

1. Contact Details

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2. Project Proposal / Motivation

I am currently working on the early research for a future project with the working title *Roads to the Ruins* that I am developing between Lebanon, France and Germany. The main outcome of the project will be a feature length film that is to be complemented and accompanied by a radio documentary and a publication.

Roads to the Ruins casts glances at loosely linked aspirations of artistic, romantic, economic and political nature, their realisation, their failure, and the common driving force behind them: The desire for the unknown, for the new and for the foreign, for that which is almost out of reach. Following traces of a lost film and its producer, the project leads into the history of Lebanon and its relations to Germany and France:

The first Lebanese talking film *Bayn Hayakel Ba'albak* (*Dans les ruines de Baalbeck*, 1937)¹ was a pioneer project in a country without a film industry and a mirror of the cosmopolitan city that Beirut was known as at the time. People of various nationalities are said to have worked on the production that was initiated by a woman with the exotic first name Herta. Herta Gargour, who had founded the production company *Lumnar Film* in 1933 and had sent people for apprenticeships to the Pathé studios in Paris, allegedly was of German descent. *Lumnar's* first and only big production *Bayn Hayakel Ba'albak* seems to have reflected this combination of Eastern and Western perspectives while simultaneously showing the underlying ruptures. Produced in Arabic with French subtitles, the film is said to have told the tragic love story between a female foreign tourist and an "Arab prince" against the background of the monumental Roman ruins of Baalbek in the Northeast of Lebanon.

Researched and reconstructed by an expedition of German archaeologists sent at the behest of Emperor Wilhelm II. at the turn of the 20th century, the ruins were to become the center of a nascent tourism industry during the time of the French Mandate (1923-46) and beyond. Yet the golden years after Lebanon's independence were soon over. During the civil war (1975-90) the ruins allegedly were used as a weapons storage. Possibly the safest one in the whole country. As a UNESCO world heritage site, the ruins were virtually unassailable. Few other places had such protection: Museums were evacuated, archives were looted, cinemas closed, films disappeared. When and where *Bayn Hayakel Ba'albak* went missing is not part of the stories that unfold around the film and its producer.

While Lebanon's official cinema repositories claim to have no information on the whereabouts of *Bayn Hayakel Ba'albak*, Baalbek itself is located only a few kilometers

¹ Ba'albak, Baalbeck, Baalbek all refer to the name of the same city according to different writing conventions: *Ba'albak* is a direct transliteration from Arabic, *Baalbeck* is mostly used in French, *Baalbek* in English and German.

from the border to Syria on a geopolitical fault line that is occasionally traversed by rockets. Most countries advise their citizens not to travel to Baalbek. The lost film and its setting thus represent history as an inapproachable territory marked by losses and interdictions, claimed by many different parties due to the lack of strong official institutions and narratives.

Roads to the Ruins is an attempt at measuring this territory. Along a meandering route whose end points are marked by the absence of the film and the presence of the ruins, sounds and images of the present reveal traces of a past that seems to be lost yet continues to shape the here-and-now.

In early spring 2019 I will have finished the planned research for the project in Lebanon and France. At Tabakalera I would like to spend eight weeks assessing and ordering my research findings: 16mm film rushes, audio recordings, photographs, found text documents and images, literature etc.

From these research findings, I will develop three formats that are interconnected: A first draft of the scenario for the film, a sketch of the radio play, and a dummy of the publication. For the production of the radio documentary I am currently in contact with the editors of the Radio Art section at German public broadcaster Deutschlandfunk. For the publication I am in touch with Archive Books in Berlin. My research so far has been supported by the regional German film funder Filmbüro Bremen and the Goethe-Institute Lebanon who also supports the remaining research in late 2018/early 2019. The remaining research in Lebanon will be conducted in cooperation with the Orient-Institute Beirut.

The residency at Tabakalera would be an opportunity to exclusively work on the development of the three mentioned formats, negotiating their respective share and function in the cosmos of invisibilities and barely legible traces that *Roads to the Ruins* opens up. My main focus at Tabakalera will be the publication, as this could be fully financed with the means available for artistic production.

At Tabakalera I hope to find a critical and responsive environment that is willing to engage both with the questions that my research materials will evoke and with my way of working with them. I trust that Tabakalera offers a space for focused work and a context to defocus and reassess this work through discussion and critique.

3. Visual Material





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« Dans les Ruines de Baalbeck »

Le Haut-Commissaire et le Président de la République assistent à la présentation du 1er film national

Grand Gala hier, au Royal, pour la présentation, par M. M. Cattani et Haddad, du premier film National libanais : *Dans les Ruines de Baalbeck*, réalisé par la Société Nationale Lumina que dirige notre ami M. Chafik Gargour.

Le Comte de Martel, Haut Commissaire, M. Emile Eddé, Président de la République, M. Khaïreddine Ahdab, Chef du Gouvernement, et les ministres ont assisté à la projection.

La musique militaire prêtait son gracieux concours. L'Ambassadeur et le Chef de l'Etat ont été accueillis aux sons de la *Marseillaise* et de l'*Hymne Libanais*.

Mlle Koueïter, la célèbre artiste et chanteuse orientale, surnommée le *rossignol arabe*, a ouvert la séance en chantant un poème à la gloire de la France et du Liban composé par le Cheikh Rida Kabbani, qui a eu un vif succès.

Puis ce fut la projection du merveilleux film que le public pourra admirer cette semaine.

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4. Budget & Requirements

Requirements:

- Image and sound editing facilities
- Technical requirements:
 - relatively sound proof work space, 1 screen \geq 22", external audio interface and monitors
 - access to screening space w/ beamer for internal projections
 - access to scanner, laser printer
- OPTIONAL: Support from sound designer / engineer

Budget (for publication)

Scans, copies, test prints	500 EUR
Copyediting, translation	1500 EUR
Design	1000 EUR
Printing	1500 EUR
TOTAL	4500 EUR

5. Work Schedule

Week 1

Ordering research materials
Developing draft idea for publication

Week 2

Working on draft for publication

Week 3

Finalizing first draft for publication
Discussion of draft
Sending off first draft to designer

Week 4

Developing strands from research material that will go into the film scenario and into the radio documentary
Working with audio recordings

Week 5

Discussion of design draft for publication
Reworking draft in content and form

Week 6

2nd draft for publication
Discussion of 2nd draft
1st draft of script for radio documentary

Week 7

3rd draft of publication
Discussion of 3rd draft
2nd draft of script for radio documentary

Week 8

Final draft for publication
Preparation of print production

Reassessment of different strands from research that have gone into the publication and into the draft for the radio documentary with remaining work for the film scenario

6. Period Preference

8 weeks from early February, alternatively 8 weeks from early April

7. Biography

Philip Widmann (*1980, West-Berlin) makes films, texts, film programmes and occasionally collaborates in the field of performing arts. His film and video works have been shown in art spaces and film festivals internationally, among them the Wexner Center for the Arts, Kunst-Werke Berlin, Kunstmuseum Bonn, Temporary Gallery Cologne, Berlin International Film Festival, International Film Festival Rotterdam, New York Film Festival, Yamagata International Documentary Film Festival, FID Marseille, CPH:DOX and Visions du Réel. Recent distinctions include two nominations for the Award of the German Film Critics' Association (2018), the Media Art Award of the German Film Critics' Association (2017), a research award from Filmbüro Bremen (2016), and the Grand Prix at 25FPS Zagreb (2015). Widmann is a member of the selection committee of the Kassel Documentary and Video Festival, and selected film programs for Image Forum Tokyo, Arkipel Jakarta International Documentary and Experimental Film Festival and the Hamburg International Short Film Festival as well as thematic film programmes for exhibitions and educational contexts. Graduated in Cultural Anthropology from the University of Hamburg and in Visual Communications from the University of Fine Arts Hamburg, he has been a member of the research training group »The Photographic Dispositif« at the Braunschweig University of Art since 2016. He taught, organised workshops, and lectured in partnership with various institutions internationally. Widmann received a scholarship from DEFA Foundation (2012) and was artist in residence at Akademie Schloss Solitude in Stuttgart (2014), at Villa Kamogawa in Kyoto as well as at the Srishti Institute for Art, Design and Technology / Goethe-Institut Bangalore (2015), Lightcone's post-production residency Atelier 105 in Paris (2016), Beirut Art Residency / Goethe-Institut Lebanon (2017) and Goethe-Institut Porto Alegre (2018).

Das Gestell (2017, 30', Super 8)

Prod.: Philip Widmann. WP: International Film Festival Rotterdam 2017. NP: EMAF Osnabrück; Awards: Media Art Award of the German Film Critics' Association 2017 – EMAF Osnabrück; nominated for the Award of the German Film Critics' Association for Experimental Film 2018. Distributed by Lightcone. Preview: <https://vimeo.com/177631144> Password: heidi ho

A House in Ninh Hoa (2016, 108', digital video)

Prod.: pong film GmbH in co-production with Philip Widmann and ZDF in cooperation with ARTE. WP: Visions du Réel Nyon 2016. NP: Filmfest Hamburg 2016; nominated for the Award of the German Film Critics' Association for Documentary Film 2018. Distributed by Grandfilm. Preview: <https://vimeo.com/127136329> Password: quannah

Fictitious Force (2015, 15', Super 16mm)

Prod.: Widmann/Works Cited. WP/NP: Hamburg International Short Film Festival 2015; IP: Festival Internacional de Cine de Huesca 2015; Awards: Grand Prix – 25 FPS Zagreb. Distributed by Lightcone. Preview: <https://vimeo.com/112436918> Password: the top

Szenario (2014, 89', 16mm)

Prod.: Krause & Widmann/Works Cited in co-production with Blinker Filmproduktion. WP/NP: Berlinale 2014, Perspektive; IP: CPH:DOX 2014; nominated for the Bild-Kunst Editing Award for Documentary Film 2015. Distributed by arsenal distribution & Lightcone. Preview: <https://vimeo.com/85235521> Password: chargesheimer

For a detailed CV, please see next pages.

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* 1980 West-Berlin

Education & Research

2016 – PhD candidate, »The Photographic Dispositif«, University of Fine Art Braunschweig
2002 – 2008 Cultural Anthropology (M.A.), Hamburg University
2003 – 2006 Visual Communications (Diploma), University of Fine Arts Hamburg

Awards & Scholarships selection

2018 Shortlist documentary & shortlist experimental, Awards of the German Film Critics' Association
2017 Media Art Award of the German Film Critics' Association, European Media Art Festival
Co-production Grant, Goethe-Institut Lebanon
2016 – 2019 PhD Scholarship, German Research Association DFG
2016 Research Award, Filmbüro Bremen
Co-production Grant, Goethe-Institut Villa Kamogawa Kyoto
2015 Grand Prix, 25 FPS Zagreb
2013 Artists' Mobility Grant (Seoul), Berlin Senate's Office for Cultural Affairs
2012 Best Short Documentary, DOXA Documentary Film Festival Vancouver
Research Scholarship, DEFA Foundation
Research Award, Filmbüro Bremen
2011 German Short Film Award
Latücht Award, dokumentART Neubrandenburg/Szczecin
Special Jury Award, Curta Cinema Rio de Janeiro
Best Short Film, Festival Internacional de Curtas de Belo Horizonte
Best Documentary, First Steps Awards
Artists' Mobility Grant (Beirut), European Cultural Foundation
2010 Best Documentary, Tampere Film Festival
2009 Best Short Documentary, Festival International du film de Belfort
Best Experimental Film, Curtocircuito Santiago de Compostela

Residencies

2018 Goethe-Institut Porto Alegre forthcoming
2017 Beirut Art Residency / Goethe-Institut Lebanon
2016 Atelier 105 / Light Cone Paris
2015 Srishti Institute of Art, Design and Technology / Goethe-Institut Bangalore
Goethe-Institut Villa Kamogawa Kyoto
2014 – 2015 Akademie Schloss Solitude Stuttgart

Exhibitions & Screenings selection

2018 Cine Esquema Novo Porto Alegre forthcoming
Stuttgarter Filmwinter – Festival for Expanded Media
2017 Yamagata International Documentary Film Festival
Dawawine Beirut
Sala Redenção Porto Alegre, »Questões de Espaço«
Kayokoyuki Gallery Tokyo
Temporary Gallery Köln, »Screening Room«
Documenta Madrid
Image Forum Tokyo, Kyoto, Fukuoka, Nagoya, Yokohama
CPH:DOX Copenhagen
International Film Festival Rotterdam
Videonale.16 Bonn
2016 Hanoi DocFest
Filmmaker Festival Milano
Mostra Internacional de Cinema São Paulo
Underdox – Dokument & Experiment München

Exhibitions & Screenings selection

- 2016
Filmfest Hamburg
EXiS Seoul
Mire Nantes, »Bains Argentiques«
Visions du Réel Nyon
Akademie Schloss Solitude, »Trembling Spaces«
- 2015
Experimenta India
Rencontres internationales du documentaire de Montréal
Festival du nouveau cinéma Montréal
États généraux du film documentaire Lussas
FID Marseille
Curtas Vila do Conde
- 2014
CPH:DOX Copenhagen
Underdox – Dokument & Experiment München
DocLab / Goethe-Institut Hanoi
Berlin International Film Festival, »Perspektive deutsches Kino«
- 2013
Transcinema Lima
Encuentros del Otro Cine Quito & Guayaquil
- 2012
Nowe Horyzonty Wroclaw
Wiener Festwochen, »Into the City«
- 2011
Goethe-Institut Beijing / Ullens Center for Contemporary Art, »Their Attack Is Our Escape«
IndieLisboa
98 Weeks Beirut, »Projecting Towards a Possible Future«
Visions du Réel Nyon
- 2010
New York Film Festival, »Views from the Avant-Garde«
Kunst-Werke Berlin, »Nominees of the Bild-Kunst Award for Experimental Film«
Microwave Hong Kong
Linda e.V. Hamburg, »Hom No«
- 2009
Kunstfilmbiennale Köln
Wexner Center for the Arts, Columbus/OH, »Destination Finale« (solo)
WROog Media Art Biennale Wroclaw
International Film Festival Rotterdam
- 2008
EXiS Seoul
FID Marseille

Filmography selection

- 2017
»Das Gestell«, Super 8/DCP, 30'
Script, Direction, Image, Sound, Montage: Philip Widmann; Sound: Iris Drögekamp, Johann Lurf;
Production: Philip Widmann; distributed by Light Cone
- 2016
»Ein Haus in Ninh Hoa«, DCP, 108'
Script: Ngyuen Phuong-Dan, Philip Widmann; Direction, Image, Montage: Philip Widmann;
Sound: Karsten Krause; Production: pong film in co-production with Philip Widmann and ZDF in
cooperation with ARTE; distributed by Grand Film
- 2015
»Fictitious Force«, Super 16/35mm/DCP, 15'
Script, Direction, Montage: Philip Widmann; Image: Basab Mullik; Sound: Joydeep Dutta, Kunal
Singh; Production: Works Cited; distributed by Light Cone
- 2014
»Szenario«, 16mm/DCP, 89'
Script, Direction, Montage: Philip Widmann; Image: Karsten Krause, Philip Widmann; Sound: Tom
Schön; Production: Works Cited in co-production with Blinker; distributed by arsenal distribution
- 2011
»Die Frau des Fotografen«, Super 8/HD, 29'
Script: Philip Widmann; Direction, Image, Sound, Montage: Karsten Krause, Philip Widmann;
Production: Philip Widmann in co-production with Karsten Krause
- 2008
»Destination Finale«, 8mm/Beta SP, 9'
Realisation, Sound Design: Philip Widmann; Image: Unknown; Production: Gerd Roscher with
Philip Widmann; distributed by Light Cone

Stage Works selection

- 2018
Artistic Collaboration, »/me followed by an action«, Prod.: Vierte Welt Berlin forthcoming
- 2017
Video, »Tannhäuser«, Dir.: Amir Reza Koohestani, Prod.: Staatstheater Darmstadt
- 2015
Video, »Taxigeschichten«, Dir.: Amir Reza Koohestani, Prod.: Theater Oberhausen

Publications selection

- 2017 »Der Sach-Verhalt«, monograph in cooperation with Technologie und das Unheimliche with essays by J.A. Tillmann, Zsolt Miklósvölgyi and Márió Z. Nemes. Budapest, Berlin, Leipzig: T&U.
- 2015 »There are two sisters: one gives birth to the other and she, in turn, gives birth to the first. Who are the two sisters?«, in: »Technologie und das Unheimliche, Edition III: Enigma«, Eds.: Mark Fridvalszki, Zsolt Miklósvölgyi, Márió Z. Nemes. Leipzig, Stuttgart: T&U.
- 2012 »I Am an Omission«, in: »Tourists and Nomads. Amateur Images of Migration«, Eds.: Sonja Kmec, Viviane Thill. Centre National de l'Audiovisuel Luxembourg / Université de Luxembourg. Marburg: Jonas. 173-179.
- 2010 »Notizen zum Archipel«, in: »ID – Contemporary Art Indonesia«, Exhibition Catalogue, Eds.: Christoph Kolk, Nya Luong. Berlin: Regiospectra. 14-17.

Teaching, Workshops, Talks selection

- 2018 Artist talk with J.A. Tillmann, ISBN Budapest forthcoming
Artist talk with Vladimir Nadein, Moscow School of New Cinema
Master Class, Higher School of Economics / Digital October Moscow
Artist talk with Hannes Böhringer, Zönotéka Berlin
- 2017 Artist talk with Márió Z. Nemes, MZIN Leipzig
Artist talk with Ghassan Salhab, Dawawine Beirut
- 2016 Artist talk, Hoa Sen University Ho Chi Minh City
Workshop, »Chronicles, Charts and Layouts«, DocLab & Goethe-Institut Hanoi
development of hybrid documentary projects
Artist talk with Michael Lyons, Image Arts and Sciences / Ritsumeikan University Kyoto
- 2015 Guest faculty, Experimental Media Arts, Srishti Institute of Art, Design and Technology Bangalore
- 2013 Workshop, »Asia Lux«, Space Cell Seoul & Goethe-Institut Seoul, Hong Kong, Tokyo
theory and practice of experimental work with Super 8 and 16mm film
- 2012 Artist talk, »Beginnings«, werkleitz Gesellschaft Halle/Saale
Artist talk, »Omission, Addition«, DocLab & Goethe-Institut Hanoi
Workshop, »LABeirut«, LaborBerlin, Goethe-Institut Lebanon & Metropolis Art Cinema
theory and practice of experimental work with Super 8 and 16mm film
- 2011 – 2012 Faculty, Time-Based Arts, Burg Giebichenstein Kunsthochschule Halle/Saale
- 2011 Workshop, »Hand Over Cinema«, LabA & Goethe-Institut Athens
theory and practice of experimental work with Super 8 and 16mm film

Film Programming, Jury Memberships selection

- 2018 Jury member, Hamburg International Short Film Festival
Jury member, European Media Art Festival Osnabrück
- 2017 Film curator, Co-editor, »Film in the Present Tense«, Filminstitut der UdK Berlin & LaborBerlin
Guest curator, »Performing History«, Filmforum / University of Fine Art Braunschweig
- 2016 Guest curator, »Processing Landscape«, Image Forum Festival Tokyo, Kyoto, Nagoya, Fukuoka
Member of the selection committee, Documentary and Video Festival Kassel
- 2015 Guest curator, »The Black Holes of History«, Arkipel Documentary & Experimental Film Festival Jakarta
- 2010 Guest curator, »We Are Fine«, Hamburg International Short Film Festival & WORM Rotterdam, in cooperation with Thai Film Foundation & Goethe-Institut Bangkok

Bibliography selection

- 2018 Nguyen Hoang Quyen: »[Silent Thresholds](#)«, Yamagata Film Criticism Workshop [EN]
- 2017 Boscarol, Matteo: »[A House in Ninh Hoa](#)«, Il Manifesto [IT]; Documentary in East & Southeast Asia [EN]
Buss, Esther: »[Eins plus eins macht wir](#)«, Der Freitag [DE]
Rebhandl, Bert: »[Die Verschwundenen und die Unerlösten](#)«, Frankfurter Allgemeine Zeitung [DE]
- 2016 Holzapfel, Patrick: »[Ins neutral Helle](#)«, Perlentaucher [DE]
Mummenhoff, Julia: »[Zwischen Zeiten und Kontinenten](#)«, Lerchenfeld 36 [DE], 50-55
»[In the Absence of a Common Language](#)«, conversation with Shai Heredia, Schloss-Post [EN]
»[Multidimensional Pleasures](#)«, conversation with Philip Cartelli, Schloss-Post [EN]
- 2015 Mühlbeyer, Harald: »[Protokoll einer Affäre](#)«, Kino-Zeit [DE]
Srinivasan, Srikanth: »[Notes from Experimenta 2015](#)«, The Seventh Art [EN]
Stadelmaier, Philipp: »[Szenario](#)«, Süddeutsche Zeitung [DE]
- 2014 Buck, Caroline: »[Wer schläft mit wem?](#)«, Neues Deutschland [DE]
Cartelli, Philip: »[Finding the Centre](#)«, Senses of Cinema [EN]
- 2009 Yue, Genevieve: »[Frames of Viewing](#)«, Senses of Cinema [EN]