ice. Every dead bird became a pole, a long thin pole, into the ice, rammed into the glacier, marked into the skin for longer than one day with too much snow in all the clouds above the almost completely white glacier, the nearly all white glacier in fall. Of course a hard job, for no-body, not even a ... for the birds in their grave to come made of snow and ice too, later. Only marks of a mysterious and decodable formation, formed though a common fight of birds against the skies, against the winds, the clouds, their feathers clearly visible behind the peak, a bird at the peak, then outwards, one bird after another, then the next, in rows, like pearls on a ... more than fifteen, at least, pinned down, marked after their death, visible for a linger time now, longer than without a pole below the clouds with white snow on this glacier.

Maybe someone will see the poles, for sure from other, happier birds, theoretically, visible in their flight over the glacier, like shadows on the ... above this certain part of the glacier, maybe from some humans too, I still remember exactly where they are, but if one could still see them, I don't know. Not a beautiful place, a tough place, no walking-by place, way up hill already, not to ... no-one will pass by just like that ... one day later would be already too late, maybe even a couple of hours would be ... up their, maybe not even once a year, at this Place ... maybe never ...

Why I ... ?

I lived in the space of a door that opens

and shuts. I am the left-over smile,

hugging the mouth of a person who

just left a crowded room, a grin no longer

applicable to the newly set situation.

I am the laughter hitting a passer-by but

belonging to someone's joke on the opposite

side of the laughing person's phone.

I am the moment before everything

falls in place again.

I avoid uniqueness.

I don't believe in exclusiveness.

My works are supposed to be rhizomes.

I don't work alone.

Multiples within the production.

Multiples within authorship.

Multiples within the deconstruction of the making as
a strategy of activity.

The responsibility towards the fluid process & the production and only secondary towards
the product. Each product is considered a deposit of potentially usable raw material.

Identity is in its pathology the focal point of my work.

I confront myself with the same questions as the production does. They are the same
with my claim.

The exclusive identity is not the obligate.

The identity-multiple as strategy.

Our works are proposals. We take part. This is the condition of collective production:
neither hierarchically structured nor democratically organized: Chains of activities instead
of discussions.

I am interested in answers only on a tertiary level.

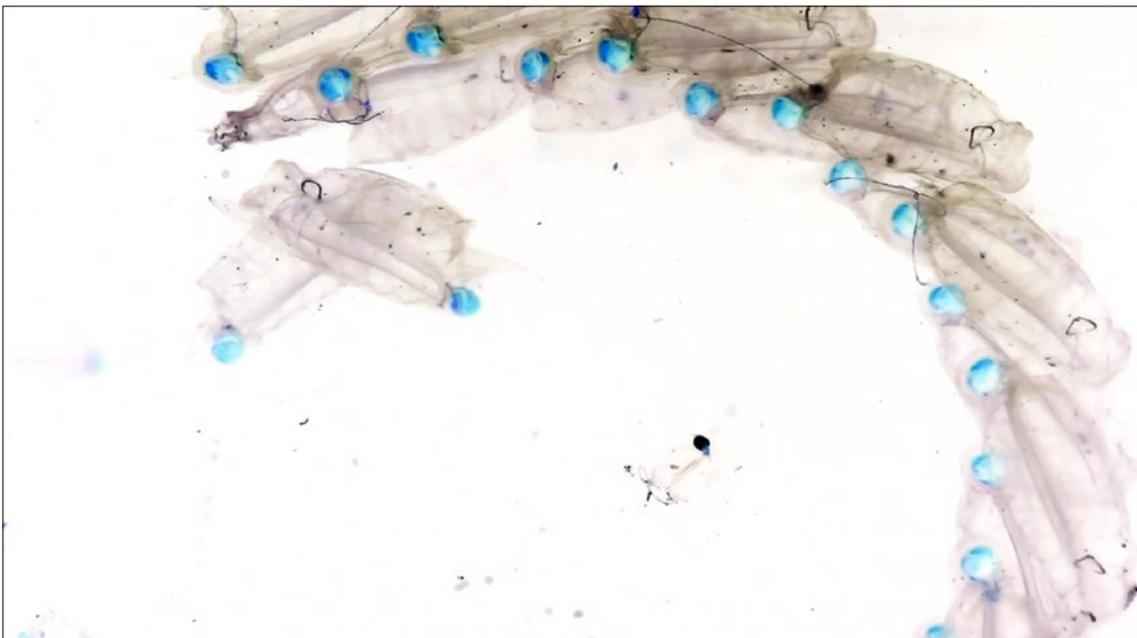
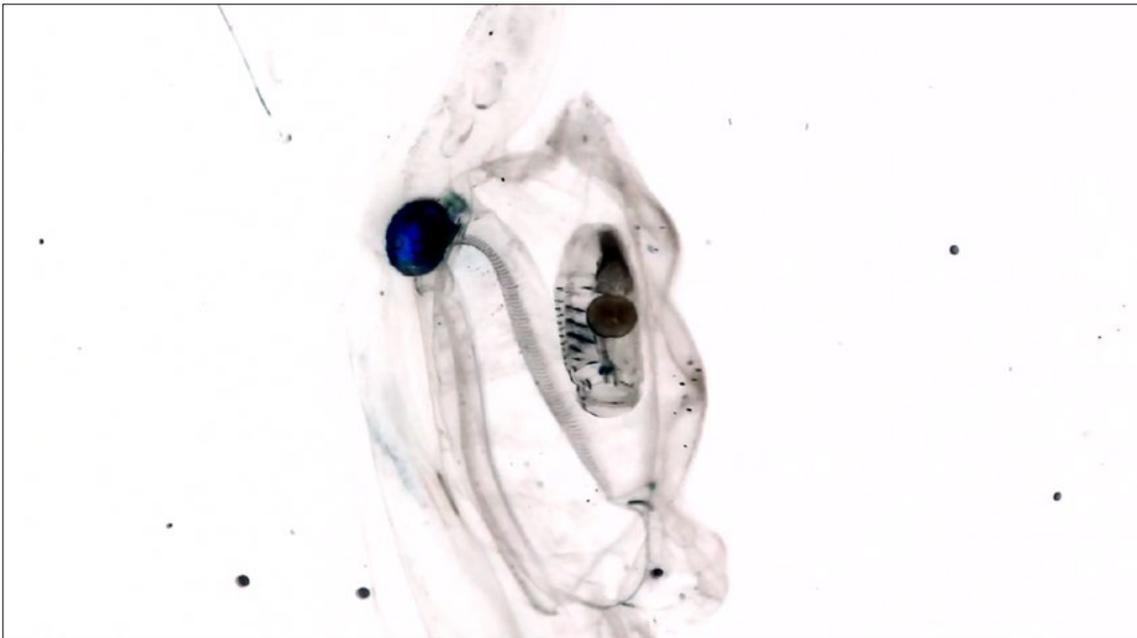
First questions and structures. I am not interested in principals.

The inscription of multiples into the working-process, as it regards the status of the work
as well as its production. The social responsibility & accountability of art & its effect in
public & semi-public contexts: If art then only as social corrective, as proposal:

The unsaid vanishing point is the reframing of the existing is the first thought is
the first problem.

T H E S A L P

Salps are barrel shaped, free swimming tunicates. Organisms enclosed in a tunic with openings at each end that pump water through their gelatinous bodies. Thus they move and feed at the same time straining the water through internal feeding filters. At first glance salps may look as primitive as jelly-fish, but they are close marine ancestors to fish and vertebrates. Salps have a heart, gills and even a rudimentary placenta. When microscopic algae proliferate, salps devour them with extraordinary efficiency. They are the fastest growing, multi-cellular animals and are capable of explosive a-sexuall and sexuall reproduction. Salps can live alone or in communities. Some species are only a few millimeters long, while others can grow as large as ten inches. Chained salps grow into long strings that live in social harmony. Communicating via electrical signals, they synchronize their swimming and move swiftly through the sea.





ANSWER OF FABIAN ALTENRIED & KRISTOF GEREGA TO ONE AUTHOR WITH HIS QUESTION, WHY NO SUPPORTING ACTORS SHALL APPEAR.
IT WAS SEND OUT TO ALL AUTHORS AFTERWARDS.

In the following text we try to lay down our reasons for only using one actor and not many. The first structural impulse was to channel the diversity of authors & texts into one person, reasons are as follows:

It is our aim to inscribe a multiple identity into the character, meaning: no construction (as done in classical road movies) but a deconstruction of Salpa's identity.

To answer the question, why additional actors must not appear:

The character is rather a capsule and in some sense sealed hermetically to the outside (surrounding); Salpa's inside is the set and battlefield where questions of identity should be discussed. No doubt, this is very demanding and complicated, because any construction of any identity does not work without others or the Other. But nevertheless this is a crucial point: How can we portray, that the usual and known procedure of identity-construction (e.g. represented in classical road movies) is indeed an oppressing inscription of power structures? The train of thought runs as follows: We isolate a character from its surrounding, we singularize it and try to displace the fight into its inside, meaning: the displacement of the Other into the inside of Salpa.

More to the point the question is re-formulated: How can we show in & with a single Salpa, that Salpa cannot be alone, cannot exist as a singular person?

A second thought: Using additional actors tend to be treated as objects or tools. We want to distance ourselves from that and hope it will be possible, to portray the topics with one actor only.

Again: Possibilities have to be found to inscribe the Other into the character without actually introducing others. Some starting points: It is possible to include sounds, voices etc. from the off. For these noises other voices are possible. They have to be pre-recorded before the shoot.

And: What is the camera? Might be the camera already be the Other? What happens when an actor looks directly into the camera? Is the camera an author, a narrator?

Or is it a neutral receptor and more like a reader? Or both?

FABIAN ALTENRIED is a visual artist, writer & film-maker. His complex artistic practice founds on conceptual and collective production-processes & deals in its core with questions concerning identity and its construction.

MORITZ ALTENRIED is based in London and Berlin. He is a PhD candidate at Goldsmiths, University of London, working on the political economy and technology of new media.

CLAUDIA BARTH & WANDA KOLLER met 2013 in the Kunstakademie Düsseldorf; since then, they work on various projects as well as a part of the Schuldenberg Foundation. The focus of their practice is in the field of “banner-dropping”.

SMINA BLUTH loves shooting movies ever since she stopped playing her guitar. She was seventeen then.

HANNE BOHMHAMMEL is working as a freelance journalist in Berlin.

SAMUEL ESCHMANN: I am born in a hospital in Thalwil on the 5th floor. Now I am living on the 1st floor.

Please don't ask me what can be done on the 2nd and 3rd floor!

HENNING FEHR and PHILIPP RÜHR, born 1985 in Erlangen (Germany) and 1986 in Brühl (Germany), students at the Kunstakademie Düsseldorf under Christopher Williams and Rita McBride, are aesthetic anthropologists. Film as a media is a surface on which contentions happen. Questions of the dialectic, possibilities of narrations, and portrayal of persons complicate the path to beauty.

LEE FÜKKE is a human being engaged in the creative play with world on the pursuit to utilize the given to shape the (in)possible, with focus on a holistic outlook on the world, creature, universe and all myriad things.

KRISTOF GEREGA was born in Poland 1981 and often lives in Berlin. He preferably deals with film and philosophy.

PHILIPP GUHR studied Music Sciences and Philosophy in Berlin, realized various theater plays at the Volksbühne and the Ballhaus Ost (both Berlin), is writing a PhD-thesis on Marx' revolutionary theory and works as a teacher since 2013.

ANNE-KATHRIN HEIER grew up in the canton Glarus (Switzerland) and Bavaria and lives currently in Berlin. First adoptive home would be Reykjavík. She is working in the editorial office of Berlinonline and is teaching at the institute for literature of the university Hildesheim. Her first novel “Intempesta” will be published 2014.

DAENG KHAMLAO: 23.2.1982 born in Bangkok, didn't die up to now looking damn good... for her circumstances.

MAREIKE LISKER: born and bred in Berlin, student of Philosophy and Linguistics.

SANDRA MAN, writer and artist, born 1977 in Knittelfeld/Austria lives in Berlin. She is working artistically as writer and dramaturgist in theatre and performance projects and theoretically on the relationship between art and philosophy.

RITA MCBRIDE is an artist living and working in Düsseldorf and Los Angeles. She is currently the director of the Academy of Art in Düsseldorf.

OCTAVE PERO: Graduate from the Architectural Association in London. He is interested in the spatial manifestations of Modernity from a socio-political, philosophical and aesthetic standpoint.

DINAH ROTHENBERG: was born in Essen and lives in Berlin, studying Archaeology and cultural history of Northeast Africa since 2011. For fun and Interest she works since its inception at the Berlin campus radio Couchfm.

SEBASTIAN SEIDLER: Born in Munich. Studies of Social Science, Cultural Sciences and Philosophy in Berlin and Berkeley. Interests lay with questions concerning identity, violence and political aesthetics.

VICTOR TRICARD is a French music composer and producer. He is currently working on a new music project called KJQ and original film soundtracks.



P A R T O F T H E S A L P A T A L E S

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F O L L O W I N G T H E M E A N D E R I N G S O F S A L P A ,
A H U M A N B E I N G W I T H A F I S H O N H I S C H I N .



P R E S S K I T

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