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The Right

Assaf Gruber

2015, DCP, color, 11 min., Polish. **Producer** Caroline Kirberg. **Production companies** Caroline Kirberg (Berlin, Germany), Muzeum Sztuki (Łódź, Poland). **Written and directed by** Assaf Gruber. **Director of photography** Shay Levy. **Production design** Nina Mielcarczyk. **Costumes** Nina Mielcarczyk. **Sound** Tom Schön. **Sound design** Igor Klaczynsk. **Editor** Assaf Gruber. **With** Sabine Wackernagel (Anne Pirsch), Ewa Dałkowska (Anne Pirsch, voice).

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A 73-year-old security guard from the Old Masters Picture Gallery in Dresden writes a letter to the director of the Muzeum Sztuki of Łódź, requesting to volunteer as a security guard there.

The fourth in a series of short films entitled "The Anonymity of the Night," *The Right* is a fictional story framed by historical sentiments. The ostensible reason for the security guard's wish for a transfer – apart from her personal history as a Polish-German refugee in the 1940s – is the Łódź museum's collection of avant-garde pieces by the "a.r." group ("revolutionary artists", "real avant-garde") from the 1930s, one of the most renowned leftist Polish avant-garde groups of the interwar period, which she values much more highly than the old masters in the Caravaggiati room in Dresden, where she is currently placed.

The Right is the fourth part of the film series “The Anonymity of the Night.”

The series is the outcome of a specific artistic strategy that makes references to the meaning of fragmentariness in art, a purposeful incompleteness, which, nevertheless, highlights the content. The project focuses on how the political ideology of subjects is related mainly to personal stories and how it is shaped, fleshed out, and self-manipulated through man’s life stories and not through theoretical knowledge. The series comprises four interrelated videos in which four characters tell daily life stories to undefined listeners, stories that came to be turning points in their lives. The four monologues seem to be scenes extracted from feature films: Short fragments of larger stories become parables in search of a meaning in the unfulfillable urge for reunion with the self and society. The life trajectories of the protagonists are crossed by the unresolved psychological tension created during the incidental encounters they are narrating.

They are all contradicted: On one hand, they seem to be alienated: from their listeners, from the characters they are talking about, and even from their own words (none of them uses her mother tongue).

Yet, they are strangely fragile, each one in her own way, in their determined paths to heal their inner conflicts.

Assaf Gruber

Assaf Gruber, born in 1980 in Jerusalem, is an artist and lives in Berlin. He is a graduate of the École nationale supérieure des Beaux-Arts in Paris. Gruber won the 2008 “Les amis des Beaux-Arts” prize in Paris and is a laureate of the HISK (Higher Institute of Fine Arts, Gent). In 2015 he had solo shows at the Muzeum Sztuki of Łódź and at Eigen+Art Lab, Berlin. His work has been also featured in group exhibitions and international biennials.

Films

2007: *Match Point* (4 min.), *Manu and Dougie* (11 min.). 2009: *Avgosepère* (21 min.). 2010: *C’est comme un code à decoder* (36 min.). 2011: *Binding* (5 min.). 2014: *The Anonymity of the Night* (4 min.). 2015: *Citizen in the Making* (6 min.). *The Guardroom* (9 min.). *The Right*.