



PRESS RELEASE | INVITATION

## KINO DER KUNST 2020

Visual Arts on the Big Screen

If there is one genre in which, in the recent past, formal concepts such as beauty or harmony were sought after only to be quickly overturned, then it is contemporary art. Why? Because formal perfection is not beauty but kitsch, decreed the curators. Because it is not capable of political thought, others claimed. And because it doesn't sell well, the art market wanted to teach us. But there is no progress in art. Every time you toss aesthetics as a theory of beauty out the door, it comes back in through the window!

Which is why the **fourth edition** of **KINO DER KUNST**—taking place from **October 27 to November 1, 2020**—carries the title **Forbidden Beauty**. Some **45 films** by visual artists from **almost 30 countries** have been invited to the International Competition in Munich and demonstrate that the art of the moving image need not lapse into arbitrariness or kitsch when implementing well-known aesthetic categories. And that perfect form remains important even when dealing with explosive topics such as social uprooting, consumerism, environmental destruction, racism or feminism. These films also show how controversial topics can be addressed without forfeiting aesthetic principles or succumbing to the temptation of instructive militancy.

The jury responsible for selecting the winner of this edition's International Competition was headed by busy film director and **Jury President Luca Guadagnino**—in whose films (*A Bigger*

*Splash, Call Me by Your Name* and *Suspiria*) existential freedom and formal beauty play a central role—and also included **Beatrice Bulgari**, **Andrea Lissoni** and **Camille Henrot**.

Of course, KINO DER KUNST 2020 is also presenting cinematic works of art that do not directly deal with concrete current phenomena, for example, **Matthew Barney's** *Redoubt* (European Premiere) and **Clare Langan's** *Heart of a Tree* (World Premiere)—both homages to the mythology of nature—or **Tuan Andrew Nguyen's** depiction of children encountering the gods in *The Boat People* (World Premiere). There is even a fairy tale of hermitism that leads to an acceptance of and responsibility for a new way of life in Tunisian **Ala Eddine Slim's** award-winning film *Tlameess*. Plus, there are films about the grace of movement (such as the Oscar-nominated *Prisoners of the Body* by Munich-based **Elise Nadal**) and about plunging into psychoanalysis or an obsession with possessing beauty.

The majority of the films, however, deal with the problematic issues of our time. The Turkish Kurd **Halil Altindere**, for example, depicts dancing ballerinas disguised as heavily armed police officers—beauty in opposition to the tactics of an authoritarian state. The Algerian-French shooting star **Neïl Beloufa** covers all of his favorite subjects, from homophobia and racism to the fear of terrorism and political violence, in his first motion picture *Occidental*. **Isaac Julien** once again deals with slavery and racism in his *Lessons of the Hour* (World Premiere), while **Clément Cogitore**, winner of the last edition of KINO DER KUNST, collects clichéd images of global beauty from across the internet in his film *The Evil Eye*. **Naeem Mohaiemen** from Bangladesh leaves a stateless frequent flyer stranded at an abandoned airport for years in *Tripoli Canceled*, while **Kudzanaï Chiurai** from Zimbabwe links the colonial history of Black Africa with today's migration constraints. And both the New York-based Argentinian **Mika Rottenberg** and **Cao Fei** from China playfully denounce the conflict between cultural traditions, the sterile aesthetic (!) of modern design and futuristic technological facilities.

These are just a few examples of the current films by visual artists from around the world that stand out—as is always the case with KINO DER KUNST—for their innovative narration and high technical standards. And they show just how important aesthetics remain, no matter how taboo. As with the last edition of KINO DER KUNST, the **Museum M+** in Hong Kong was responsible for the rich selection of current Asian films, most of which are still unknown in Europe.

Despite the current hygienic restrictions, many of the artists will be personally available to discuss their work and answer questions from the public, and there will be separate **Artist Talks** in cooperation with Museum Brandhorst and the Pinakothek der Moderne. For the first time, KINO DER KUNST will also be operating as a two-track event. Artists who are unable to travel (from Africa, the United States or Asia) will be introduced in pre-produced portraits on our website. In addition, the artist talks and a top-class symposium on the future of the *Art of the Moving Image in Digital Times* will be distributed online worldwide.

Press images and a PDF of the catalogue are available for download in the press area. Passwords will be sent upon request.

## **Press Dates / Press Screenings**

### **Thursday, October 15, 10:00 a.m.**

Program presentation, introduction of guests, films by Clément Cogitore, Mika Rottenberg, Isaac Julien and Alexandre Singh

### **Thursday, October 22, 10:00 a.m.**

Matthew Barney, interview (recorded) and film screening (European premiere)

Theatinerfilm, Theatinerstr. 32, Munich

Due to limited seating, we kindly ask that you register in advance.

For further information, please visit: [www.kinoderkunst.de](http://www.kinoderkunst.de)

We are looking forward to a fabulous festival with lots of inspiration, discussions and discoveries, despite the necessary precautions.

Please do not hesitate to contact me if you have any questions.

Warm regards,

Bettina Pauly

## **Partners & Supporters:**

**KINO DER KUNST** is funded by the Bavarian State Ministry of Science and the Arts, the Kirch Stiftung, the Edith-Haberland-Wagner Stiftung, the Biehler von Dorrer Stiftung, the Kulturstiftung der Stadtsparkasse München, the Kunststiftung Ingvild und Stephan Goetz, the Federal Foreign Office, BMW AG, Saffer Wein GmbH, Schwarz- Außenwerbung GmbH and B.O.A. Video Filmkunst GmbH.

In cooperation with the University of Television and Film Munich, the Academy of Fine Arts Munich, Museum Brandhorst, the Pinakothek der Moderne, Espace Louis Vuitton Munich, Haus der Kunst, the Sammlung Goetz, the State Museum for Art and Design Nuremberg, BNKR– current reflections on art and architecture, City Kinos and the Theatiner Filmkunst as well as the Museum Villa Stuck, Lenbachhaus München, Kunstraum München, Maximiliansforum and the Kunsthalle München.

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