

SHOCK HEAD SOUL
THE SPUTNIK EFFECT

Simon Pummell

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SHOCK HEAD SOUL geselecteerd voor Venetië



28 juli 2011

De Nederlands/Engelse coproductie SHOCK HEAD SOUL van regisseur Simon Pummell met o.a. Hugo Koolschijn, Anniek Pheifer, Thom Hoffman en Jochum ten Haaf is geselecteerd voor de 68e editie van het prestigieuze Venetië Film Festival in het Orizzonti competitieprogramma. Het festival vindt plaats van 31 augustus tot en met 10 september 2011.

Synopsis: Schreber was een succesvolle Duitse advocaat die in 1893 boodschappen van God doorkreeg via een 'typemachine' die de kosmos overspande. Hij bracht de negen daaropvolgende jaren door in een inrichting, geteisterd door wanen over kosmische controle en lijdend aan het idee dat hij langzaam van geslacht veranderde. Schreber dacht dat alleen zijn onderwerping aan Gods plan om hem in een vrouw te veranderen de wereld zou redden. Gedurende zijn negenjarige opsluiting schreef hij de 'Denkwürdigkeiten eines Nervenkranken' die hem faam opleverde als buitenstaander in de kunstwereld. Het gaf hem de mogelijkheid om te betogen dat zijn geloof een zaak was van religieuze vrijheid en dat hij geestelijk in staat was om terug te keren in de maatschappij.

In de film worden documentaire interviews, fictionele reconstructies en animatie bij elkaar gebracht om Daniel Paul Schreber's verhaal te portretteren. Het verhaal verkent de grens tussen religieuze visies, misleid fanatisme en de intieme schakel tussen familiegeheimen, psychiatrische diagnoses en ons maatschappelijk beeld van psychische ziektes.

Vijf jaar lang is aan deze film gewerkt. Historisch en psychiatrisch onderzoek zijn gecombineerd met formele experimenten om zo de verschillende facetten van een psychotische ervaring te vertalen naar een vertelvorm.

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68th Venice International Film Festival



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Director: **Marco Müller**
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Orizzonti

SHOCK HEAD SOUL - SIMON PUMMEL



Synopsis

Shock Head Soul interleaves documentary interviews, fictional reconstruction and CGI animation to portray the story of Daniel Paul Schreber, a successful lawyer who, in 1893, started to receive messages from God via a "Writing Down Machine" that spanned the cosmos. He spent the next 9 years confined to an asylum: tortured by delusions of cosmic control, suffering from the belief that he was shifting gender and that his body was subjected to cruel 'miracles'; Schreber believed that only his submission to God's plan to change him into a woman would save the world. During his confinement he wrote *Memoirs of My Nervous Illness*, which has earned him lasting fame as an outsider artist, allowing him to argue that that his belief system was a matter of religious freedom and that he was sane enough to return to society. Running as a recurrent motif through the film is an imaginary Writing Down Machine inspired by both the delusory writing down systems envisioned by

Schreber and also the Hansen Writing Ball. This early visionary design for a typewriter is famous because Nietzsche used such a machine to compose reflections on the relationship between writing and technology. The film's mix of forms explores the borderline between religious vision and deluded fanaticism, and the intimate link between family secrets, psychiatric diagnosis and our societal understanding of mental illness.

3 September 16:30 - Sala Perla
4 September 19:15 - Sala Perla

ORIZZONTI

Shock Head Soul by Simon Pummel - Netherlands, United Kingdom, 86'
language: English - s/t Italian
Hugo Koolschijn, Anniek Pfeifer, Thom Hoffman, Jochum ten Haaf

Director's Statement

When I first read Daniel Paul Schreber's memoir, a record of his sufferings and bible of the secret coding of the world that schizophrenia had revealed to him, or possibly imposed upon him, I was fascinated, repulsed, inspired and moved. In *Shock Head Soul* the intertwining, and often conflicting, elements of documentary, drama and animation make the audience thread together their own evolving points of view on both Schreber's story and the relationship between technology and psychotic vision. It seems especially appropriate to use CGI animation within the film: after all, CGI animation is truly a vision made of hidden codes beneath the surface of the visual.

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Posted: Thu., Sep. 8, 2011, 5:52am PT

Shock Head Soul

Blending docu elements with fictional reconstruction and trippy CGI, the pic explores the fascinating case of schizophrenic Daniel Paul Schreber, a German judge whose autobiographical account of his own madness, published in 1903, shaped the then-young discipline of psychotherapy.

By LESLIE FELPERIN

"Shock Head Soul," Brit experimental director Simon Pummell's study of mental illness and its treatment at the turn of the 20th century, has all the weirdness, cerebral depth and envelope-pushing style that David Cronenberg's otherwise estimable Jung-Freud faceoff, "A Dangerous Method," lacks. Blending docu elements with fictional reconstruction and trippy CGI, the pic explores the fascinating case of schizophrenic Daniel Paul Schreber, a German judge whose autobiographical account of his own madness, published in 1903, shaped the then-young discipline of psychotherapy. "Soul" reps a truly sui generis work, both moving and intellectually stimulating, which deserves to be seen beyond fest asylums.

The reconstructed material unspools how judge Schreber (Dutch thesp Hugo Kooschijn, excellent) developed acute symptoms of paranoid schizophrenia in middle age, much to the distress of his younger wife, Sabine (Anniek Pheifer). It might have been the stress of being appointed to the high court that precipitated his mental decline, but it sure didn't help that he was effectively tortured as a child by his father (Michael Mellinger), whose idea of child rearing involved forcibly tying kids to chairs to encourage good posture. Flashbacks illustrating Schreber's childhood seen here are actually excerpts from "Temptation of Sainthood," an earlier short film by helmer Pummell.

Schreber's delusions included believing that he was turning into a woman, and that codes and patterns devised by God were controlling him and all those around him. Occasionally, handwritten excerpts from his autobiography, "Memoirs of My Nervous Illness," sometimes scored over with emendations in red ink, appear onscreen to offer the flavor of Schreber's intense prose style. More frequently, he is seen composing the memoir with the assistance of a bizarre CGI object called the Writing Down Machine, a free-floating, brass orb covered in pulsating typewriter keys that glows and sometimes sprouts long spectral tentacles like some kind of steampunk jellyfish.

Interviews with practicing psychiatrists, neuropsychiatrists and scholars, all dressed in fin-de-siecle duds, are intercut with the drama to provide insight into the impact of Schreber's book, schizophrenia itself and the evolution of mental health-care at the time. Auds don't necessarily need degrees in psychology or the history of medicine to understand what they're talking about but, refreshingly, the level of discourse isn't dumbed down for general consumption. Throughout, the pic is as engaged with ideas and history as it is interested in carving drama out of Schreber's story through perfs, dialogue and extraordinary imagery.

Lensing by Reinier van Brummelen, working on HD, is exquisite and coupled deftly with visual effects and post-production and in-camera tricks to create consistently unsettling images, sometimes as simple as time-lapse shots of light traveling across an empty room full of scary-looking 19th-century exercise equipment as the sun sets. A rich score by Roger Goula enhances the atmosphere throughout without upstaging or overemphasizing the emotional register.

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Shock Head Soul

24 OCTOBER, 2011 | BY FIONNUALA HALLIGAN

Dir: Simon Pummell. UK-Netherlands. 2011. 86mins

An austere yet wholly engrossing discourse on mental illness through a single well-known case of schizophrenia - it partially adapts Daniel Paul Schreber's *Memoirs Of My Mental Illness*, written in 1903 - Simon Pummell's *Shock Head Soul* is a unique film which often calls to mind the best of Peter Greenaway and seems a natural for festival inclusion and potential wider art house exposure.

Working with Helen Taylor-Robinson, Pummell has brought the art of cinema, storytelling and the field of psychiatry together in this unique achievement.

Dutch-shot and co-financed, *Shock Head Soul* is a restrained, cerebral piece that will be of interest to anyone who has ever tangled with mental illness. It also has much to contribute to a wider understanding by hosting, as it does, an external commentary on the case from eminent psychiatrists and social commentators, who help contextualise Pummell's dramatisation of Schreber's illness.

And underpinning it all is a strong and convincing performance from Hugo Koolschijn as the German supreme court judge who was brought low by madness and confinement.

Pummell's (*Body Song*) style is refined here, its 'Dutch Masters' influence clean and clear in the painterly way he approaches Schreber's courtroom, which opens out to become a court of debate with modern-day experts (clothed in period costume) delivering their understanding of his case, and through it, the subject of mental illness.

Schreber was the youngest judge appointed to the Supreme Court in Dresden, Germany, yet ten years after his appointment he was back in the chamber to plead for his freedom as a psychiatric patient. His defense, which took the form of a memoir, has been celebrated over the last century as the most illuminating treatment of "madness from the inside" and his case was famously analysed by Freud.

Pummell examines the manifestations of Schreber's madness - he believed that a Writing Down Machine, presented as a pulsating Cronenberg-style orb with typewriter keys (a la *Naked Lunch*), helped him to communicate with God. The director interprets Schreber's vision of rays of illumination by astute use of special effects, so much so that we understand an expert when he states: "The psychotic

world is very uncomfortable for some people; they forget that there is another version of seeing reality.”

Pummell also looks at the whole man; Schreber’s marriage to Sabine (Pfeifer) which resulted in six stillborn children, although she apparently already had a daughter through some incident of presumed infidelity. His brother, too, killed himself in the throes of syphilis. And Schreber’s father devised a notorious torture-like system of restraints for children that were widely used across Germany at the time.

Working with Helen Taylor-Robinson, Pummell has brought the art of cinema, storytelling and the field of psychiatry together in this unique achievement that, though superficially dispassionate, is cumulatively deeply moving. It’s not just Schreber’s story that saddens; it’s the unique insight into what he - and so many others - may have suffered that makes the multi-layered *Shock Head Soul* so effective in the end.



Production companies: [Hot Property Productions](#), [Submarine Productions](#)

International sales: [Hot Property](#), www.hotpropertyfilms.com

Producers: [Janine Marmot](#), [Femke Wolting](#), [Bruno Felix](#)

Executive producer: [Keith Griffiths](#)

Screenplay: [Simon Pummell](#), [Helen Taylor-Robinson](#)

Cinematography: [Reinier van Brummelen](#)

Prod designer: [Rosie Stapel](#)

Editor: [Tim Roza](#)

Music: [Roger Goula](#)

Main cast: [Hugo Koolschijn](#), [Anniek Pfeifer](#), [Thom Hoffman](#)

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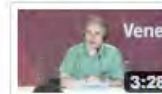
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A Suitable Case for Treas

Movie subjects don't come much stranger than Daniel Paul Schreber (1842-1911). In middle age, the German lawyer and judge suddenly began to receive messages from God that he thought were coming via a "writing down" machine. Geoffrey Macnab investigates.

During his illness, diagnosed as *dementia praecox*, Schreber felt his identity was disintegrating. He wanted to become a woman and have a child. His memoirs of his own psychosis were the subject of a famous essay by Sigmund Freud. Celebrated writers and academics from Elias Canetti to Jacques Lacan have also written about him. Now, Schreber has inspired *Shock Head Soul*, the new film from Simon Pummell (which premieres in Venice's Orizzonti section in September 2011).

Like Pummell's *Body Song* (2003), this is a "hybrid" film, combining documentary, fiction and animation. "I was interested in visionary art. I was looking at outsider art. In the Freud history (of Schreber), he (Freud) excerpts a number of passages from Schreber's book. They were so extraordinary...it just sent me back to the original text," Pummell explains of how he became hooked on Schreber's story.

Schreber had an uncanny ability to describe his own condition clearly, even after he was institutionalized because of his madness. "He had a very brilliant mind. He was a top-flight lawyer. He had that kind of precision, that legalistic thinking," Pummell notes of the paradox of the madman who never lost his lucidity. Schreber was never 'cured'. Nor did he lose his belief in his status as the chosen one.

In *Shock Head Soul*, there are interviews with several celebrated psychoanalysts, neurologists, film theorists and academics, all with different theories about Schreber. They're presented to viewers in period costume, as if they are in a 19th century court. One psychological explanation for Schreber's behaviour is that his father, Moritz Schreber, was an educationalist notorious for designing mechanical devices to improve children's posture and to stop them masturbating. Schreber himself came up with the idea of a cosmic writing machine.

"He talks about nerves and rays and fibres a lot but those are completely interchangeable terms," Pummell explains. "Somehow, for him, light rays become nerves which become fibres."

How do you visualize the elaborate, psychotic visions of the madman? Pummell's solution was to study the technology that was available at Schreber's time. The "writing machine" was a mixture of the typewriter, the telegraph and the early X-ray machine. Pummell himself has shown a Schreber-like ingenuity in designing a version of the writing down machine – an orb-like object with tentacles. *Shock Head Soul* isn't the only recent film dealing with the early days of psychoanalysis. This is also a subject that David Cronenberg is tackling in his Freud-Jung feature, *A Dangerous Method* (likewise premiered in Venice.)

Pummell has mixed feelings about how cinema has dealt with psychoanalysis in the past. "Often, such topics – to be really general – are treated through the historical figure. So a film about

Freud is not necessarily a film about psychoanalysis. The reason I wanted to make a film about Schreber was that it (his story) has a really big puzzle in the middle. Can we in some adequate way empathise with this person who is quite far outside the norms of our subjective experience?"

The audience of *Shock Head Soul* is in the position of the analyst – listening and trying to empathise with the patient who has such an extreme vision of the world.

"There are essentially three threads," the writer-director explains about the structure of *Shock Head Soul*. Dramatic reconstruction (with Hugo Koolschijn playing Schreber) sits alongside documentary interviews and CGI animation. "The idea is that these three threads continually bleed into each other and question the status of each other."

Shock Head Soul has been put together as a UK-Dutch co-production. Submarine, the adventurous Dutch outfit headed by Femke Wolting and Bruno Felix, partnered with British company Hot Property, run by Janine Marmot. Illuminations' Keith Griffiths (producer of Apichatpong Weerasethakul's Palme d'Or winning *Uncle Boonmee Who Can Recall His Past Lives*) came on board as executive producer. Funding came from the Netherlands Film Fund and the Rotterdam Media Fund as well as from the Wellcome Trust. There was also support from The Harvard University Film Study Center. Following its Venice premiere, the movie is set to travel to Rotterdam (where it may be accompanied by an associated installation called *The Sputnik Effect*).

"He (Pummell) has a high expertise in the technical process of filmmaking. He also has an interest in using new animation technologies," Femke Wolting enthuses of her director. "He is also very conceptual and really understands film language."

The British-born Pummell is seen by the Dutch film industry as one of their own. He is married to a Dutch woman and has lived for many years in the Netherlands. Does the Leiden-based director have a "Dutch sensibility," however that may be defined? "I have a very firm footprint here (in the Netherlands)," Pummell suggests. "I feel I have a home here in terms of my work."



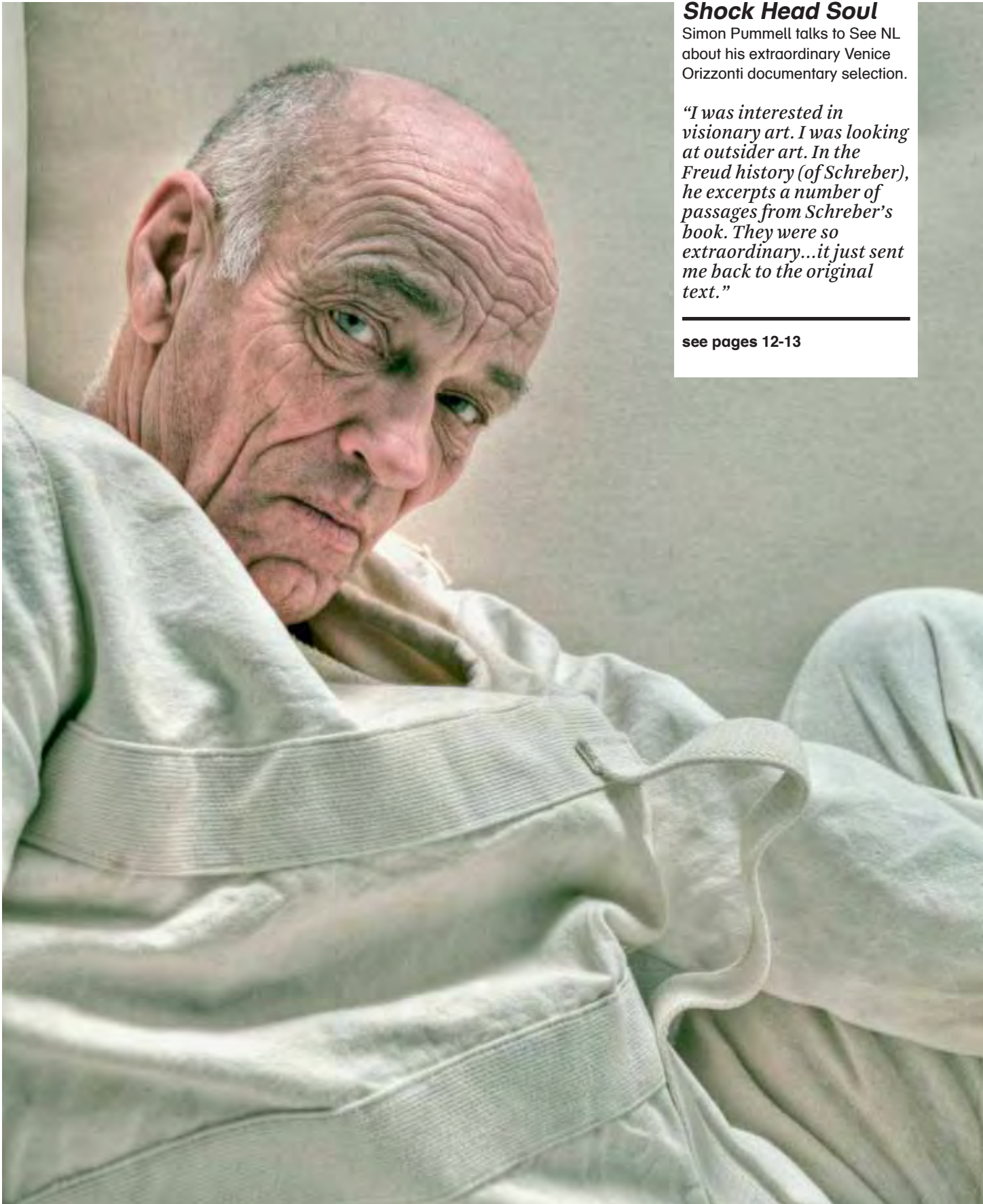
Shock Head Soul ◊ Director: Simon Pummell **Script:** Simon Pummell **Production:** Submarine, Hot Property (UK)

ment

“Schreber was never ‘cured’. Nor did he lose his belief in his status as the chosen one.”



Simon Pummell



Shock Head Soul

Simon Pummell talks to See NL about his extraordinary Venice Orizzonti documentary selection.

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see pages 12-13

Shock Head Soul ◊ Director: Simon Pummell **Script:** Simon Pummell **Production:** Submarine, Hot Property (UK)

Independent.co.uk

Analyse this: Will David Cronenberg get to heart of Sigmund Freud?

Cronenberg is the latest director to give Freud the movie treatment

By Geoffrey Macnab

Thursday, 1 September 2011

"Talk?" "Yes, just talk," Carl Jung says to his patient, Sabina Spielrein, early in *A Talking Cure*, the Christopher Hampton play that David Cronenberg has made into a film, *A Dangerous Method*, which will premiere in Venice tomorrow. The play suggests that Jung not only treated Spielrein but subsequently had an affair with her. Their relationship marked a pivotal moment in the emergence of the new discipline of psychoanalysis, helping lead to a break between the 29-year-old Jung and his mentor, Sigmund Freud.

Cronenberg, the Canadian director of *Crash*, *The Brood* et al and the visual chronicler of body horror is not the obvious choice for a dialogue-driven costume drama set in turn-of-the-century Vienna. Nonetheless, as the producer Jeremy Thomas says of *A Dangerous Method*: "The film is like an incredible action movie with words. The references, whether or not you understand psychoanalysis, are so strong with dreams, impotence, desires, jealousy – all the things that are in the human psyche."

Sabina, played by Keira Knightley, is an immensely complex character: beaten by her father as a child, she is a masochist who finds sexual arousal in humiliation. The film also presents the vying of two alpha dogs, Jung (Michael Fassbender) and Freud (Viggo Mortensen).

The influence of Freud on cinema is so pervasive that it may come as a surprise that Freud himself has been portrayed on screen relatively infrequently. We have seen shrinks in countless comedies and dramas. We have seen many over-determined melodramas from the 1940s and 1950s that play like Freudian case studies, with heroines working through childhood traumas, overcoming kleptomania or amnesia or trying to decipher symbol-laden dreams. We have seen teen rebels with Oedipal desires. Even when there has been a backlash against Freud – "the great fraud", as he was dubbed by the psychologist Hans Eysenck – it hasn't worried Hollywood. Freud's work has provided very rich pickings for screenwriters.

Film-makers have testified to the influence of Freud. In a famous quote, Bernardo Bertolucci said that his experiences as a patient had enriched his creative life: "I found that I had in my camera an additional lens which was not Kodak, not Zeiss, but Freud." And psychoanalysts are a leitmotif in Woody Allen's work, even as he jokes relentlessly about them. In *Annie Hall*, Allen's Alvy Singer quips: "I was in analysis. I was suicidal. As a matter of fact, I would have killed myself, but I was in analysis with a strict Freudian and if you kill yourself they make you pay for the sessions you miss." The talking cure doesn't come cheap.

However, when it comes to portraying Freud himself, film-makers seem to take fright. Their most familiar response is to show him as a stern, patriarchal, cigar-smoking figure with a Father Christmas-like beard and, perhaps, a penchant for cocaine. They wheel him on for unlikely cameos in children's movies, comedies and sci-fi dramas. In *Bill & Ted's Excellent Adventure*, Bill and Ted lasso him from the streets of Vienna; in *Star Trek: The Next Generation*, Freud pores over one of Data's nightmares. "You are experiencing a classic dismemberment dream," the doctor tells him. "Your mechanistic qualities are trying to reassert themselves over your human tendencies."

The founder of psychoanalysis has also been seen briefly in an episode of *Frasier*, and in *The Young Indiana Jones Chronicles*. He pops up in *I Dream Of Jeannie* and *Sabrina, The Teenage Witch*. ("I don't know how to interpret dreams," *Sabrina* complains. "You don't but my old buddy Sigmund Freud does!" replies Salem the cat. Cue the appearance of the man from Vienna in the teenage girl's bedroom).

Freud was also beckoned by Dr Watson to treat Sherlock Holmes (and help cure him of his cocaine addiction) in Herbert Ross's 1976 comedy-drama, *The Seven-Per-Cent-Solution*. The conceit here was that Holmes and Freud were cut from the same cloth: just as the former could solve crimes through his astonishing powers of deduction, the latter could untangle the thickest knots in his patients' psyches through an equally dear-sighted and perceptive process of analysis.

As such cameos in populist film and TV fare suggest, Freud is an instantly recognisable figure who can be wheeled on to lend a little gravitas whenever dreams need unravelling. Specialist knowledge of his work isn't necessary. In movies, Freud's theories work far more easily than they do in real life. As he himself wrote: "It almost looks as if analysis were the third of those 'impossible' professions in which one can be sure beforehand of achieving unsatisfying results. The other two, which have been known much longer, are education and government."

If Freud's portrayal in pop culture is relentlessly superficial, the results when film-makers try to take him seriously are often worse. There have been a number of stolid costume dramas and biopics that have attempted to tell the Freud story. In 1962, John Huston's powers seemed to desert him when he directed Montgomery Clift as the Doctor in *Freud: The Secret Passion*. Huston had enlisted Jean-Paul Sartre to write the screenplay but the French philosopher handed in a draft, several hundred pages long, that was considered unfilmable.

Instead, Huston used a far more conventional treatment. As the critic Todd McCarthy noted, relations between Huston and Clift soured, devolving into "some sort of weird sadomasochistic game, with Huston allegedly baiting and torturing Clift and the actor turning increasingly to drink." Little trace of the tensions between star and director were evident, however, in a film that, by critical consensus, was too conventional and too straitlaced.

In 1984, the critics were not much kinder to a "lumbering" BBC drama, *Freud*, which starred David Suchet. Its problem, one critic wrote, was that it tried too hard "to relate the life to the work in a Freudian way", with sequences of Freud's dreams and flashbacks to his youth. There was also too much detail, "as though this were a kind of Open University course with tassels".

While the Beeb's Freud was considered too reverential, the following year Hugh Brody's *Nineteen Nineteen* was attacked for taking too many liberties. Two elderly people, Sophie Rubin, a Viennese Jew, and Alexander Sherbatov, a White Russian, compare notes about being analysed by Freud. Cue flashbacks, with the young Alexander (loosely based on Freud's patient Sergei Pankejeff, aka The Wolf Man) played by Colin Firth. Freud, voiced by Frank Finlay, was not seen on screen, thereby adding to his aloofness and mystique. The problem, in the eyes of some critics, was that the film was inaccurate: it speculated about a meeting that never took place. It is fine to take liberties with Freud in light-hearted comedies like *Sabrina*, *The Teenage Witch* but is clearly frowned upon when film-makers adopt a more earnest approach.

Cronenberg's *A Dangerous Method* will not be the only Freud-themed film screening in Venice. The British director Simon Pummell's *Shock Head Soul* explores the strange case of Daniel Paul Schreber (1842-1911), a top German lawyer who thought he was receiving messages from God via a "writing down" machine, and who wanted to become a woman and have a child. His memoirs of his psychosis inspired a famous essay by Freud (in which Freud speculated that Schreber's illness was a consequence of repressed homosexual desires.) Pummell's film is a "hybrid" work, combining documentary, fiction and animation – arguably this is an approach better suited to the complexity of the subject matter than a conventional narrative.

Whether these new films will make us see Freud in a new light is doubtful. What they might prove, though, is that the talking cure has as much dramatic potential as ever. You do not need to be *Sabrina the Teenage Witch* to relish the possibilities that it provides for probing deep into what drives the most closed and enigmatic characters.

'A Dangerous Method' and 'Shock Head Soul' premiere at the Venice Film Festival. 'A Dangerous Method' is released in the UK on 10 February 2012

VPRO radio

Sarina Vitta interviewed Hugo Koolschijn for Dutch Broadcaster VPRO radio The link of the interview is:

<http://programma.vpro.nl/deavonden/Dossiers/Film.html?playurn=urn:vpro:media:program:10726790>

The screenshot shows a web browser window with the URL `programma.vpro.nl/deavonden/Dossiers/Film.html?playurn=urn:vpro:media:program:10726790`. The page features the 'de avonden' and 'vpro' logos at the top. Below the logos, there is a navigation menu with 'voorpagina', 'afleveringen', 'dossiers', and 'service'. A search bar with the text 'Zoek' and an 'ok' button is also present. The main content area is titled 'Film' and contains a video player showing a close-up of an elderly man's face. To the right of the video player, the article title 'Shock Head Soul' is displayed in blue. The text of the article describes the film as a work by British director Simon Pummell, featuring Hugo Koolschijn in the role of Paul Daniel Schreber, a German lawyer who received divine messages through a typewriter in the 19th century. The article mentions that Sarina Vitta conducted an interview with Hugo Koolschijn about his role in the film. At the bottom of the article, there are social media sharing icons for Facebook, Twitter, LinkedIn, and a 'Like' button.



Cut

After that, the day was more than salvaged by two fine films and an honourable misfire. **Cut**, by Iranian expatriate Amir Naderi, is a brilliantly offbeat homage to Japanese cinema. It opens on a rooftop in Tokyo, where keeper-of-the-flame filmmaker protagonist Shuji projects classic films to a group of friends. The rest of the time he spends haranguing the citizens of Tokyo through a megaphone about the destruction of 'pure cinema' by crass commercial fodder, and visiting the graves of Japanese masters Ozu, Mizoguchi and Kurosawa.

The film then takes, via the death of his brother at the hands of the yakuza, what seems at first a strange but wonderful detour. Shuji must now clear, in just two weeks, a massive debt that his brother accumulated to finance Shuji's films; the unexpected method he hits on to do so opens up frightening perspectives on the depths of his devotion to cinema, in the most masochist way imaginable.

Towards the end Shinju's militant self-mortification had become moving, even uplifting, although not everyone agreed – there were some offended walk-outs. Before the film Naderi introduced audience member Fred Wiseman, and bowed several times before him. And at the end he left the auditorium shouting "Action! Fight for pure cinema!"



Shock Head Soul

The first of the six British films to step out in Venice is Simon Pummell's **Shock Head Soul**, part of a cross-media documentary project that includes an installation and website, about Daniel Paul Schreber, a German lawyer who in 1893 started to receive messages from God via what he termed a Writing Down Machine. His subsequent torments landed him in asylums for many years, laying waste to his family life and a successful career. His story is famous nowadays owing to the searing memoirs he wrote, which Freud in turn incorporated into his own thinking.

Pummell's film exerts every sinew to conjure the agonies the man suffered, and I followed suit trying connect with it, but the combination of dramatic vignettes and straight-to-camera witness statements in a courtroom setting by contemporary neurologists and psychoanalysts felt self-defeating and misconceived. The film seemed like a classy piece of TV of the kind you'd see on Channel 4 back in the glory days – now of course expunged in the current dispensation – and for all its play with CGI animation, a bit dry and worthy. For the most part it left me cold (I wish there'd been more of Schreber's actual writings, which are astonishing). Part of the problem was its music, which as in *Contagion* was too obvious, insistent and all-pervasive.

London Film Festival



I'm Jude and this is my friend Sandy... The London Film Festival opened last Wednesday with a gala screening of Fernando Meirelles's '360'. Here's the film's star, Jude Law, cosying up to outgoing artistic director Sandra Hebron on the red carpet. And there are plenty more gala events to come, including two George Clooney movies, 'The Ides of March' and 'The Descendants', plus the closer, Terence Davies's 'The Deep Blue Sea'.

Friday 21

12.15pm West End Vue: **The Future** ★★★ (Miranda July, 2011, US) Hamish Linklater, Miranda July, David Warshofsky. 91 mins. As much as the process of watching this new work from hipster polymath July, transported me to the verge of wanting to gouge my own eyes out with a melon baller, the more I think about it, the more I'm convinced it's an intelligent, astutely judged and ruthlessly self-effacing auto-critique. July, still looking every bit the Manga cartoon pixie brought to life, stars as an awkward, impulsive dance instructor who takes leave of her directionless, look-a-like boyfriend (Linklater) to have a strange affair (more a piece of flirtatious, ad-infinitum role-playing) with a balding suburban widower. To add that proceedings are narrated by an ailing, helium-voiced cat should clarify that, unlike her previous indie hit, 'Me and You and Everyone We Know' (2005), this is a piece of all-out experimentation. One reading of this gratifyingly open film is that even though it embraces a surface level kook, it's also about the art of (and emotional strain that comes with) maintaining a kooky facade. Kook in quote marks, if you will. Not a crowd-pleaser by any measure, but a mature, bold and recklessly inquisitive film, however unpleasant it is to consume in the moment. (David Jenkins)

12.30pm Vue: **Michael** ★★★★★ (Markus Schleinzer, 2011, Austria) Michael Fuith, David Rauchenberger. 96 mins. Subtitles. Is that the sound of the Austrian Tourist Board finally pulling down the blinds and shutting up shop? Austrian director Schleinzer brings the grim spirit of the country's notorious child kidnappings to the screen with his debut film, 'Michael', and the atmosphere is just as repressive and foreboding as earlier stories of domestic horror and perversion by his compatriots Michael Haneke and Ulrich Seidl. Intimate and unemotional observation is the style that Schleinzer adopts for this creepy, affecting and glacial study of a fictional child kidnapper,

Michael (Fuith), who keeps a young boy (Rauchenberger) in his suburban basement while maintaining a banal life as an office drone. It's hard to fault the film's formal reserve and restrained attitude towards a horrific subject. But anyone familiar with the work of Haneke and Jessica Hausner—all Austrians for whom director Schleinzer has worked in his incarnation as a casting director—may question its originality. Still, it's an impressive debut. (Dave Calhoun)

12.45pm Vue: **The Sleeping Voice** ★ (Benito Zambrano, 2011, Sp) Subtitles. Maria Leon, Inma Cuesta, Marc Clotet. 128 mins. There's a terrific film to be made about the fallout from the Spanish Civil War, the torture and detentions, the street-level conflicts, the small acts of bravery which helped a shattered populace to keep going in the face of extreme adversity. 'The Sleeping Voice' is definitely not that film. Shot like a TV movie, performed like a Christmas panto and scripted with all the delicate subtlety of a Mexican soap opera, this is crass, ham-handed emotional pornography of the lowest order. Leon gives a wildly annoying (but, bizarrely, award-winning) performance as Pepita, the young maid who comes to Madrid to visit her incarcerated, pregnant sister (Cuesta), the wife of a prominent revolutionary. To be fair, the film does attempt to explore the social, political and religious issues crippling the country in the post-war years, but the resulting insights are glib and facetious. Utter sludge. (Tom Huddleston)

1.00 Vue: **Last Screening** ★★ (Laurent Achard, 2011, Fr) Pascal Cervo, Charlotte Van Kessel, Karole Rocher, Austin Morel. 81 mins. Subtitles. Achard stretches a single joke up to and beyond breaking point in this fitfully amusing, if excessively glib satire on screen violence and cinophilia. Sylvain (Cervo) oversees his little on-screen arthouse picture palace that plays Renoir's 'French Can-Can' on loop and in between screenings recites passages of dialogue with the patrons. But the screen is set for closure, so some of Sylvain's more violently unsavoury pastimes may have to be curbed. Unlike such cerebral slashers as

'Psycho' and 'Peeping Tom'—to which this is an unabashed paean—Achard's film is out-and-out preposterous, a soulless essay that's lived by a smattering of striking imagery and a few neat juxtapositions, but nothing to really sink your teeth in to. (Dje)

1.00 BFI Southbank: **NFT1: Low Life** (Nicolas Klotz & Elisabeth Perceval, 2011, Fra) Arash Naimian, Camille Rutherford, Michael Evans, Maud Wyler. 128 mins. Subtitles. A modern love story.

1.00 NFT2: **The Boy Who Was a King** ★★★★★ (Andrey Paounov, 2011, Bul/Ger) 90 mins. Subtitles. Grierson award-winning Paounov delivers another winner with this mesmerisingly strange true-life tale. At the age of seven, Simeon Saxe-Coburg Gotha was crowned Tsar of Bulgaria, then exiled by the Russians after WWII. Following decades abroad, he returned to post-Soviet Bulgaria and a landslide prime ministerial victory in 2001, thus illuminating the peculiar psyche of a nation whose longing for the mystical allure of monarchy remained undimmed. Jaw-dropping archive footage and interview material with the refreshingly level-headed former boy king lay out the facts, yet it's the collateral weirdness which fascinates Paounov, like the taxidermists stuffing the royal coyote, and—incidentally!—an expat Japanese couple's beyond-bonkers sung paean to Bulgarian king and country. Errol Morris meets the Coens in a documentary delicacy to savour. (Trevor Johnston)

1.15 NFT3: **LFF Shorts: Just Because You're Not Paranoid, It Doesn't Mean They're Not After** 109 mins. Seven unsettling shorts.

1.30 Mayfair Curzon: **Magic Trip** ★★★★★ (Alison Ellwood, Alex Gibney, 2011, US) Documentary. 107 mins. Ellwood and Gibney's spryly superficial documentary tells the tale of the 1964 cross-country road trip taken by writer Ken Kesey and his Merry Band of Pranksters on a school bus nicknamed Further. The ostensible goal for the West Coast—residing author was to attend the New York World's Fair, but it was the magical mystery tour—fueled by both the countercultural sentiments of the time and lotsa lotsa LSD—that became

legend. The Pranksters' self-shot footage was never substantially shaped until Ellwood and Gibney came along. At best, the film makes us feel like we're fellow participants in this hallucinogenic odyssey. But the directors rarely go beyond the experiential to provide larger, lasting insight into the journey's generational and historical importance. (Keith Uhlich)

2.15 Ritzy Cinema: **Strawberry Fields** (Frances Lea, 2011, GB) Anna Madeley, Christine Bottomley, Emun Elliott. 84 mins. A small-scale melodrama about a team of strawberry pickers.

2.30 Vue: **Rebellion** (Mathieu Kassovitz, 2011, Fra) Mathieu Kassovitz, Sylvie Testud, Philippe Torreton, Malik Zidi. 136 mins. Subtitles. Kassovitz dramatises real events which took place during a hostage crisis on a French-owned Pacific island.

2.45 Vue: **Sing Your Song** (Susanne Rostock, 2011, US) Documentary. 104 mins. A portrait of the great Harry Belafonte.

3.15 Vue: **Li and the Poet** (Andrea Segre, 2011, U/Fr) Zhao Tao, Rade Serbedzija, Marco Paolini. 96 mins. Subtitles. A Chinese woman living in near-slavery befriends a kindly fisherman.

3.30 Vue: **Sleeping Sickness** ★★★★★ (Ulrich Köhler, 2011, Ger/Fr/Neth) Pierre Bokma, Jean-Christophe Folly, Jenny Schilly, Hippolyte Girardot. 91 mins. Subtitles. Similarities to the clammy dreamscapes of Thailand's Apichatpong Weerasethakul as well as the colonial cautionary tales of Claire Denis abound in this enigmatic diptych from German director Köhler. On a superficial level, the film is set in and around the world of medicine and concerns the efforts of a devil-may-care, Cameroon-based foreign aid worker (Bokma) to cure a sleeping sickness pandemic in the region. He's successful in his assignment, but swiftly rejects western values and transforms into a violent rogue when a Parisian administrator arrives to inform him that his funding will cease now the disease has been cured. A contemporary 'Heart of Darkness' it may be, but Köhler's film also acts as a vital discussion point over the paradoxes of financial assistance, the difficulties of addressing individual problems when legislating for the masses, and the West's distorted view of African society. Extremely impressive. (Dje)

3.30 NFT2: **Policeman** ★★★★★ (Nadav Lapid, 2011, Isr) Yiftach Klein, Yaara Pelzig, Michael Moshonov. 112 mins. Subtitles. Offering a thoroughly modern take on urban warfare, this unnerving and enigmatic debut feature from Israeli director Lapid trains its steely focus on the group dynamics of the cops and robbers rather than asking us to get swept along in the specifics of their violence travails. The first thirty minutes of the film depicts the (vaguely homoerotic) bonding rituals of an elite anti-terrorist unit, while we then move over to the more poetically inclined actions of militant socialist cell who plan to capture and kill a billionaire industrialist. The film asks if we really know our enemy and it's an idea that's hit home with force in the deeply troubling final shot. (Dje)

3.45 NFT1: **Shock Head Soul** ★★★★★ (Simon Pummell, 2011, GB/Neth) Hugo Koolschijn, Annick Pfeifer, Thom Hoffman. 86 mins. Essentially a talking-heads documentary with dramatic and animated inserts, Pummell's account of Daniel Paul Schreber, a German judge whose 1903 book on his own madness was influential on early psychotherapy, is more imaginative than that description sounds. The initial strangeness of seeing Pummell's various interviewees—including film historian Ian Christie—dressed in turn-of-the-century garb dissipates as we realise Pummell opts for the interesting and unusual all along the way, including employing trippy visuals in an attempt to capture Schreber's fragile state of mind. There are plenty of heady ideas—but Pummell never loses sight of the emotional trauma of Schreber's difficult childhood and later troubled disposition. (DCA)

3.45 NFT3: **There Was Never a Better Brother** (Murad Ibragimbekov, 2010, Aze/Rus/Bul) Sergei Puskepalis, Eogeny Tsyganov, Nino Ninidze. 93 mins. Subtitles. A pair of brothers pursue the same girl.

REAL ENIGMAS

Nick Bradshaw rounds up the festival's documentary contingent, including a trio of formally inventive British films that blur the boundaries of the form

If a good film festival offers a snapshot of the state of the art, this year's BFI London Film Festival finds documentary continuing to test the bounds of its own possibilities – elaborating its means in the cause of documenting different realities, be they outlandish, reticent, or simply the enigmas of memory or madness. Some experiment with elaborate staging, re-enactment and animation – ostensibly the furthest remove from the world of recorded spontaneity for which so many documentarists strive.

Intriguingly, even the masters of worldly portraiture with new films in the festival have been drawn to subjects that foreground the art and nature of performance. Michael Glawogger's *Whores' Glory* is a triptych of studies of prostitutes in Thailand, Bangladesh and Mexico, while Fred Wiseman's *Crazy Horse* spends two hours back-and-front-stage at the Paris nude cabaret of the same name. James Benning's *Twenty Cigarettes*, meanwhile, marks another shift away from his American landscape films (following last year's HD-video project *Ruhr*), consisting of 20 sequence-length close-ups of friends' faces as they each smoke a solitary cigarette. The structuralist filmmaker's well-honed directorial minimalism may be in order (he hid himself for the duration of each shot), but that can only distil the subjects' own relationships with the camera.

Elsewhere there's the usual clutch of experiential, *vérité* character studies: Jonathan Demme's *I'm Carolyn Parker*, six years in the documenting of a New Orleans native's travails post-Hurricane Katrina; Tristan Patterson's tersely committed SXSW winner *Dragonslayer*, which holds tight (courtesy of a digital SLR camera) with young and weary saddle-tramp skater Josh 'Skreech' Sandoval. Among the investigative forays, Werner Herzog's Texas Death Row sally *Into the Abyss: A Tale of Death, A Tale of Life* and Nick Broomfield and Joan

Churchill's self-explanatory *Sarah Palin – You Betcha!* are likely to provide all the authorial presence you could want.

The Anglo-American contingent also includes *Superheroes*, which profiles various real American would-be superheroes, and *Darwin*, a portrait of a dead-end Death Valley former mining town that sounds oddly like this year's Tribeca and Sheffield Doc/Fest hit *Bombay Beach*. *Better This World*, meanwhile, is an investigation of a heavy-handed FBI bust on idealistic/idiotic young 'domestic terrorists' that definitely is a lot like Marshall Curry's Sundance hit *If a Tree Falls: A Story of the Earth Liberation Front*, right down to the turncoat activist.

"These were our home movies. Then my dog peed on them. I thought it looked cool," narrates film experimenter Pip Chodorov at the beginning of his jaunty personal compendium **Free Radicals: A History of Experimental Film**. Chodorov benefits from having had a father who gathered experimental film artists to the family bosom and attempted to profile them on American TV. "It was the 60s. Peace, love, rock 'n' roll... and experimental home movies," he spiels – which is another way of saying that the weight of that great undead decade increasingly seems to be symbolised by its barely digested mass of self-imagery.

Two further festival titles represent contemporary attempts to mine that archive. Göran Olsson's *The Black Power Mixtape 1967-1975* (our Film of the Month, see p.50) exhumes potent imagery recorded by Swedish television reporters of the second stage of America's civil-rights struggle. Sunnier – and whiter – is Alison Ellwood and Alex Gibney's *Magic Trip*, a virtuoso edit of the copious rushes from Ken Kesey and the Merry Pranksters' 1964 'magic bus' trip across America (already the subject of a classic non-fiction novel, Tom Wolfe's *The Electric Kool-Aid Acid Test*) that's manna for 60s junkies. Kesey and co. spent years trying to edit some sense into their recordings – silent 16mm



VOICES OF THE LOST
British documentaries 'Dreams of a Life', above, 'The Somnambulists', right top, and 'Shock Head Soul', far right, use a range of stylistic approaches to fathom the depths of individual experience

film and separate, non-synch soundtracks (including some retrospective musings on those rushes) – before finally shelving the project.

But while the filmmakers (speaking through the voice of Stanley Tucci) highlight the lack of synch sound as a creative problem, it actually lends this potentially cliquish road movie an imaginative space that it would otherwise have sorely lacked. It's notable that the most entertaining stretch of the film is a sidetrack into a dextrously animated fantasia illustrating tape recordings of an earlier LSD trip Kesey took in an FBI lab as part of a government-sponsored experiment. Between echoes of Terry Gilliam's animation and Gibney's earlier 60s escapade *Gonzo: The Life and Work of Dr Hunter S. Thompson*, the film plays something like a prelapsarian *Fear and Loathing in Las Vegas*, but without the danger.

Elusively private

But what of those pasts that draw a blank in the archive – and in the collective memory bank? Carol Morley's unnerving tragedy *Dreams of a Life* sleuths the case of Joyce Carol Vincent, a popular woman who – in 2003, aged 38 – died in her flat overlooking Wood Green Shopping City, with the TV on. Her body was only discovered three years later. How could this happen? Where were her friends, neighbours, the council, etc? In passing, Morley's film paints an unflattering picture of broken civic ties – her camera repeatedly pans from the shopping centre's neon lodestar to the unloved single-storey flat beside it – but the riddle wrapped in the mystery is Joyce herself, a friendly, sexy but elusively private chameleon of a woman who was the acme of an atomised individual.



In 'Shock Head Soul' Simon Pummell pulls out all the stops to probe the case of sometime psychotic Daniel Paul Schreber

Morley advertised to find many of her interviewees – Joyce's former friends, boyfriends and colleagues – and converses with them across the camera, often telling them her own investigative findings as well as receiving their testimonies. If you want documentary spontaneity, it's certainly here. (The talking heads are also edited with a beautiful rhythm.) But Morley also directs eerie re-enactments, both of the eventual discovery of Joyce's body in her (real?) cobwebbed flat and, more imaginatively, of scenes from her life using a child and an adult actor – surrogates for a cipher. Their images perceptually fill the vacancy in our comprehension of Joyce's life; they're seductive like fiction, but though we may resist, that leaves us back facing the void of a life that slipped through people's fingers.

There's something similar going on in Richard Jobson's *The Somnambulists*, although here the talking heads and the performed re-enactments are one and the same. The film assembles 15 testimonies from soldiers and medics who served in Iraq, given dramatised readings – the words sound well-edited to me too – by performers whose heads are shot floating free against a black backdrop. (Jobson took both his visual inspiration and his title from a photography exhibition by Joanna Kane.) It's a more minimalist interview film than *Dreams of a Life*, but more expressionist too: the milieu and mindsets of occupying service are evoked through zooms, overlapping exposures, foley sound effects and sudden shifts of editing tempo and attack, not to mention the spectrality of the disembodied heads. Jobson also paints some computer-generated animation of golden flames on to his speakers' eyeballs, and separates the testimonies with evanescent evocations of families back home, the performers offering inquiring looks at – or through – the camera.

Is this documentary? There's an ambiguity of means and ends that puts the film on the cusp

between fact and polemic. On the one hand, the addresses to camera and those intervening looks (accusing? beseeching?) – not to mention the quotation of Tony Blair's recent deposition to the Iraq war inquiry – all strike a political and moral challenge; on the other, the experiences and attitudes expressed by the 15 storytellers are the more potent for their diversity and descriptiveness.

Last but not least there's *Shock Head Soul*, in which Simon Pummell (*Body Song*) pulls out all the stops to probe the case of Daniel Paul Schreber, the judge and sometime psychotic whose 1903 *Memoirs of My Nervous Illness* were researched and fêted by Freud and Jung. Schreber fought and won an appeal against his first incarceration in an asylum; as Ian Christie, one of several expert psychiatric or cultural witnesses deployed in the

film, notes, his self-diagnosis "holds an important place in the modernising of madness", marking the beginnings of our attempts to comprehend rather than isolate psychosis.

Pummell's film – part of a transmedia project that will include a gallery installation, website and book – undertakes the same by means of art. With its elegant costume re-enactments (featuring Hugo Koolschijn and Anniëk Pfeifer as Daniel and his younger wife Sabine), *Shock Head Soul* shades close to period biopic – a more obvious approach to the material, you might think. But it also features – also in costume, and indeed on courtroom location – the aforementioned present-day academic interviewees, who at various times expound either directly to camera or, resurrecting the fourth wall, across time to Sabine. ("Is it my fault he's like this?" she wails.) There's also computer-generated animation of Schreber's imagined/hallucinated "Writing Down Machine" – a pulsing, spherical, steam-punk typewriter *avant la lettre* somewhat reminiscent of the organic typewriters in *Naked Lunch* – and onscreen specimens of lines of Schreber's text, complete with animated emendations. Perhaps the multiple dimensions and angular editing strategy evoke Schreber's schizophrenia. What's certain is that, so far as fabricating the inner realities of a long-dead madman goes, Pummell's film does an unparalleled job of documenting the unphotographable.

MAKING THE CUT

The documentaries 'Magic Trip', below, and 'Free Radicals: A History of Experimental Film', above left, both deftly rework received footage



■ For screening times of all the above films at the BFI London Film Festival, see www.bfi.org.uk/lff

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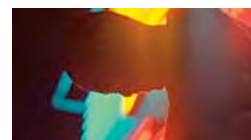
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Shock Head Soul

Director: Simon Pummell | UK, Netherlands 2011 | 86 min

No further screenings planned.

About the film

When the middle-aged judge Daniel Paul Schreber started receiving messages from God in the late 19th century, the message was that he was turning into a woman and that he could save the cosmos only by submitting himself to God's plans. Thus begun nine years in padded cells and straitjackets in all sorts of institutions. But it also led to the book 'Memoirs of my Mental Illness' (1903), which is today read as a piece of uncensored 'art brut' literature, dictated via a ball-shaped typewriter directly from the subconscious - an apparatus which in one of Shock Head Soul's unforgettable scenes splits in half and turns into humming electric jellyfish. Simon Pummell's docu-dramatic reconstruction of Schreber's psychosis is not just a deeply fascinating study of the modern history of madness. Real, contemporary psychiatrists dressed in distinguished 19th century costumes testify in Schreber's court case from the vantage point of our own time. But at the same time his visions are staged in pure, hallucinatory and hyper-stylised tableaux, that simply have to be seen to be believed. Psychology took on a new direction after 'Memoirs'. The same can be said about films that take a creative approach to reality after 'Shock Head Soul'. The dutch actor Hugo Kooschijn is nothing less than brilliant as Schreber.

Shock Head Soul (UK, Netherlands, 2011, 86 min.)

Director: Simon Pummell. Script: Simon Pummell & Helen Taylor-Robinson. Camera: Reinier van Brummelen. Sound: Bart Jilesen, Kees de Groot, Diego van Uden & Eric Leek. Edit: Tim Roza. Music: Roger Goula. Cast: Hugo Kooschijn, Anniek Pfeifer, Thom Hoffman. Producer: Janine Marmot, Femke Wolting & Bruno Felix. Production: Hot Property Production; Illumination Films, Serious Film, Submarine. English Version.

#

THE INSTITUTE OF PSYCHOANALYSIS

Shock Head Soul



A Collaboration Between New British Cinema And The Institute Of Psychoanalysis

[Shock Head Soul](#) is a new film by Simon Pummell showing at the 55th BFI London Film Festival on October 20th and 21st at NFT 1 SouthBank in London.

The film includes contributions from Fellows of the Institute of Psychoanalysis, Fellows and Members of The Royal College of Psychiatrists, Professors in Neuropsychiatry from University College London and in Film History from Birkbeck College, London.

[Click here to visit the film's website.](#)

Sources For The Film

Shock Head Soul, directed by Simon Pummell, is based on the *Memoir of My Nervous Illness* by Daniel Paul Schreber (1903), which Freud discussed in his *Psychoanalytic Notes on an Autobiographical Account of a Case of Paranoia--Dementia Paranoides* in 1911.

The *Memoir* is a detailed and graphic account of Judge Schreber's development of an acute mental illness in his middle years of life, and his plea in the courts of law for his release from Sonnenstein Asylum, where he was detained for some years under the care and study of his doctors. It is an original and rare document in its self portrait of madness, and it has continued to interest clinicians and theoreticians from the early years of psychiatry onwards. Through Freud, it has become a subject for the psychoanalytic study of the psychoses as it has continued to evolve in the 20th to 21st centuries.

Collaboration Between Film, Psychoanalysis And Psychiatry

Helen Taylor Robinson, a Fellow of the Institute of Psychoanalysis, collaborated with the film's Director, Simon Pummell, to help conceptualise and develop the background to the film, and both of them worked on drafts and ideas for the screen play. At Simon's suggestion Helen brought in professionals from the fields of psychoanalysis, psychiatry and neuroscience and film studies, to appear and contribute to Schreber's story directly onscreen. The project won a Wellcome Trust award and the film then gained more funding and took shape.

In the film the professionals feature as themselves, and speak about Schreber's condition from different aspects of their particular understanding. They are Dr Roger Kennedy, Dr Paul Williams and Mr Andrea Sabbadini, all Fellows of the Institute of Psychoanalysis; from the field of Medicine and Psychiatry, Consultant Psychiatrist Dr Clive Robinson, and Professor of Neuropsychiatry, Dr.Eileen Joyce; and from Film Studies, Professor Ian Christie. Helen helped draw up the questions and conducted these interviews, which are edited into the narrative of the film. Longer selections from the interviews can be found on the [Shock Head Soul website](#).

Screenings Of Shock Head Soul, Internationally and in the UK

Shock Head Soul premiered in Venice in the Orizzonti (New Horizons) Section of the Venice Film Festival in August this year, and it now screens here in London for the first time at the BFI London Film Festival-- with a Q and A session following the 6.30 screening on Thursday 20th October at 6.30 pm at the NFT 1, South Bank. It shows again on Friday

21st October at the same venue at 3.45 pm.

Visit http://www.bfi.org.uk/lff/films/new_british_cinema for tickets or call 020 7928 3232.

Shock Head Soul: A Multi- Media Project

Shock Head Soul is set in late 19th century Germany, and is an imaginative study of an individual's struggle to make sense of his acute psychosis and its impact on his family and others who care for him. The film uses drama documentary, animation and other special effects, as well as the experts' interviews, and it explores, among other things, madness as a divine or demonic intervention, its imagery-- its delusional content and form, its provocation of misunderstanding, and bafflement, and its challenge to social and political constructs that continue to give rise to difficulty today. An art installation associated with the film, The Sputnik Effect, will be premiered in January 2012 (it previewed in Antwerp at MUHKA earlier this year). More information is available about this on the [SHS website](#).

Shock Head Soul attempts to create a variety of ways in to the subject of Daniel Paul Schreber and his story. There is narrative, drama, documentary, interviews, art work and animation special effects. Despite significant developments in the science of the treatment of mental illness, Schreber's story deserves exploration in itself, and also on behalf of those many individuals and their carers who struggle with mental illness today. It is also an unusual collaboration between the arts, psychoanalysis, psychiatry and film studies, which, it is hoped, will foster more engagement with the issues raised by severe mental illness.

Helen Taylor Robinson



October 7 2011

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The Eighth Samurai*Just another cinema blog***Venezia 68 – speciale #2**

Postato il settembre 6, 2011 da EDA

**DON'T EXPECT TOO MUCH** di Susan Ray

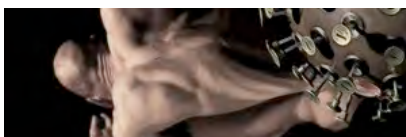
USA, 2011, 72 min. voto: ★★/4

Questo documentario sulla prima esperienza da docente di **Nicholas Ray** (Gioventù bruciata, Johnny Guitar) è firmato dalla sua vedova e raccoglie le testimonianze degli studenti dell'epoca che ripercorrono le fasi della produzione del film collettivo che il regista fece con loro, *We can't go home again* (proiettato a Venezia in questi giorni). Ne esce il ritratto di una personalità forte, pratica e a volte geniale, un gran comunicatore, ma anche un uomo preda delle dipendenze, votato all'auto-distruzione. Il suo progetto con gli studenti è un tipico prodotto sessantottino: sperimentazione visiva (l'allucinante teoria delle immagini "multiple") unita all'idea della comune, per la quale l'esperienza è vissuta costantemente e in maniera logorante tutti insieme, alternandosi nei ruoli. Un interessante documento di un'epoca e un affettuoso ritratto di un grande regista.

**L'ARRIVO DI WANG** dei Manetti Bros.

Italia, 2011, 82 min. voto: ★½ /4

I fratelli Manetti (*Piano 17*, *Il commissario Coliandro*) si sono sempre distinti nel panorama italiano per una certa intraprendenza nelle trovate visive, una sana propensione per i film di genere e una forte dose di ironia. In questo film ritroviamo tutte e tre le componenti; ci troviamo infatti di fronte ad un caso rarissimo di *sci-fi* all'italiana, con un inusuale (per noi) uso della computer grafica e un'idea di fondo azzeccata. Una studentessa di cinese viene chiamata in gran segreto e portata in un bunker dove dovrà fare da traduttrice per il signor Wang. Il perché il tutto si svolga con estrema riservatezza diverrà chiaro alla ragazza svelata la vera identità di Wang e la situazione precipiterà ben presto. Non voglio rovinare la sorpresa, né il *twist* finale, dato che solo le uniche due cose che salvano il film; il resto è una regia semi-televisiva, scarso sviluppo della sceneggiatura soprattutto durante il lungo interrogatorio, evidenti limiti di budget, recitazione sotto la media e dialoghi che sfiorano a volte il ridicolo. La metafora sociale rimane molto in superficie anche se è interessante il fatto di averla inserita in un contesto di genere. Il tentativo è comunque lodevole e alcune trovate comiche azzeccate permettono di arrivare alla fine senza troppi pensieri.

**SHOCK HEAD SOUL** di Simon Pummell

GB, 2011, 86 min. voto: ★★★/4

La figura di Schreber, il più giovane ad entrare nella corte suprema tedesca sul finire dell'Ottocento per impazzire subito dopo dando un dettagliato resoconto della sua esperienza, è estremamente affascinante e il film di Pummell la rende così bene anche nelle sue sfaccettature metafisiche da farne uno dei migliori film visti finora alla Mostra. La ricostruzione di quella discesa agli inferi (con ritorno) si intreccia con commenti di veri psichiatri e flashback della dura educazione che ricevette e a cui viene ricondotta la fonte della psicosi. La bellezza delle immagini e l'uso del grandangolo lasciano spesso a bocca aperta, così come l'ottima colonna sonora, i pochi ma efficaci effetti visivi e soprattutto la straordinaria interpretazione del protagonista. Certo il film non gira ad alti regimi ed alcuni passaggi della malattia non sono chiarissimi (e come potrebbero?), ma riesce ad essere allo stesso tempo toccante e disturbante,

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Dutch English **Italian**

La figura di Schreber, il più giovane ad entrare nella corte suprema tedesca sul finire dell'Ottocento per impazzire subito dopo dando un dettagliato resoconto della sua esperienza, è estremamente affascinante e il film di Pummell la rende così bene anche nelle sue sfaccettature metafisiche da farne uno dei migliori film visti finora alla Mostra. La ricostruzione di quella discesa agli inferi (con ritorno) si intreccia con commenti di veri psichiatri e flashback della dura educazione che ricevette e a cui viene ricondotta la fonte della psicosi. La bellezza delle immagini e l'uso del grandangolo lasciano spesso a bocca aperta, così come l'ottima colonna sonora, i pochi ma efficaci effetti

English Dutch Spanish

The figure of Schreber, the youngest to enter the German Supreme Court the late nineteenth century to go crazy after giving a detailed account of his experience, it is very charming and the film Pummell makes it so well in the its metaphysical aspects to make it one of the best films seen so far to the Show. The reconstruction of the descent into hell (with return) is interwoven with comments of real psychiatrists and flashbacks of the education that takes received and to whom is attributed the source of psychosis. The beauty of the images and the wide use of leave often open mouth, as well as the excellent soundtrack, but the few effective visual effects and especially the extraordinary interpretation of the protagonist. Of course the film does not run at high speeds and some of the steps disease is not immediately apparent (and how could they?), but manages to be both touching and disturbing,

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turn up [somewhere](#) eventually. But what I'd like to do here is focus on the documentary strand of the programme, which was supernaturally strong this year. Over one quarter of the forty-odd films I saw were non-fictional, and I didn't even have time to consider the rockumentaries that Michael Hayden traditionally programmes on a Saturday night.

Why has the documentary form taken off so much in the last decade? Lucy Walker, who was here with *The Tsunami And The Cherry Blossom*, thinks it's down to the rise of non-linear editing tools, a godsend for the sort of film that's effectively written in the cutting room. For films like *Tahrir 2011: The Good, The Bad And The Politician*, it also helps that everyone's a cameraman these days, so that a study of the Egyptian revolution has a huge pool of cameraphone footage to draw upon.

Tsunami and *Tahrir* were both last-minute additions to the programme, made as direct responses to the big news events of the year. But we had vintage documentaries from the archives too. *Point Of Order!* was a thrilling 1964 example of taking existing footage, from the hearings which brought down Joseph McCarthy a decade earlier, and cutting it into a compelling narrative. Closer to home, the collection of *Wonderful London* silent travelogues were more fascinating for what they revealed of the filmmakers' mindset than what they told us about 1920s London.

A couple of this year's films blurred the line between fiction and non-fiction in a fascinating way. Simon Pummell's *Shock Head Soul* mixed dramatization of the life of a schizophrenic with testimony from modern experts. Richard Linklater's *Bernie* mixed dramatization of the life of a murderer with testimony from the fellow inhabitants of his small Texas town. Pummell's film is Art, and therefore classed as documentary. Linklater's isn't: it's a piece of entertainment with Jack Black in the lead. But the way *Bernie* deliberately mixes up real people and actors actually makes it a more cerebral pleasure, albeit a morally confused one.

There were plenty of other fine documentaries this year: but for me, Carol Morley's *Dreams Of A Life* was the best film of any sort that I saw at LFF 2011. Using dramatization in this case to give a human face to its story, it looks at how one person can touch many lives, but do it in such a glancing way that when they die, nobody notices for three years. It's a film that forces you to re-assess the way you deal with the outside world after you've seen it: but rather than wallowing in gloom about how disconnected society has become, Morley celebrates what Joyce Vincent did with her life while she was here. One of Vincent's sisters apparently made the well-meaning comment "it could almost be a real film": well, it's the most real I've seen this year.

“Ron Swanson“



selection of films, classes and events, there really is no excuse not to get yourself down, book tickets, wait around after the screening to speak to the directors, queue for standbys and enjoy the buzz of two weeks of inspirational cinema.

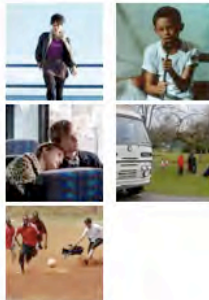
bfi.org.uk/lff

Text: **Joe Cohen**

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SHOCK HEAD SOUL

Shock Head Soul is an original film from Simon Pummell, using animation, drama and documentary to weave together the story of Daniel Paul Schreber whose memoirs were published in 1903 entitled, *Memoirs of My Nervous Illness*. Schreber was convinced that the only way to save the world was to be transformed into a woman. Pummell's film is both arresting and insightful, and an interesting mix of reality and fiction, blurring the ever shifting boundaries of what a documentary or fiction film should be.



Festival Scope

A brand new and in-depth review of Simon Pummell's SHOCK HEAD SOUL at Screen International!



Shock Head Soul
www.screendaily.com

Dir: Simon Pummell. UK-Netherlands. 2011. 86mins

Like · Comment · Tuesday at 8:18am



Festival Scope

And this award goes to us! Over 2000 fans on Facebook & more than 600 followers on Twitter – thank you all!





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Shock Head Soul (2011)

Director: [Simon Pummell](#)

Time Out rating ★★☆☆☆ | **Average user rating** ★★★★★ No reviews

Movie review

From Time Out Online

Essentially a talking-heads documentary with dramatic and animated inserts, Pummell's account of Daniel Paul Schreber, a German judge whose 1903 book on his own madness was influential on early psychotherapy, is more imaginative than that description sounds. The initial strangeness of seeing Pummell's various interviewees – including film historian Ian Christie – dressed in turn-of-the-century garb dissipates as we realise Pummell opts for the interesting and unusual all along the way, including employing trippy visuals in an attempt to capture Schreber's fragile state of mind. There are plenty of heady ideas – but Pummell never loses sight of the emotional trauma of Schreber's difficult childhood and later troubled disposition.

Author: Dave Calhoun
Time Out Online London Film Festival 2011

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This film is showing at these cinemas

- BFI Southbank

Cast & crew

Director: [Simon Pummell](#)

Genre(s): Documentaries, Drama

Duration: 86 mins



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After *Guilty* I felt like I needed a long lie-down. No such luck; half a tuna sandwich later we were herded straight into our next screening...

EMBARGOED

Oops, apparently I can't mention the second film just yet. Shame, I was going to slate it. Moving on to the day's third film...



Shock Head Soul (Simon Pummell)

An intriguing title, and, apparent from the very first shot, a thoroughly intriguing film. *Shock Head Soul* documents the life and troubles of Daniel Paul Schreber, whose memoirs, written while suffering from extreme schizophrenia, went on to be considered an influential study on the field of psychoanalysis after they were read and interpreted by Sigmund Freud.

The film itself is an amalgamation of different media — we have the actual experts giving their opinions on Schreber (interestingly all dressed up in 19th century get-ups), animations that depict Schreber's delusions, and the dramatic impressions of the actual events, superbly acted by Hugo Koolschijn (Schreber) and Anniek Pfeifer (his wife). Evidently, it had the potential to be an ugly mess of a film, but not long in it became apparent that the creative team had managed to seamlessly impose each artform upon the other. At times it feels Mallick-esque, a stimulation of not just the eyes and ears but of the soul as well — this film's merits go beyond aesthetics. Containing an engrossing, fascinating story, a real quality of production and some strikingly beautiful visuals, *Shock Head Soul* is a tapestry, a rich film that will not be for everyone, but was the highlight of this particular reviewer's day.



Now I **really** needed a lie-down. Still no luck. Despite the fact that *Shock Head Soul* was my final LFF screening of the day, my adventure continued...

THE HOPE LIES GUIDE TO THE LONDON FILM FESTIVAL – PART 2

Posted by [adambatty](#) on 10/09/2011 · 1 Comment

Hope Lies at LFF 2011

In the second part of our look ahead to this years London Film Festival, we examine the New British Cinema and Cinema Europa strands of the festival. We begin with our look at the former.

NEW BRITISH CINEMA



Shock Head Soul

Simon Pummell, whose remarkable *Bodysonq* hit screens in the first half of the last decade returns with an off-kilter adaptation of Daniel Paul Schreber's *Memoirs Of My Mental Illness*. Quite literally a first person examination of a man's own mental welfare, the book is brought to the screen via a combination of film forms and mediums.

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manfrotto tripod head bolt con... LFF Review: Shock Head Soul

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LFF Review: Shock Head Soul

Written by Selina Pearson
Thursday, 20 October 2011 08:06

Director: Simon Pummell
Cast: Hugo Koolschijn, Annie Pfeiffer, Thom Hoffman
[Showtimes](#)

In 1892, high court judge Daniel Paul Schreber's mental condition starts to deteriorate. This spell of madness lasts 10 years, but has a lasting impact on the way we now treat mental illness. He is admitted to Leipzig University Psychiatric clinic with delusions that God is instructing him to become a woman - and hallucinating steampunk jellyfish, as you do. Throughout his experiences, Schreber documents his thoughts, which are later published as a book, *Memoirs of My Nervous Illness*. Now, with this semi-dramatisation, these thoughts continue to give us a unique insight into schizophrenia.



Schreber fights to be free of the institution with the help of his wife, by arguing in court that he is not a danger to others. His freedom and his wife do a great deal for his mental stability, something that conventional treatments at the time weren't necessarily helping with. The turn of the century was a unique time for psychology; there was a renaissance in neurological research, people had observed brain cells and knew about the connections, and madness was being thought of as a disease with a physiological basis rather than as something supernatural or divine.

To explore this, Pummell's film is also part-documentary. It takes various psychiatrists, psychologists, psychoanalysts and historians, puts them in period dress and gets them to assess Schreber, applying present day knowledge to his condition. This is nothing new to his case - one of the things that made Schreber's book so prominent was that Sigmund Freud analysed it and published his own on the subject - but the academics give a useful insight into what was going on inside Schreber's head, as well as the barbaric methods used to treat mental illness at the time.

There are some odd moments where the academics are counselling Schreber's wife, which interrupt the narrative and prevent the viewer getting too emotionally involved in the film, but it's probably no bad thing. The factual segments put *Shock Head Soul* firmly in educational territory, and it will no doubt become essential viewing for psychology students. It's certainly an interesting watch, but you'll need to pay attention to get the most out of it.

★★★★★

Tags: anniek pfeiffer documentary freud hugo koolschijn lff 2011 shock head soul simon pummell thom hoffman

Star Ratings

- ★★★★★ Amazing
- ★★★★ Well good
- ★★★ Fun
- ★★ Meh
- ★ Rubbish

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Mais 2 longas e 1 curta do Festival de Veneza

SEP 5 Posted by [Mateus Nagime](#)

Só falta "Shame" que ainda tou escrevendo e devo postar amanhã, um dia complicado no qual vejo 4 filmes em competição e o segundo brasileiro, "Giramundo".

"Meteor" (Alemanha) de Christoph Girardet, Matthias Müller (7,5/10)

Lindo curta-fantasia que se aproveita de imagens de arquivo para construir um mundo paralelo visto pelos olhos de uma criança. Bacana ficar tentando reconhecer também os filmes e a música de Puccini combina maravilhosamente com o filme, que lembra um pouco "O Pequeno Príncipe" aliás.

"Shock Head Soul" (Holanda, Reino Unido) de Simon Pummell (6/10)

Um filme bem estranho, mas que combina certinho com o personagem biografado – Daniel Paul Schreber, um dos advogados mais brilhantes da Alemanha que no final do século XIX começou a acreditar que Deus lhe enviava códigos por uma máquina de escrever que atravessava o cosmos e queria o transformar em mulher. Passou a ficar nove anos isolado, até conseguir voltar para casa ao mostrar que tinha sanidade mental e fazer uma defesa em base de liberdade religiosa.

O filme mistura depoimentos de juizes e doutores (personagens reais) em forma de um tribunal, além de mostrar também cenas de seu tempo internado e em relações familiares, além de imagens digitais que tentam interpretar os pensamentos de Schreber. Especialmente pelos ângulos de câmera, os planos incomodam um pouco fazendo essa divisão ficar complicada para se acompanhar o filme, mas foi um jeito esperto de Pummell de tentar nos aproximar ainda mais do mundo de Schreber.

Pummell não tenta relaxar em sua avaliação a Pummell e acerta quando não usa muito de Freud para tentar explicar as causas, já que o psicanalista austríaco escreveu um livro comentando as memórias publicadas de Schreber. É um filme confuso, mas forte, que não tenta explicar muito certinho a idéia dele. Penso que um dos maiores objetivos do filme é fazer voltar-se aos textos de Schreber, ter uma curiosidade de estudar ainda mais a obra e personalidade dele. Uma sabedoria de que uma "biopic" nunca vai conter todos elementos, nem 10% talvez do retratado – um território no qual James Franco também teve sucesso neste Festival com "Sal"

"The Invader" (Bélgica) de Nicolas Provost (6/10)

Não conhecia essa figura, me apresentada pelo Rudá Lemos. Fui ver esperando algo completamente não-narrativo, pois ele parece ser um diretor de curtas experimentais. Mas é uma história de começo-meio-fim sobre um imigrante ilegal africano, Amadou (Isaka Sawadogo) que sai pelas ruas de Bruxelas sem dinheiro atrás de algum futuro. Acaba encontrando uma mulher rica, Agnés e tenta seduzir ela, mas as relações entre os dois começam a ficar amargas.

Um olhar ácido sobre a imigração na Europa – ao contrário do água-com-açúcar "Terraforte" na competição oficial – tem como um grande plus o seu ator principal, que constrói um personagem

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"Shock Head Soul" (Holanda, Reino Unido) de Simon Pummell (6/10)
 Um filme bem estranho, mas que combina certinho com o personagem biografado – Daniel Paul Schreber, um dos advogados mais brilhantes da Alemanha que no final do século XIX começou a acreditar que Deus lhe enviava códigos por uma máquina de escrever que atravessava o cosmos e queria o transformar em mulher. Passou a ficar nove anos isolado, até conseguir voltar para casa ao mostrar que tinha sanidade mental e fazer uma defesa em base de liberdade religiosa. O filme mistura depoimentos de juízes e doutores (personagens reais) em forma de um tribunal, além de mostrar também cenas de seu tempo internado e em relações familiares, além de imagens digitais que tentam interpretar os pensamentos de Schreber. Especialmente pelos ângulos de câmera, os planos incomodam um pouco fazendo essa divisão ficar complicada para se acompanhar o filme, mas foi um jeito esperto de Pummell de tentar nos aproximar ainda mais do mundo de Schreber. Pummell não tenta relaxar em sua avaliação a Pummell e acerta quando não usa muito de Freud para tentar explicar as causas, já que o psicanalista austríaco escreveu um livro

English Dutch Spanish

"Shock Head Soul" (Netherlands, United Kingdom) Simon Pummell (6 / 10)
 A very strange film, but just right with the character combines biography - Daniel Paul Schreber, one of the brightest lawyers of Germany in the late nineteenth century began believe that God sent him codes for a typewriter that went through the cosmos and wanted to become a woman. He spent nine years to become isolated, to get back home to show that sanity and had to make a defense on the basis of religious freedom. The film mixes interviews of judges and doctors (real people) in the form of a court, and also show scenes of his time in hospital and in family relations, and digital images trying to interpret the thoughts of Schreber. Especially the camera angles, the plans a little uncomfortable doing this division to be complicated to accompany the film, but it was a Pummell clever way of trying to bring us closer to the world of Schreber. Pummell does not try to relax in your assessment is right in Pummell and does not use much of Freud to trying to explain the causes, since the Austrian psychoanalyst wrote a book discussing the memories Schreber published. It's a confusing movie, but strong, do not try to explain the idea pretty straight forward him. I think a major goal of the film is to turn to the writings of Schreber, have a curiosity to study further the work and his personality. A wisdom that a "biopic" will never contain all the elements, or perhaps 10% of the sitter - - a territory in which James Franco also had success in this Festival with "Salt"

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Shock Head Soul

Posted on **October 21, 2011**



I went to a screening of Shock Head Soul last night, a film by artist [Simon Pummell](#) screened as part of [London Film Festival](#) at BFI. If any one gets the chance to see it then go go go! It's a really amazing film with some beautiful bits of animation.

In 1903 [Daniel Paul Schreber](#) published *Memoirs of My Nervous Illness*, one of the most remarkable studies of madness 'from the inside' ever written. Schreber was a successful lawyer, already well into middle age when he started to receive messages from God, via a 'Writing Down Machine'. He spent the next nine years confined to an institution suffering delusions of cosmic control, and believing that the only way to save the world was for him to submit to God's plan to change him into a woman. Conceived as part of a transmedia project by Simon Pummell (*BodySong*), *Shock Head Soul* uses documentary, drama and animation to piece together Schreber's story, combining beautiful images and formal precision with fascinating insights from psychiatrists, analysts and social commentators past and present. Schreber's case and his struggle to free himself from institutional care make for compelling viewing, revealing a fascinating mix of family secrets, psychotic visions, and questions of religious freedom and technological advancement that are still relevant today.

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It is a Submarine, Hot Property & Serious Film production for Wellcome Trust Major Arts Award UK, the Netherlands Film Fund and the Rotterdam Media Fund, with support from The Harvard Film Study Center.

Simon Pummel is a really interesting artist, you can read an interview with him [here](#).

Posted by T

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This entry was posted in **Studio talk** and tagged **animation, BFI, film, interview, London Film Festival, Shock Head Soul, Simon Pummell** by **bigcatshop**. Bookmark the **permalink [http://bigcatshop.org/2011/10/21/shock-head-soul/]** .

2 THOUGHTS ON "SHOCK HEAD SOUL"

bigcatshop

on **October 21, 2011 at 9:31 am** said:

This sounds awesome. It would make an awesome book as well. I love a story about a crazy guy talking to God, what's not to love. I'd like to see this one day, but I won't be in London any time soon.

Caspar

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Review: Shock Head Soul

October 23, 2011

By [Alexandra Zeevalkink](#)

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This Dutch-English production is a collection of various art forms; animation, documentary and drama, perfectly sewn together into one shocking, informative but also entertaining piece of work.

The documentary, which was shown at the London Film Festival and will also be screening at the Copenhagen's documentary festival [CPH:DOX](#) next month, portrays a proud man with a beautiful mind who is slowly deteriorating due to the pressure of his work and upcoming promotion.

Based on a true story we see the man, top notch lawyer Daniel Paul Schreber, being forced into an institution where shock tactics, normal in the 1900s, were used on him for a period of no less than 9 years.

During his confinement Schreber managed to write 'Memoirs of my nervous illness', a book that now in modern times is being used to educate on the views on, and treatment of, mental illnesses at the beginning of the century.

Like [The Somnambulists](#), Shock Head Soul is no ordinary documentary but a "transmedia project" – bringing together a combination of a well-acted feature film, animation and real-live interviews which are shot in a beautiful way.

For more information on screenings and the trailer to this unusual, unnerving film, [click here](#).

Tags: [BFI](#), [festivals](#), [LFF](#), [poster](#)

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themselves and the sections from other countries. *Whores' Glory* is a pretty fine documentary in its own right, but it didn't feel *complete* until after the Q&A, which would seem to suggest that there's something missing from the finished film that currently makes it unfinished.

6.30pm: Shock Head Soul [[official site](#)]

This is the point where I start doubting if we really *have* seen three documentaries today. It's hard to say whether Simon Pummell's film is a drama with inserted on-camera testimony by experts, or a documentary with extended re-enactments. Whichever it is, it has a fascinating true story at its core. Two captions at the start set up the basic facts with admirable economy. Towards the end of the 19th century, Daniel Paul Schreber (Hugo Koolschijn) was one of Germany's most renowned judges. Ten years later, he was in his own courtroom attempting to prove that he wasn't completely insane.



There's no denying that the stress of his job was taking its toll on both his work and his relationship with his wife Sabine (Annie Pfeifer). But what appears to have helped Schreber survive his wild delusions - a series of messages from God sent via a special machine only he could see - was that he was able to apply his legal mind to the visions he was having, and actually get them down on paper. The book he subsequently published, *Denkwürdigkeiten eines Nervenkranken* (*Memoirs of My Nervous Illness*) became one of the key texts in psychiatry, and formed the basis of one of Freud's most famous case studies, despite the two men never meeting.

I first became aware of Simon Pummell through one of those animation programmes I keep going to at film festivals. (Incidentally, I've just written a summary of this year's LFF animation selections, as part of [today's Mostly Film LFF roundup](#). Most of it may well be familiar to you.) I saw his short [The Secret Joy Of Falling Angels](#) at either Edinburgh or London in the early nineties, and didn't enjoy it very much: it felt a little too sub-Brothers-Quay for my liking, and that was at a time when I was sniffily dismissing the Brothers Quay as sub-Svankmajer. As much as the story of *Shock Head Soul* intrigued me, the worry I had before seeing it was that Pummell would merely use that story as the springboard for a barrelload of obscure artiness.

The big surprise for me, then, is just how clear and focussed a vision he's brought to the film. Possibly, you could argue that he's made it *too* clear. There are three distinct strands to the story Pummell tells here - the factual strand represented by a series of 21st century commentators talking directly to camera, the emotional strand which uses actors to show the impact Schreber's condition had on the people around him, and the artistic strand which uses subtle but effective visual devices (obviously influenced by Pummell's background in animation) to depict Schreber's mental state. If there's a problem with this structure, it's that the three strands remain separate throughout, and never really interact with each other.

Nevertheless, this is a brave and bold attempt to look at schizophrenia and our reaction to it. It's a beautiful-looking film: the heavy use of green screen brings an element of stylisation that somehow fits the subject matter to a tee. The balance between the factual and dramatised parts of the film is nicely handled, using the expert witnesses to put Schreber's illness into context not only with its own time, but with what we know of the human mind today. And Pummell is careful to balance the darkness of Schreiber's visions against his achievement in writing them down and creating something that would nowadays be considered as a work of outsider art. "As a visionary writer, Schreiber was only two steps to the side of William Blake," suggests Pummell in his Q&A. "They're a *big* two steps, though."

9.00pm: How To Re-Establish A Vodka Empire [[official site](#)]

Documentaries on TV these days tend to have depressingly Ronseal titles. With so many channels on offer via digital telly, a film needs to have an entry in the on-screen programme guide that makes it immediately obvious to the passing viewer what it's about, which is why BBC Three is so full of shows called things like *Fuck Me, Look*



Things I like about my blog: someone got there by searching "shark protein that cures alzheimer's" [#thesharksgotmart](#) [2 hours ago](#)

RT @charltonbrooker: This guy is 17 and already writing articles like this: <http://t.co/fRlyH5bf> -- I could scarcely type my own name at 24. [2 hours ago](#)

Catching up with @picturehouses podcasts – @SiRenshaw and @sam_clements discussing *Twiglet* is bloody marvellous. Most amusing review yet. [4 hours ago](#)

Oooooooooo! RT @empiremagazine: Found down the back of the sofa – our "Cryptic Canvas" quiz feature! Go on, have a go... <http://t.co/aw2io3WR> [5 hours ago](#)

While it's not a great historical drama and not as interesting as the directors earlier work, it's not a bad introduction to Sigmund Freud. Carl Jung (Michael Fassbender) attempts to use Freud's talking therapy to treat Sabine Spielrein (Keira Knightley) and her fondness of spanking. Freud is played totally deadpan by Viggo Mortensen; he exchanges letters with Jung in which he expresses his belief that sexual drive underlies all human behaviour. On camera, Jung suggests this is because Freud isn't getting any. Freud also believed that his talking cure helped release the repression practiced by the unconscious mind over human sexual desires. Freud was also very interested in dreams, something he shared with Jung. However Jung's obsession with the occult was deemed unscientific by Freud, and I am inclined to agree with him. The film (based on Christopher Hampton's play *The Talking Cure*) suggests that Freud and Jung's falling out had more to do with Jung's relationship with Spielrein, but this remains largely speculative. Of course, Spielrein herself became a prominent child psychoanalyst. [Trailer.](#)

Shock Head Soul



Daniel Paul Schreber's astonishing account of his own mental illness, *Memoirs of my Nervous Illness*, was published in 1903 and has been used for the basis of *Shock Head Soul*. Using a combination of documentary and dramatisation, the filmmakers have made use of modern day academics to provide insights into Schreber's symptoms and treatments. Schreber was a German high court judge in Dresden, the added pressure his new job, in addition to some barbaric treatment as a child, precipitated the onset of what was described at the time as dementia praecox. Initial symptoms included insomnia, but his condition deteriorated rapidly and he was admitted to the University of Leipzig Psychiatric Clinic. He believed, among other things, that God wanted to turn him into a woman. Schreber's case was brought to prominence by Sigmund Freud, in his book *The Schreber*

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The London Film Festival – a crash course in psychology « Foll...

<http://followthelemur.wordpress.com/2011/11/06/the-london-film...>

Case. Although Freud never met Schreber, Freud's analysis of the book meant that it became hugely important in the history of psychiatry. The 1900s were a landmark in psychiatry – the way in which the brain worked was just starting to be understood, it meant that madness was starting to be considered a disease and not something 'other' like demonic possession or being of divine origin. Present day psychoanalysts diagnose Schreber with schizophrenia. It is a fascinating watch and will likely become required viewing for any students of psychology or psychiatry. [Clip.](#)

LFF UK TWITTERINGS ABOUT SHOCK HEAD SOUL

Chris Condon:

Final film of long old haul and should be a cracker with **Soul of Flies**. #lff adieu for another year, **Shock Head Soul** still runaway highlight

yunya wang

deeply affected by **Shock Head Soul** #lff

Sara Salehi

Shock Head Soul. Selfindulgent violent vomit. Complete misrepresentation of Schrebers journey #LFF

el diabolik

#LFF **Shock head soul**, my first walk-out since 97. I'm allergic to everything about that film.

octavia bright

Shock Head Soul at the BFI, extraordinary piece of filmmaking, go see it: [bfi.org.uk/lff/films/new ...](http://bfi.org.uk/lff/films/new...)

Chris Condon

Shock Head Soul last night at the #lff was utterly breathtakingly brilliant. Really nothing more needs said in these 140 characters.

Abigail @ Animate

Saw Simon Pummell's marvellous new film **Shock Head Soul** @ #LFF last night shockheadsoul.com - worth a watch

Selina

Totally dead after watching **Shock Head Soul** - a great drama-doc on schizophrenia for those with an interest in psychology #LFF

Alexei

Saw **Shock Head Soul** at the #lff- I found it to be emotive, cerebral and beautifully shot although a little bit slow at points @BFI #ff

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BFI LFF Day 9 - Shock Head Soul

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The 55th BFI London Film Festival continues as Premiere Scene's William McLaughlan and Mike Jonas speak to film maker Simon Pummell about his film Shock Head Soul inspired by Daniel Paul Schreber's book 'From The

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SHOCK HEAD SOUL
di Simon Pummel
con Hugo Koolschijn, Anniek Pfelfer
e con Thom Hoffman, Jochum ten Haaf



di Marie Elise SCHEIDT

28/30

With his second cross-media film **SHOCK HEAD SOUL**, British director Simon Pummel makes us dive into the world of Daniel Paul Schreber (1842 – 1911), a successful German lawyer who developed a severe schizophrenic disorder at the peak of his career and started to receive messages from God which he described in his *Memoirs of My Nervous Illness*. Thanks to its interpretation by Sigmund Freud, who wrote that Schreber's mental disorder was a tragic result of his repressed homosexuality, the book had a major influence on the history of psychoanalysis. As Schreber's psychosis progressed, he felt persecuted by his physician Dr. Flechsig, who he believed to be the murderer of his soul and who was going to emasculate him. He was convinced that the universe wants him to become a woman so that he could be penetrated by God. After spending nine years in a mental asylum, Schreber's memoirs turned him into a well-known artist and served him as a means of evidence to argue that he was sane enough to return to his family, insisting on his freedom of religion. **SHOCK HEAD SOUL** is a docu-fiction movie that merges interviews, re-enactment and animation in order to approach the complexity of its subject matter in a deeper way than a conventional narrative could do.

An eye-catching leitmotif throughout the film is the "Writing Down Machine", depicted as a hovering ball covered with typewriter keys reminiscent of vintage steam punk illustrations. The depiction in Pummel's movie was inspired by both Schreber's memories, but also the Hansen Writing Ball, which was the first commercially produced typewriter. Throughout the course of the movie, Schreber loses control of his writing machine just like Williams Lee's typewriter-cockroaches in Cronenberg's **NAKED LUNCH**.

The surreal twilight zone between Schreber's perception of the world is incomparably realized with a subtle fusion of CGI and breathtakingly composed images. Present-day psychiatrists, psychoanalysts and scientists are dressed in contemporary vintage fashion, sitting in an imaginary digital courtroom commenting on Schreber's destiny like witnesses and to top it all off, Pummel staged an imaginary dialogue between the interviewees and the fictional character of Schreber's wife Sabine.

Yet the film missed the chance to live his full potential, as his redundant narrative anti-structure destroys the atmospheric maelstrom it created in its exposition. At times the baroque classical score, which reminded me a lot of Nyman composition in Peter Greenaway's films, overpowers the superb cinematography. As a result, there are inelegant and overcharged video art sequences, which seemingly don't have any dramatic justification but are mere self-adulation.

Nevertheless, it is evident that Pummel put a lot of love into the development of his characters and took them very seriously. He shows a lot of empathy and respect in his interpretation of Daniel Schreber, played by dutch actor Hugo Koolschijn who could prove his wide range of expressiveness. Pummel staged Schreber's delusions and his travesty in a very subtle way which made me truly feel its drivenness and desire.

The movie's focus on Daniel Schreber's relationship to Sabine serves as an insightful and sensitive example for the harsh daily life of couples who have to deal with schizophrenia. In **SHOCK HEAD SOUL**, we are walking on a tightrope between mystical inspiration and fallacious self-deception, exploring how society used to with mental disorders back at the end of the 19th century.

SHOWS

26.01.2012 - 05.02.2012

SIMON PUMMELL -
THE SPUTNIK EFFECT

1 2

Tijdens het International Film Festival toont TENT de installatie The Sputnik Effect van de Britse regisseur Simon Pummell, als pendant van zijn speelfilm Shock Head Soul die in Pathé in première gaat tijdens het festival en een gelijknamige website. Centraal in het project van Simon Pummell staat Daniel Paul Schreber, patiënt van Freud die wereldberoemd werd door zijn autobiografie over krankzinnigheid en schizofrenie (1903). In de media-installatie The Sputnik Effect raakt de toeschouwer met 3D-bril op steeds verder verstrikt in de schizofrene wereld van Daniel Paul Schreber. De titel verwijst naar het Spoetnik-effect, toen in 1957 enkele dagen na de lancering van deze eerste satelliet, een groot aantal patiënten boodschappen meende te ontvangen van de Spoetnik PS-1.

Simon Pummell verkreeg internationale bekendheid met het met een BAFTA (British Academy Award) bekroonde transmedia project Bodysong in 2003. Simon Pummell woont in Nederland en is schrijver/regisseur van documentaire, animatie en fictie. Daarnaast is hij actief als onderzoeker en docent en is hij hoofd van de afdeling Lens-Based Media Design & Communication Programme, Piet Zwart Instituut, aan de Willem de Kooning Academie.



AGENDA / nieuws

12.12.2012 - show
SHARED SPACE IV11.02.2012 - event
DÉPENDANCE EN
ETABLISSEMENT D'EN
FACE PRESENTEREN
ADRIAN JEFTICHEFF10.02.2012 - event
PREMIÈRE FILM
KATARINA ZDJELAR

agenda overzicht



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Rotterdam's CineMart prizes go to Tsangari's Duncharon and Ljuca's Humidity

2 FEBRUARY, 2012 | BY GEOFFREY MACNAB

Rotterdam deals include Outlook taking on Shock Head Soul and Intramovies boarding The Legend of Kaspar Hauser.



The International Film Festival Rotterdam's co-production market CineMart finished last night with awards going to *Duncharon*, the new project by Greek director Athina Rachel Tsangari [pictured], which carried off the the ARTE France Cinéma Award worth €10,000; and *Humidity* by Nikola Ljuca (Serbia), which took the Eurimages Co-Production Development Award worth €30,000.

The Lunchbox by Ritesh Batra (India) received a special mention from the CineMart Jury members Claire Launay (ARTE France Cinéma), Petri Kempinen (Finnish Film Foundation) and Winnie Lau (Fortissimo Films).

The mood at IFFR (which continues until Feb 5) has been generally upbeat. In the Tiger competition, Brazilian films *Neighbouring Sounds* directed by Kleber Mendonça Filho and *Sudoeste* by Eduardo Nunes have especially impressed the critics.

Sales agents and distributors have boarded various films in the festival programme. For example, Italian outfit Intramovies has taken on world sales duties on Davide Manuli's *The Legend Of Kaspar Hauser*, starring Vincent Gallo. The film was a world premiere earlier this week in IFFR's Spectrum.

Meanwhile, Outlook has taken on world sales on Simon Pummell's Shock Head Soul (a world premiere at Venice and screening in IFFR's Spectrum).

During the festival, it was confirmed that Belgian outfit Imagine Film Distribution has set up a Dutch arm,

RECENSIES

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NU IN DE BIOSCOOP

NU IN HET FILMHUIS

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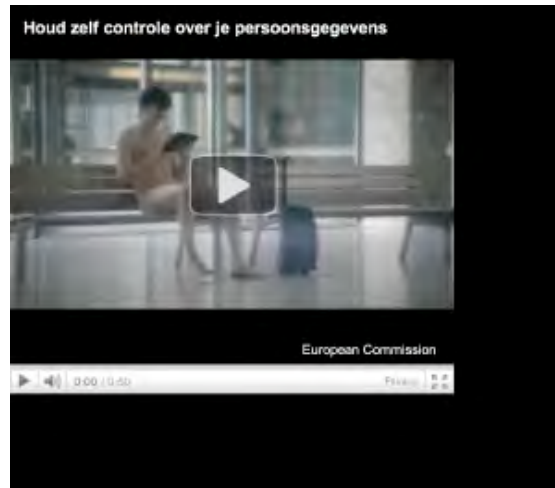
Shock Head Soul

Regie Simon Pummell
Genre documentaire
Tijdsduur 70 minuten
Jaar 2011
Releasedatum 26 april 2012
Acteurs Hugo Koolschijn, Anniek Pheifer, Thom Hoffman, Jochum ten Haaf, Chris Nietvelt
Kijkwijzer  
Links [[TRAILER](#) | [IFFR 2012](#)]



Samenvatting

'Shock Head Soul' toont het leven en werk van Daniel Paul Schreiber, een Duitse jurist die in 1893, toen hij aan de top van zijn carrière als rechter zat, boodschappen van God ontving. De boodschap: om de wereld te redden, moest hij veranderen in een vrouw. De film combineert documentaire met gespeelde scènes en animatie.



Recensie



'Shock Head Soul' is een case study verpakt als docudrama. De case die we hier bestuderen is die van de 19e-eeuwse Duitser Daniel Paul Schreiber, een jurist die op het hoogtepunt van zijn carrière een fenomenale inzinking kreeg. Eenmaal in een psychiatrische inrichting begon Schreiber met het schrijven van een dagboek, waarin hij probeerde om zijn afbrokkelende geest met enige logica te stutten. Dat dagboek biedt de lezer een inkijkje in de troebele ziel van een geesteszieke en in de methoden van de 19e-eeuwse psychiatrische wetenschap.

De geestelijk neergang van Schreiber is in 'Shock Head Soul' in een aantrekkelijk jasje gegoten. In nagespeelde scènes zien we hoe de jurist steeds dieper wegzinkt in wanen waarin vaders, vrouwelijke metamorfose en een Godgemaakte Woordmachine een rol spelen. Ook zien we scènes uit de jeugd van Schreiber, wiens geleerde vader allerlei gruwelijke experimenten uitvoerde op zijn zoon. De combinatie van jeugdtrauma, stress en een ongelukkige hersenstructuur zouden bij Schreiber paranoïde schizofrenie hebben veroorzaakt.

Dat laatste is niet de scherpzinnige diagnose van deze recensent, maar het commentaar dat in de film is verwerkt van hedendaagse psychiaters en neurologen. Dat hooggeleerde commentaar wisselt de nagespeelde scènes af. Om in 19e-eeuwse sferen te blijven, zijn de wetenschappers gekleed in ouderwetse kleren en geven ze commentaar vanuit de rechtszaal waarin Schreiber zijn zaak bepleitte. Schreiber vond zelf dat hij niet in een inrichting thuis hoorde omdat hij niet gevaarlijk was voor zichzelf of zijn omgeving.


Door consequent in de 19e eeuw te blijven, krijgt het docudrama een stijlvastheid die in veel vergelijkbare documentaires ontbreekt. Bovendien is het commentaar wel hooggeleerd, maar prima te volgen voor iedere leek. Dat is helaas niet het geval bij de Nederlandse acteurs die de Engelse sprekende Duitsers spelen. Hoewel ze stuk voor stuk voortreffelijk acteren, is hun Engels zonder ondertiteling vaak nauwelijks te volgen.

Het is het enig minpuntje van een boeiend en aantrekkelijk vormgegeven verhaal. Een verhaal dat je laat nadenken over de aard van de werkelijkheid, de feilbaarheid van wetenschap en de smalle grens tussen genialiteit en gekte. En voor wie het allemaal te deprimerend of complex vindt, zijn er altijd nog de prachtige muziek en de bizarre computeranimaties. En dat ene fijne gedichtje over Shock Headed Peter, nog zo'n onaangepast geval.

Henny Wouters

Alle informatie op www.movie2movie.nl, in welke vorm dan ook, is auteursrechtelijk beschermd en/of is verbonden aan intellectuele eigendomsrechten. In verband hiermee is het niet toegestaan om zonder uitdrukkelijke schriftelijke toestemming van Movie 2 Movie informatie te kopiëren.

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God sends messages via the Writing Down Machine in SHOCK HEAD SOUL (trailer)



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WOW. I have no idea how we missed this incredible looking documentary/biopic with heavy scifi elements which premiered at Venice. Variety had this to say: *[it] has all the weirdness, cerebral depth and envelope-pushing style that David Cronenberg's .. "A Dangerous Method," lacks* and we're just getting started. Based on the autobiography *Memoirs of My Nervous Illness* written by Daniel Paul Schreber which he wrote during confinement at an asylum,

the story revolves around *cosmic control and God trying to change him into a woman*. It feels like Philip K. Dick during his VALIS days of paranoid madness which was towards the end of his life.

Shock Head Shoul will be playing at the upcoming International Film Festival Rotterdam and is directed by Simon Pummell.

In 1903 Daniel Paul Schreber published the most celebrated autobiography of madness 'from the inside' ever written. Shock Head Soul interleaves documentary interviews, fictional re-construction and CGI animation to portray his story. Daniel Paul Schreber was a successful lawyer who, in 1893, started to receive messages from God via a Writing Down Machine that spanned the cosmos. He spent the next 9 years confined to an asylum: tortured by delusions of cosmic control, suffering the belief that he was shifting gender and that his body was subjected to cruel 'miracles'. Schreber believed that only his submission to God's plan to change him into a woman would save the world. During his confinement he wrote Memoirs of My Nervous Illness, which has earned him lasting fame as an outsider artist, it allowed him to argue that that his belief system was a matter of religious freedom and that he was sane enough to return to society. Running as a recurrent motif through the film is an imaginary Writing Down Machine inspired by both the delusory writing down systems envisioned by Schreber and also the Hansen Writing Ball. This early visionary design for a typewriter is famous because Nietzsche used such a machine to compose reflections on the relationship between writing and technology. The film's mix of forms explores the borderline between religious vision and deluded fanaticism, and the intimate link between family secrets, psychiatric diagnosis, and our societal understanding of mental illness.

JACK II

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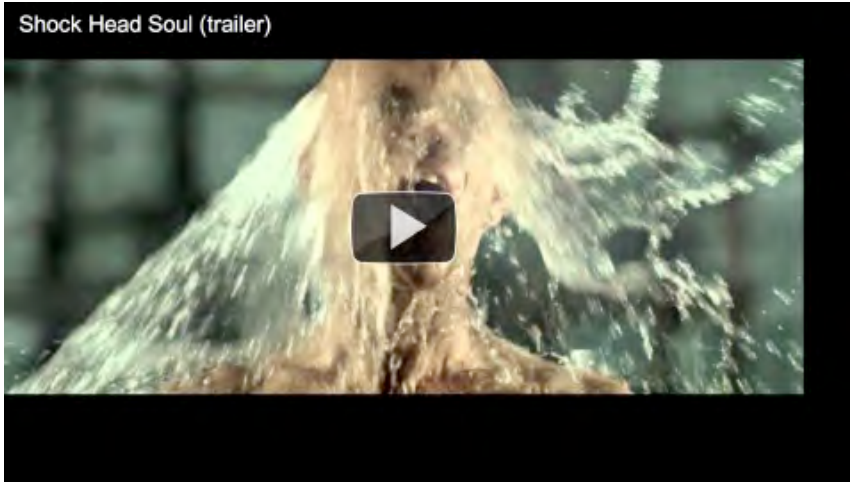
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 Costa Rican's pay it forward in apocalypse drama EL FIN
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FILM FESTIVALS

Berlin International Film Festival (Berlinale)
 Feb 09 - Feb 19
 Berlin, Germany





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 Mar 24 - Mar 31
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 Mar 09 - Mar 17
 Austin, Texas

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arete (2 weeks ago) [Reply](#)

looks promising, hope they'll minimize the tropes of film-depicted insanity though, e.g "he was right all along" and the "sadistic asylum staff (/or bleeding heart doctor)"

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Profile: Simon Pummell, transmedia director of Shock Head Soul

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In 1903 Daniel Paul Schreber published "Memoirs of My Nervous Illness" – the most celebrated autobiography of madness 'from the inside' ever written. Visual artist and filmmaker [Simon Pummell](#) directed *Shock Head Soul*, an ambitious transmedia project, which includes a feature film and an large-scale video installation. *Shock Head Soul* interleaves documentary interviews, fictional re-construction and CGI animation to portray the story of Daniel Paul Schreber.

O, did we mention that *Shock Head Soul* was produced by [Submarine](#)? In co-production with Hot Property Productions and in association with Illuminations and Serious Film.

Daniel Paul Schreber was a successful lawyer who, in 1893, started to receive messages from God via a Writing Down Machine that spanned the cosmos. He spent the next 9 years confined to an asylum: tortured by delusions of cosmic control, suffering the belief that he was shifting gender and that his body was subjected to cruel 'miracles'.

Schreber believed that only his submission to God's plan to change him into a woman would save the world. During his confinement he wrote MEMOIRS OF MY NERVOUS ILLNESS, which has earned him lasting fame as an outsider artist, it allowed him to argue that that his belief system was a matter of religious freedom and that he was sane enough to return to live with his wife and adopted daughter.

The film's mix of forms creates both a love story and a cinematic essay that explores the borderline between religious vision and deluded fanaticism, and explores the intimate link between family secrets, psychiatric diagnosis, and the limits to our contemporary understanding of mental illness.

Official movie site: [Shock Head Soul](#)
 World premiere: [68th Venice International Film Festival](#)
[Variety review](#)
[BFI London Film Festival, 12-27 Oct](#)
 By [Submarine Channel](#) – October 13, 2011

No Comments

Transmedia



www.youtube.com/watch?v=-se5LOG7pzM&feature=related

BBC NEWS 9292ov.nl: OV-r... NS.nl > Traveller... The Sartorialist The Drawing Ce... XE.com PZI

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Simon Pummel over "Shock, Head, Soul" en "The Sputnik Effect".

grazenNL 19 videos ▾



Uploaded by [grazenNL](#) on Feb 6, 2012

Regisseur Simon Pummel vertelt over zijn laatste speelfilm "Shock, Head, Soul" en over de film en geluid installatie "The Sputnik Effect", die in Tent ook tijdens het IFFR haar premiere beleefde.

0 likes, 0 dislikes

W paszczy szaleństwa



„Shock Head Soul” to dokument, dramat i animacja w jednym, opowiadające prawdziwą historię szanowanego prawnika opętanego psychotycznymi wizjami.

W 1903 roku Daniel Paul Schreber opublikował „Memoirs of My Nervous Illness”, będące jednym z ważniejszych rozpraw nad szaleństwem opisanych przez osobę osobiście dotkniętą chorobą.

Odnoszący sukcesy prawnik w podeszłym wieku nagle zaczyna otrzymać wiadomości od Boga, poprzez „Maszynę Zapisującą”. Kolejne dziewięć lat spędza w zakładzie gdzie cierpi na urojenia o kosmicznej kontroli i przeswiadczenie, iż jedynym sposobem ocalenia świata jest poddanie się woli Boga.. który pragnie zmienić go w kobietę.

Krytyk z magazynu Variety, tak określił „Shock Head Soul”: *to czego zabrakło w „Niebezpiecznej Metodzie” Cronenberga, czyli odpowiedniej dawki dziwaczności, intelektualnej głębi i bezkompromisowego stylu, można odnaleźć w filmie Simona Pummela.*



Powiązane artykuły

- [„Bullhead” czyli magia zwiastuna](#)
- [„God Bless America” czyli walka o cywilizację](#)
- [Detachment](#)

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IFFR 2012 - de kunsttips

previews 25.01.12 Jolien Verlaek

Er is weer een vol kunstaanbod in het programma van de 41ste editie van het International Film Festival Rotterdam dat vanavond van start gaat met de openingsfilm *38 Témoins*. Hier is alvast een overzicht.

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De Ateliers. Application before February 1, 2012

EXPO AGENDA

JANUARI

ONTWRIGHTEND IFFR

Met de installatie 'The Sputnik Effect' van Simon Pummell staat TENT, tien dagen in het teken van het Film Festival Rotterdam. Ook met de solotentoonstelling van Han Hoogerbrugge sluit TENT, bij het festival aan.

Terwijl elders op het Film Festival de film 'Shock Head Soul' van Engelsman Pummell in première gaat, is in TENT het verwante 'The Sputnik Effect' te zien. De titel slaat op het ontwrichtende effect dat de lancering van de eerste satelliet, de Russische Spoetnik, had op sommige mensen. Psychiatrische inrichtingen moesten patiënten opriemen die achtermegezet werden door de Spoetnik en boodschappen van de satelliet ontvingen. De installatie is een onderdeel van 'The Shock Head Suite', een serie waarin Pummell de relatie onderzoekt tussen psychose en technologie. Je kunt de op de wanden ge-projecteerde installatie bekijken met een traditionele rood-groene 3D-bril. Ook in TENT is de eerste grote solotentoonstelling van de succesvolle me-

diakunstenaar Han Hoogerbrugge, die al vijftien jaar zijn alterego tekent, een man in een zwart pak die de wereld om zich heen bezet. Vorig jaar was zijn animatie 'Quatrosopus' te zien op de Biënnale van Venetië en kocht het Stedelijk Museum in Amsterdam zijn animatiegame FLX. Hij publiceert dagelijks een comic op zijn site grotsness.com en maakt illustraties. Op zijn eigen site zijn veel voorbeelden te zien van zijn vaak grappige en bizarre werk. (HS)

**TENT, THE SPUTNIK EFFECT, WO 25 JANUARI 7/M ZO 5 FEBRUARI
HAN HOOGERBRUGGE, DO 26 JANUARI 7/M ZO 18 MAART**

MUSEA

MUSEUM BOIJMANS VAN BEUNINGEN

di 1/m zo 11.00-17.00 u

MARJKE VAN WARMERDAM

Grote overzichtstentoonstelling van deze Nederlandse kunstenaar. Op meer dan 1500m² haar films, video's, geluid, foto's, sculpturen en 'geschilderde' filmstills.
1/m 22/1/2012

ROTTERDAM DESIGNPRIJS 2011

De nominaties van de Rotterdam designprijs 2011. Toonaangevende creatieve visies van de afgelopen twee jaar.
1/m 12/2/2012

NIJWE ENERGIE IN KUNST EN DESIGN

Tal van innovatieve experimenten, met name op het gebied van duurzame energie.
1/m 26/2/2012

EVERSTEIJN, BOKSER & HERENKAPPER

Een project van Carel van Hees over bokser, dandy en herenkapper Cor Eversteijn, die veel succes kende, maar uiteindelijk aan drank en drugs ten onder ging.
1/m 15/1/2012

JCJ VANDERHEYDEN: IN-ZICHT

Eén van de belangrijkste kunstenaars van de laatste vijftig jaar; terug met een installatie in twee zalen.
1/m 29/1/2012

DR. ELIE VAN RIJCKEVORSEL - EEN VERZAMELING VERZAMELINGEN

Het najaar van 2011 staat, bij verschillende musea in Rotterdam, in het teken van de Rotterdamse mecenas, wetenschapper en wereldreiziger Dr. Elie van Rijckevorsel (1845-1928).
1/m 22/1/2012

50 JAAR GALERIE DELTA

Zie artikel pagina 48.

28/1/2012 1/m 20/5/2012

HERMAN MAKKINK: TEKENINGEN EN ASSEMBLAGES

Ruime selectie tekeningen en assemblages van Herman Makkink in het prentenkabinet.
1/m 19/2/2012

DE COLLECTIE VERRIJKT

Van Bosch tot Goya tot Magritte: de indrukwekkende collectie Europese schilderkunst in een geheel nieuw licht.
1/m 30/4/2013

INTERVENTIE #10 SHEILA HICKS - CENT MINIMES

Een installatie van 100 textiele werken.
1/m 4/3/2012

MUSEUM ROTTERDAM HET SCHIELANDSHUIS

di 1/m zo 11.00-17.00 u

RITUELEN

No-nonsense stad Rotterdam zit vol rituelen. Van religieuze feesten, voornamelijk plechtigheden en grootse inhuldigingen, tot trouwerijen, Valentijnsdag en een dagelijkse begroeting. De weg door een labirint voert langs objecten die een rol spelen bij rituelen in ons leven.
1/m 26/2/2012

RIJK LEVEN

De luxe levensstijl en grandeur van de Rotterdamse elite van weleer keert terug in Museum Rotterdam. Gijsbert Karel van Hogendorp en Elie van Rijckevorsel krijgen als leden van vooraanstaande Rotterdamse families extra aandacht.
1/m 29/1/2012

FAMILIE: BANDEN EN VERBANDEN IN ROTTERDAM

Een kijkje achter de voordeur van de familie Rotterdam. Van familiebedrijven, erfstukken en overgeleverde recepten tot gezondheid, zorg en zwarte schapen. Van je familie meet je je hebben.
1/m 23/1/2012

NAPOLEON ON THE SPOT

De Atlas Van Stolk laat de meest 'bespottelijke' afbeeldingen uit haar collectie zien.
1/m 15/1/2012

STAD VAN ROTTERDAMMERS!

Zoom in op Rotterdam en de Rotterdammers van vroeger en nu.
Permanent

Kunstenaar Pablo Ferro is verantwoordelijk voor voorlopingscenes van filmklassiekers als *De Spiegelen* en voor de opvallende trailer van *A Clockwork Orange*: Ferro's eigen leven – seks, drugs en nog eens seks – is minstens zo opzienbarend. In *Pablo* komen behalve het grafische filmmaken zelf ook bevestigde acteurs en regisseurs aan het woord. Ferro's eigen romancesle verhalen kent in getekende sequenties tot leven.



Net als in zijn eerdere korte werk, kiest Lewis Klahr in *The Pettigrews*, zijn eerste speelfilm, voor een mix aan hypnotiserende filmtentoonstellingen: bewegende collages, oude foto's en fantastische strips in lichtertips-stijl. In zijn zelfbetovende "abstracte misdaadfilm" zien we hoe een kleine criminalist in de jaren zestig aan kwaadaardige belastingen wordt getuigd.



Animaties zijn niet per definitie kleurrijk of speels. Een getekend drama kan net zo grimmig zijn als het echte leven. Dat bewijst *Mlange de prevez*, een korte, experimentele animatiedocumentaire, waarin een Nigeriaanse vluchteling na de vlucht uit zijn land verstrikt raakt in Europese regelgeving. Met gelagde grijpsinten en interessant, haast wiskundig lijnenspel. (MN)

muziekorkest – geef mij maar blues, rock 'n roll of wat je indie noemen – maar daarom des te leuker."

Het drama bevat het nodige maakt: Emma moet regelmatig met de billen bloot. "Ik schaam me daar niet voor, hoewel het wel een erg idee is dat mijn oma de film straks gaat zien. Ze weet dat het geen vrolijke film is. Mijn ouders? Die zijn gewoon hartstikke trots. Mijn vader zei: De seks scènes zijn een beetje gek, maar de

close-ups van jouw gezicht raken me eigenlijk veel meer". Verder verwacht ik niet dat de Rotterdamse première anders zal zijn dan de buitenlandse die ik meemaakte. Hoewel... daar werd ik na de voorstelling spontaan geknuffeld, als een soort openbare teddybeer, wat wel een beetje vreemd was."

"Ik ben trots op *Lena*, maar heb geen wonderende ambitie van door te gaan met acteren. Ik ga dus gewoon verder met mijn opleiding Beeld & Taal aan de Rijksveld

Academie. Maar als zich een heel bijzonder project aandient? Toevallig zat ik gisteren *De Noorderlingen* te bekijken. Alex van Warmerdam is geniaal, dus het lijkt me bijzonder tot om in een film van hem te spelen." (MN)

Lena - Christophe Van Rompaey
Vrijdag 20:00 Pathé 7, zaterdag 19:15 Schoenburg Grote Zaal, zondag 18:30 Pathé 2

Simon Pummell over *Shock Head Soul* en *The Sputnik Effect* Documentaire over iets dat niet bestaat

Regisseur Simon Pummell raakte gefascineerd door de waanzin van Paul Schreber, die in de late negentiende eeuw een dagboek publiceerde over zijn tijd in een gesticht. Pummells film *Shock Head Soul* vermengt drama met documentaire talking heads en geanimeerde waanbeelden. "Het is een documentaire over iets dat nooit heeft bestaan: het universum volgens Schreber, dat alleen in zijn hoofd bestond."

De nauwelijks vermenigving van verschillende genres was voor Pummell essentieel. "Het dagboek geeft een verslavend, intahel universum over. Schrebers realiteit veranderd constant, er is geen vaste waarheid, hoewel Schreber gelooft dat hij door God geïnstrueerd wordt. De drie elementen van de film – animatie, drama en documentaire – moesten elkaar constant ter discussie stellen, zodat ook in de film steeds de vraag blijft wat waarheid is."

Om die onzekerheid te bereiken werden de hedendaagse experts die in de film commentaar geven op Schrebers raak – geroemde psychiaters,

psychologen en mediafouretierci – in negentiende-entwree kinstaten ghesen. "De relatie tussen de hedendaagse psychiaters en die uit Schrebers tijd moest vertragen, ik wilde geen hiërarchie waarin het lieden belangrijker was. In de negentiende eeuw ging men veel sneller met elkaar om en dat fundamenteel andere gedrag moest zichtbaar zijn om Schrebers verhaal goed te kunnen begrijpen. Die experts vonden het fantastisch. Sommigen vroegen zelfs of ze de kleren mochten wisselen. Door een goed geselecteerd juk aan te doen veranderd ook je houding. Het was echt fascinerend hoe ze door het dragen van die kleduuten iets formeler kregen."

Als we Pummell kort voor het festival spreken, is hij nog druk bezig met de opbouw van zijn For Real-installatie, *The Sputnik Effect*, die nauw samenhangt met *Shock Head Soul*. Het gedeelde element tussen de twee is de 'writing down machine' die een centrale plek inneemt in Schrebers visioenen.

Dit apparaat dat Schreber ziet en waarop hij zijn boodschappen van God ontvangt, is een afgeleide van technologische apparaten als de typemachine, de telegraaf en röntgenapparaten. De boeiende typemachine werd gebruikt op de schrijfmachine die

Rasmus Malling-Hansen in 1865 ontwerpt. "Dat is een prachtig, elegant ontworpen apparaat met de vorm van een halve bol. Maar Malling-Hansen was geen rekenman en zijn uitvinding raakte in de vergetelheid."

In de film is de bol een manifestatie van de waanbeelden van Schreber; de installatie trekt hem uit die context en plaatst hem in de jaren '50, maal de lancering van de Russische satelliet in 1957. "Research voor het project wies al snel uit dat mensen met zware psychoses vaak angstrokken worden door actings-idee technologie. Toen de Sputnik werd gelanceerd, waren er immers overal ter wereld mensen die zelden dat de satelliet zo bespauwde." In de installatie zwoeren de schrijfbollen door de ruimte – dankzij onderzette rood/groene 3D-brilletsjes. "Die 3D verwijst naar al die apocalypische science fictionfilms van de jaren '50, die een populaire uitting zijn van cinefiele paranoïe." (MN)

Shock Head Soul: zaterdag 19:15 Pathé 5, di 21 19:15 Pathé 3, wo 1 19:00 LantarenVenster 1, vr 3 22:30 Cinema 5
The Sputnik Effect: dagelijks doordewege tussen 11:00-18:00, TENT

Satellite vision

Playing in IFFR's 'For Real' strand, *The Sputnik Effect* installation offers a fresh angle on 3D. Its creator Simon Pummell talks to Edward Lawrenson

The Sputnik Effect – a striking new installation by Simon Pummell showing at the TENT gallery during the IFFR – takes its name from a phenomenon described to the filmmaker and artist by a psychiatrist he was interviewing. "When the Sputnik went up," he says of the launch of the Russian satellite in the 1950s, "people started arriving in psychiatric casualty wards claiming that Sputnik was spying on them. It seemed to be the moment when technology became the persecuting element: instead of God using machines to spy on you, the machines themselves were spying on you. It's a moment of some fundamental shift in our relation to technology."

Conversation

That sense of unease and the distorting impact of technology on forms of perception are explored in this haunting piece. Using red-and-green anaglyph 3D – of the kind associated with 1950s sci-fi movies, whose mood of subtle paranoia the exhibition evokes – *The Sputnik Effect* combines still images and two film pieces, looped on large screens. A repeated motif of the installation is a free-floating, metallic-looking sphere, studded with typewriter keys and sprouting luminescent tentacles.

The device is a 'writing-down machine' that Pummell designed for his latest feature *Shock Head Soul* (also playing at IFFR). A moving and insightful portrait of Daniel Paul Schreber, a prominent German judge who became psychotic at the turn of the last century and who wrote *Memoirs Of My Nervous Illness*, the movie combines imaginative recreations of Schreber's life with interviews with critics and psychiatrists (one of whom introduced Pummell to the wave of 'sputnik effect' incidents).

The new installation is intended as "to be in conversation with *Shock Head Soul*", says Pummell, but they are also both "stand-alone pieces". *The Sputnik Effect* is part of Signals:For Real, IFFR's strand of work that explores 'cinematic' experiences outside of the traditional film auditorium. "In some ways, *The Sputnik Effect* is one of the most literally cinematic elements in this strand," says Pummell. "Many of the other pieces are about the cinematic effect, totally divorced from projected images, whereas *Sputnik* uses those classic 3D movie glasses."

And yet the gallery-based nature of the work "gives it a different quality from a 3D film in a cinema." Pummell continues:

tural: even though it's projected light, it has a kind of weight and substance. It becomes something different when you stand in a gallery and look at it."

Transmedia

Creating this recent piece for a gallery space has been a bracing experience for Pummell. "It's a really precious thing for me: the idea that I can make work in a space without the superstructure that any feature film has – the financial, logistical demands and so on. It's a much more intimate scale. So in a way it's a space where I can work very intuitively. You can make big changes much later on in the process – which is something that happened in *Sputnik*. The third room was something that evolved and was completely revamped only two or three weeks ago."

For Pummell, *The Sputnik Effect* has returned him to the preoccupations of his early work, albeit with modern-day digital technology. My first films for [British broadcaster] Channel 4 were hand-drawn animations, and the concerns of animation – distortion, minute attention to details of speed, the ability to blend together different worlds – have come back really strongly in this project.

"I made a transmedia project called *Bodysong* (which played at IFFR in 2003) a few years ago, and one of the problems for me as a maker was that that project felt very *sui generis*. The moment it was finished, there was no strand with which I could take it any further. The elements of this project – its relation to drawing, its relation to cinema in gallery spaces, its relation to the human body and how we define our identities – all extend into the past of my work, and more importantly into the future. I feel like I've just charted the territory of where I want to go its like a sketch for what I want to explore."

Also on the horizon is *Brand New-U*, a transmedia work that the Netherlands-based British filmmaker brought to CineMart in 2010. The British Film Institute recently committed production finance, with production executives Chris Collins and Lizzie Francke from the BFI developing the project.

The Sputnik Effect – Simon Pummell
Continuous screening in TENT, 11:00 - 18:00.

Shock Head Soul – Simon Pummell
Mon 30 Jan 19:15 PA5
Tue 31 Jan 19:15 PA3
Wed 01 Feb 19:00 LV1



Simon Pummell

photo: Bram Belloni

MAP

Foto: Lucia Guglielmini

REALITY CHECK

Een reality check doen? Dat kan dagelijks van 12:00 tot 20:00 uur. Reality Check (Schouwburgplein 54) is het vertrekpunt voor de 'subtle mob' Our Broken Voice, de mobiele film Meet Your Stranger, en het werk van Pilvi Takala. Tegelijkertijd is het een goed oriëntatiepunt op de werkelijkheid, want alle informatie over For Real-activiteiten is hier onder één dak verzameld. In Reality Check begint de vertrouwde realiteit al aardig te vervormen, niet alleen dankzij de Reframing the Artist-videoinstallatie van Sascha Pohle, maar ook als gevolg van de bijzondere (audio)visuele aankleding van de ruimte. Bovendien staan er in de rest van de week activiteiten als gesprekken en tv- en filmvertoningen op het menu.

The Sputnik Effect

Het Sputnik Effect openbaart zich alleen als u een 3D-brillette opzet. Installatie van Simon Pummel die een prachtige *double bill* zou vormen met David Cronenbergs film *A Dangerous Method*. Op reis door de schizofrene geest van een van Freuds beroemdste patiënten, die tevens de hoofdpersoon is van Pummels speelfilm *Shock Head Soul*, 66k dit festival te zien. *Doorlopend in TENT, dagelijks van 11:00 tot 18:00 uur. Tickets à €4 zijn bij TENT te koop. Tiger Friends, studenten en CJP-pashouders mogen gratis naar binnen.*



The Sputnik Effect

Soundtrackcity Rotterdam

Vier geluidswandelingen langs een vaste route, met als startpunt LantarenVenster, transformeren de Kop van Zuid tot film. De soundtracks voor de circa 45 minuten durende tocht zijn gecomponeerd door diverse kunstenaars. U verwonderen kan, maar verdwalen kan niet, want er is een routebeschrijving/plattegrond bij de prijs (€11/8,50) inbegrepen.

12:30: Lee Patterson / 14:30: Katarina Zdjelar & Maziar Afrassiabi / 16:30: Jeroen Stout / 20:00: Francisco López.

Meet Your Stranger

Ga met de smartphone als soufleur op zoek naar een tegenspeler en speel een rol in de mobiele film die zich op en rond het Schouwburgplein afspeelt. *Dagelijks tussen 16:00 en 20:00 uur. Vertrek vanuit Reality Check, daar kunt u ook de bijbehorende app installeren. Deelname is gratis.*

BLA BLA

De Canadees Vincent Morisset maakte een interactief webproject dat is uitgebreid tot een vrolijke geanimeerde omgeving, waarin de communicatie tussen mensen centraal staat. *Gratis te zien in De Erker, Rotterdamse Schouwburg (eerste verdieping).*

Performance #1

Een lege garage en een gesloten deur die door kunstenaar Wouter Huis wordt geopend. Het dagelijkse straatleven wordt zo het speelveld van de fantasie. *Vrijdag 3 februari. Om 16:00 en 20:00 uur, in de Gouvernestraat 133. Prijs €2,50/gratis, duur tien minuten.*

Reframing the Artist

Videoinstallatie waarin vijftig kunstenaarsdialogen in een onverwacht perspectief worden geplaatst. *Gratis, in Reality Check.*

Eye Trap

Misschien wel het mooiste dat u dit festival gaat zien: het spectaculaire vergezicht op de Maas vanuit de Rotterdamse Cruise Terminal. Daar brengt het Metropole Orkest op vrijdagmiddag 3 februari van 17:00 tot 18:30 uur, een speciaal voor de gelegenheid – en het uitzicht – gecomponeerde soundtrack ten gehore, in samenwerking met Muziek Instituut Multi-Media en kunstenaar Germaine Kruij. *Prijs: €15, met korting €12,50.*

Map

Benit u op het Schouwburgplein of staat u in een Google Map? De Duitse kunstenaar Aram Bartholl laat beide werkelijkheden in elkaar overlappen. *Dagelijks op het Schouwburgplein.*

Home Movie Factory

In Michel Gondry's Home Movie Factory kan iedereen direct aan de slag met het maken van een korte film. Talent, ervaring en opleiding doen er niet toe. Enthousiasme wel! Het ter plekke geformeerde team krijgt een dvd van de film mee naar huis. Bovendien komt er een exemplaar in de videotheek, waar bezoekers de film kunnen bekijken. De Home Movie Factory is elke dag geopend, van 11:00 tot 18:00, voor vier sessies per dag en blijft daarna tot 4 maart in Roodkapje ROTTERDAM gevestigd. Deelname is gratis. U kunt zich het best van tevoren inschrijven. Op de bonnefooi langskomen kan ook, maar wellicht vist u dan achter het net – het aantal plaatsen is beperkt. Surf dus snel naar filmfestivalrotterdam.com/homemoviefactory en kijk welke data er nog vrij zijn.

Among Others

Diverse monitoren duiken op in (semi-)openbare ruimtes in het festivalhart. Een project van de geruchtmakende Finse kunstenaar Pilvi Takala. Zij won vorig jaar de eerste prijs van de Prix de Rome 2011 Beeldende Kunst. *Gratis, doorlopend, vertrekpunt Reality Check.*

Disclaimer

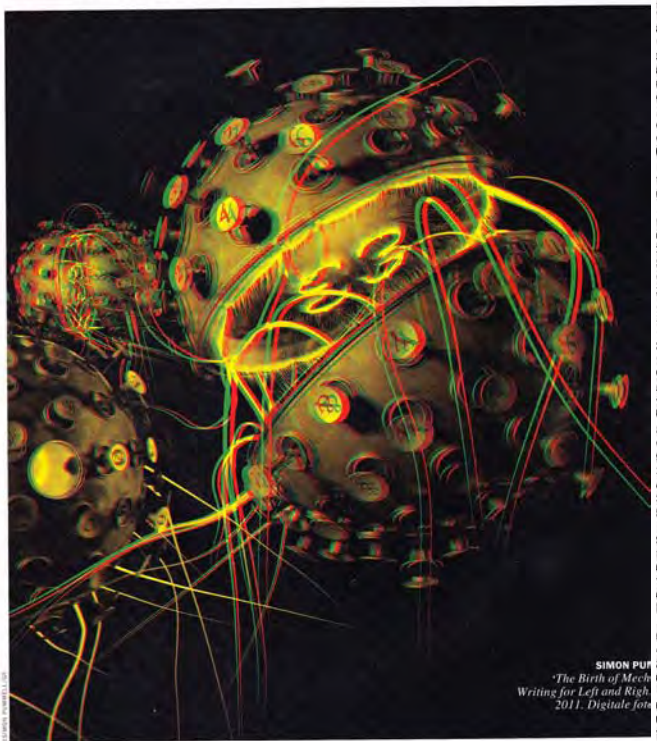
Gun het Manhattan Hotel een extra blik: de gevel bevat een bijzonder kunstwerk van Wouter Huis.



Performance #1

De wereld is een zenuwstelsel

In de emblematische exporeeks 'Graphology' in het MuHKA onderlijnt media-archeoloog Edwin Carels de wisselwerking tussen automatisering en mentale processen. Een introductie, bij de aanvang van hoofdstuk III, infografie. DOOR IAN BRAET



SIMON PUMPELL
'The Birth of Mechanical Writing for Left and Right Hand', 2011. Digitale foto

Er was een tijd, toen de ouderen onder ons jong waren, dat sollicitaties handgeschreven moesten zijn. Men geloofde dat het handschrift iets zei over iemand's karakter. Dat was bovenhand dat het om een pseudowetenschap gaat. Maar net zoals de onuitbreidbare drang om te lezen wat er in de sterren geschreven staat de astrologie in stand houdt, zo blijft grafologie de mysterieuze lichte inhoud om uit de geschreven oren van de hand te ontcijferen wat niet het gezicht te lezen staat. Ook curator Edwin Carels bezweek voor magische aantrekkingskracht van de media-archeologie tentoonstellingen in het MuHKA de 'hele foute titel' *Graphology* geven. Meer nog, bij boekhandel 'Slegte' kocht hij voor 1 euro 'een half-otisch boekje' over het onderwerp. Een bijbehorend micavel stond een *handschrift-meter* afgebeeld, een graad-og die de zone tussen de 90° en de 180° leest hij 'verstand', de zone tussen en 90° hij 'gevoel'. Leegt men de cameter boven een vel papier, met hand beschreven, dan laat de auteur de hand van de richting van de letters meteen indelen, van hyperwelvig tot geniaal. Rechtsreeks afgeklapt op het uitnodigingskaartje van *Graphology Chapter 2* is de *Hand-schrift-meter* echter van zijn ('hele ate') functie beroofd. Als het iedereen vrij staat om staande termen zelf in te vullen, dan set Carels worden geloofd om zijn odeling van grafologie. Hij vroeg: 'ah af waarom het achtervoegsel *rafie*' zo handnekkig wordt gebruikt constateerde 'een soort obsessie t het grafisch maken van dingen, in ze westerse cultuur, eigenlijk al ds het spijkerschrift en het Fenicie-schrift – de pogingen om de wereld een codetaal vorm te geven'. In het begin was er de hand, die teken schrijft. Daar is al veel over geschre- en onderzocht, daar vond hij een eigen drage niet aangewezen. Minder onder- zigt is wat er gebeurt wanneer grafische rmen worden geautomatiseerd, en wat interactie is met psychische automa- en mentale processen. Hoe is ons nken erdoor veranderd? Voor het *aphology*-project splitst Carels zich tereenvolgens toe op fotografie ('schrij- a met licht'), typografie, infografie en ematografie. Net is hoofdstuk III, info- tie, van start gegaan (tot 14 augustus).

Het boeiende is dat Carels niet alleen werkt met kunst van beproefde meesters naast beginnende kunstenaars, maar ook met technologische objecten en documenten. 'Mijn thema is vooral de geautomatiseerde tekening', zegt hij. 'Het moet de alertheid aanscherpen voor wat mediumspecifiek is; wat brengt de technologie mee? Ik wil jonge kunstenaars introduceren, maar altijd in confrontatie, zodat zowel de klassieke canon als media-archeologie en jonge kunst met elkaar in dialoog staan.'

Het onderzoek en de methodologie van Edwin Carels laten zich omschrijven als media-archeologie, een discipline die hem al vijftien jaar bezighoudt – als wetenschapper, lesgever aan de KASK in Gent, als curator ook. 'Dat beantwoordt aan mijn persoonlijke interesse en reflect: het nieuwe altijd koppelen aan zijn roots', zegt hij. 'Waar ligt de oorsprong van iets en waar ligt het kantelpunt, het moment dat er een nieuwe technologie en een nieuw instrumentarium komt, en welke impact heeft dat op ons denken?'



PIERRE BISMUTH
'Following the Right Hand of Sigmund Freud', 2009. 16 millimeterprojectie.

Toen de filosoof Friedrich Nietzsche last van zijn ogen begon te krijgen, en niet afhankelijk wilde zijn van een secretaresse, kocht hij rond 1875 een van de eerste schrijfmachines voor consumenten, een bolvormige Malling-Hansen van Deense makelij. Hij verkoos die boven de Amerikaanse Remington omdat het een draagbaar ding was, en hij het mee op reis wou nemen. Uit een bewaarde brief aan zijn vriend Heinrich Kösslich weten we dat hij er nogal wat moeite mee had. Enigszins dichterlijk schreef hij: 'De schrijfbol is een ding zoals ik: van ijzer en toch makkelijk stuk te krijgen, vooral op reis. Geduld en tact moet men bezitten en fijne

vingertjes, om ons te gebruiken.' Carels achterhaalde waarom Nietzsche, een early adopter, na korte tijd en amper 60 pagina's het typen staakte. 'Hij liep rond met een toestel dat defect was. Ergens in Italië moet het een deuk hebben gekregen. Hij liet het repareren door iemand die nog nooit een schrijfmachine gezien had, wat zou hij?'

De korte tijd dat Nietzsche met zijn Malling-Hansen werkte, volmondig echter om hem te doen inzien: 'Sie haben Recht: Unser Schreibzeug arbeitet mit an unseren Gedanken...'. Al was het maar omdat zijn worsteling met de schrijfbol hem zijn zinnen korter deed maken. Carels vergelijkt het met ons sms-gebruik, waarbij we ietwat omslachtige mededelingen niet kwijt kunnen, en constant naar de kortste woorden en de gekste afkortingen grijpen. 'Het instrument bepaalt onze vorm van interactie in de communicatie. Nietzsche wist intuïtief wat we allemaal voelen als we een nieuwe technologie onder de knie willen krijgen: dat we onze concentratie moeten richten op iets wat niet ons hoofddoel is. We willen niet met een toestel communiceren, maar met mensen.'

Geïnspireerd door Nietzsches avontuur met de schrijfbol maakte de Britse animatiefilmer Simon Pummell een reeks digitale fotoprints in 3D, getoond op *Graphology II*. De bol metamorfoseert er lot een soort planeet met vervaarlijke lesterkopen en poliepen als van een kwad. De foto's zijn een afgeleide van Pummells film *The Sputnik Effect*, bestemd voor het filmfestival van Venetië in september. Het spookeffect is een term uit de psychologie, gebruikt om de angst te beschrijven die mensen ondervinden bij elke ingrijpende technologische innovatie. Na de lancering van de eerste spoetnik door de Russen in volle Koude Oorlog zagen zielenknijpers zich geconfronteerd met een toename van patiënten met paranoia en waanbeelden, veroorzaakt door de in het heelal ronddraaiende spoetnik. Vandaag zorgen stralingen van GSM-masten voor eenzelfde effect. Nieuwe technologieën blijken ideale projectievlakken voor allerlei onbestemde angsten. Een schoolvoorbeeld van interactie tussen technologie en psychische automatiseren.

Garamond

De hele tentoonstellingsreeks gaat vooral over het terugwinnen van de gevoeligheid voor het medium. Want naar mijn gevoel speelt het medium mee, spreekt het