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SHAPE SHIFTING

Granting culture to nonhumans, *Shape Shifting* outlines a cartography of a landscape found in many parts of Asia, which in Japan is called satoyama—space between village and mountain. Satoyama signifies the diffusions between ‘wild’ and ‘designed’ and can be understood as a membrane arranged through exchanges and encounters between humans and nonhumans. The basis for satoyama’s productivity in agriculture and forestry is based on an increase of biodiversity. The more collaborations between species and cycles of materials are created—the more stable ecosystem and films can be formed.

‘Satoyama’ is a concept that refers to an assemblage of transformations appearing on the plane of a landscape. It highlights the symbiotic relation of nonhuman and human life forms and thus undermines human economic and technological activity as the main formative principle. If human activities are no longer in the foreground, but comparable to and in association with the activities of nonhuman animals, the separations of nature and culture, object and subject, earth and history become interchangeable. Two questions became of particular importance to us: how are natural processes of material transformation entangled in the conditions of production (which are both historical and natural)? And the second: how to perceive the culture and history of nonhuman participants such as animals and plants, but also of generic elements like water, wind, fire, paddy fields, chemical elements, and electricity?

(Elke Marhöfer, Mikhail Lylov)

2014, colour, 18 min., Without dialogue. **Directed by** Elke Marhöfer, Mikhail Lylov.

Elke Marhöfer, born in 1967 in Adenau, Germany, is an artist and filmmaker living and working in Berlin. Her works have been presented in international venues, most recently at Palais de Tokyo, Paris, Houston Museum of Fine Arts, and at the Film Festival Rotterdam.

Mikhail Lylov, born in 1989 in Voronezh, Russia, is an artist mostly working with film and performance. His work has been shown in the 3rd Moscow Biennial and the 4th Moscow Young Biennial.

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VYSHYBALSHITSA EMBROIDERESS

Five short stories – ‘Helicopter,’ ‘Sunday,’ ‘Doggie-Photographer,’ ‘Mausoleum,’ and ‘Apocalypses’ – united by one general action: like the goddesses of fate in the Ancient Greek myth, the author embroiders these stories, spinning the thread of human life.

“I had five dreams about myself, my memories, about my routines and ambitions, about the things that terrify me. And of course you can’t leave out the environment, the history and the political situation. At the end of the film when I finish embroidering, the computer starts to erase the memory. What does that mean — to erase your memory year by year? This dream is still a mystery for me...” (Lyusya Matveeva)

2014, QuickTime ProRes, 21 min., Russian. **Director** Lyusya Matveeva.

Lyusya Matveeva, also known as Liudmila Zinchenko, born in Tver Oblast in 1964, is a photographer and artist living and working in Moscow, Russia.

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