

Stefanie Schroeder
Portfolio (excerpt)
with viewing links

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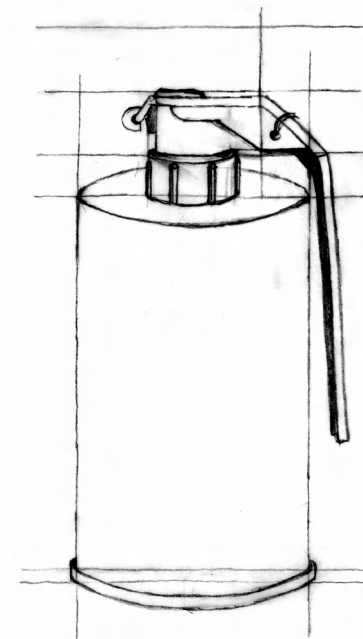
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Irak Rotation Joint Multinational Readiness Center Hohenfels

*pinhole camera
black and white prints on baryte paper
135 cm x 100 cm*

In their military base at Hohenfels (Bavaria, Germany), the US Army periodically carries out manoeuvres (rotations) as preparation for the Iraq war. To pose as Iraqi civilians, they recruit German citizens. Those so-called „Civilians on the Battlefield“ live locked up for a few weeks in artificial villages on the military territory. Their task is the re-enactment of Arabian daily life. No cameras are allowed in the military base. When I was participating in a three-week rotation as a Civilian on the Battlefield, I took these pictures with a pinhole camera. As camera body I used a box for 35 mm film, which led to strong vignetting and distortion. Additionally due to the long exposure times the pictures appear abandoned contrary to the actual situation. The photographs are blurry and remind of nostalgic aesthetics. They show much less the place itself than its state of caginess. In addition to the photographs I did drawings of the practice ammunition which I found there on the ground. With transparent paper, I copied my role-play ID cards and other documents



GRENADE HAND
SMOKE SCREENING
TRAINING
L83A1

PWD 06-07 441

Innere Einheit / Inner Unity

kindly supported by PROGEN Aura Kamera Systeme
12 instant photographs
2011

The hoped and fought for gain of freedom did not immediately lead to full personal satisfaction for everybody. Not all Germans feel at home in their country yet. It is them for whom the federal government assumes special responsibility. It considers the unification process unfinished until not only material but also inner unity is accomplished.

From the annual report of the Federal Government concerning the condition of German Unity

With a special camera which, according to the manufacturer, is capable of capturing the human aura, I portrayed people from the *old* and *new* federal states of Germany while they were trying to remember October, 3rd 1990, *German Unity Day*. Starting point of this work is the term *Innere Einheit* (Inner Unity). Its actual meaning is hard to grasp, the term is used in a relatively unconnected way in several different contexts. The most common usage is complaining about a lack of Inner Unity, concerning different mental states of people in East- and West-Germany. In Form of a parascientific experiment, I tried to transform the term *Innere Einheit* into a picture. The so-called Coggins-Camera I was using is mainly utilized for esoterical purposes. The efforts to depict feelings, thoughts, mental states and the human aura by using photography have a long tradition. I give no clues for the interpretation of the aura portraits.





Ein Bild abgeben / Imaging an Image

Videoloop

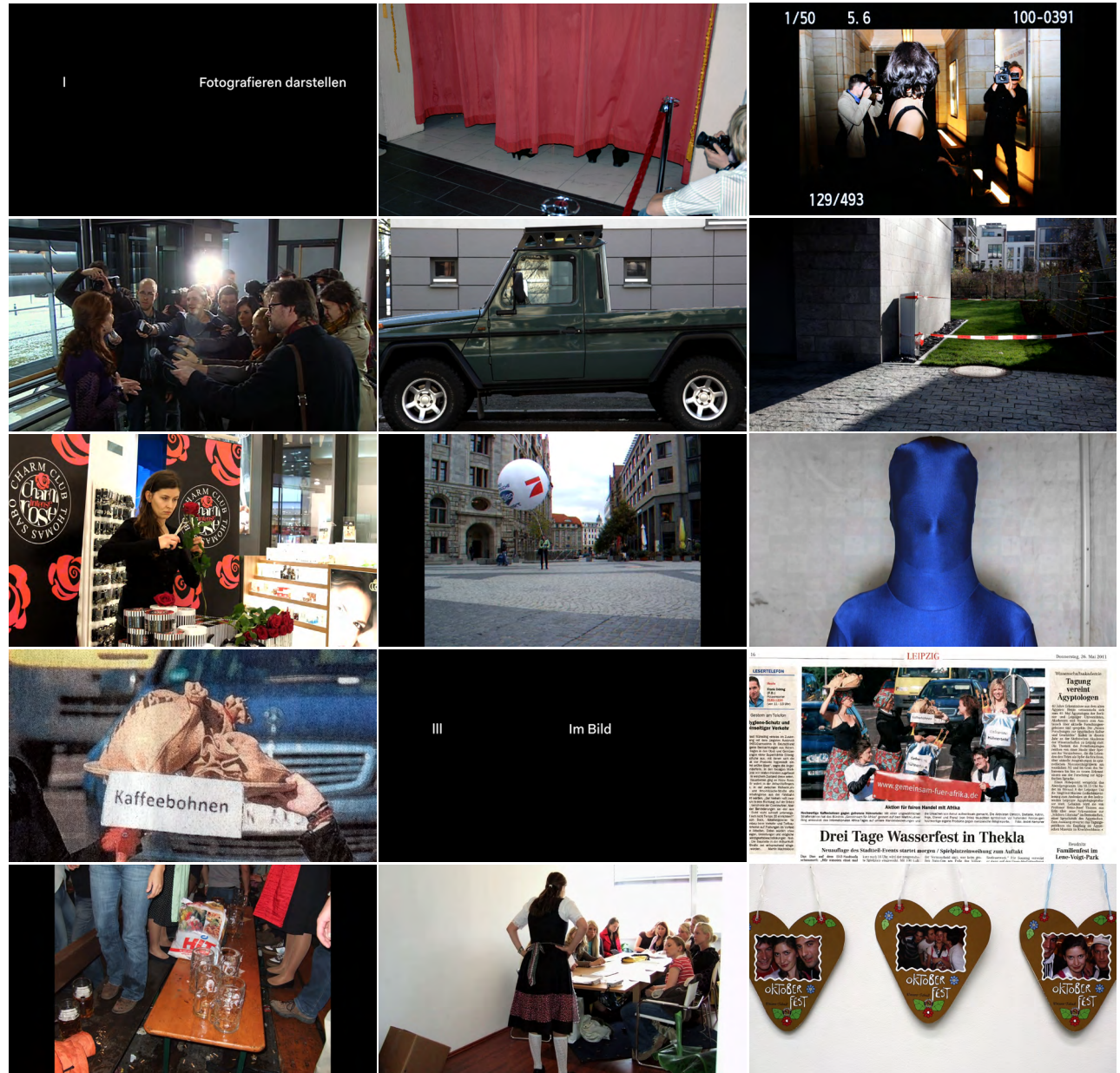
HD. Colour. 18:17 min

2014

Since I began to study photography, I documented every job I did beside to earn money. *Ein Bild abgeben / Imaging an image* is a collage of photo- and videosequences that show a choice of all these jobs concerning somehow the field of photography: Taking photos as a proof that a job was done correctly, playing a photographer without taking pictures, appearing on a press photograph, selling portrait photographs as souvenirs, looking after a photobox at a promotion-party...The video is based on briefings I got as emails, read out by an actor. The different agencies use a similar phrasing: telegraphic style, compacted, tending to absurdism. Those briefings made me think of the scores of 60's performance art. In general, artistic strategies from that period can be recovered in public sales promotion actions. Regarding the framework conditions of artistic production, I ask myself the fundamental question: What is my work?

► <https://vimeo.com/120000432>

PW: imagefilm



['dʊŋkl̩ dɔŋʃlant]

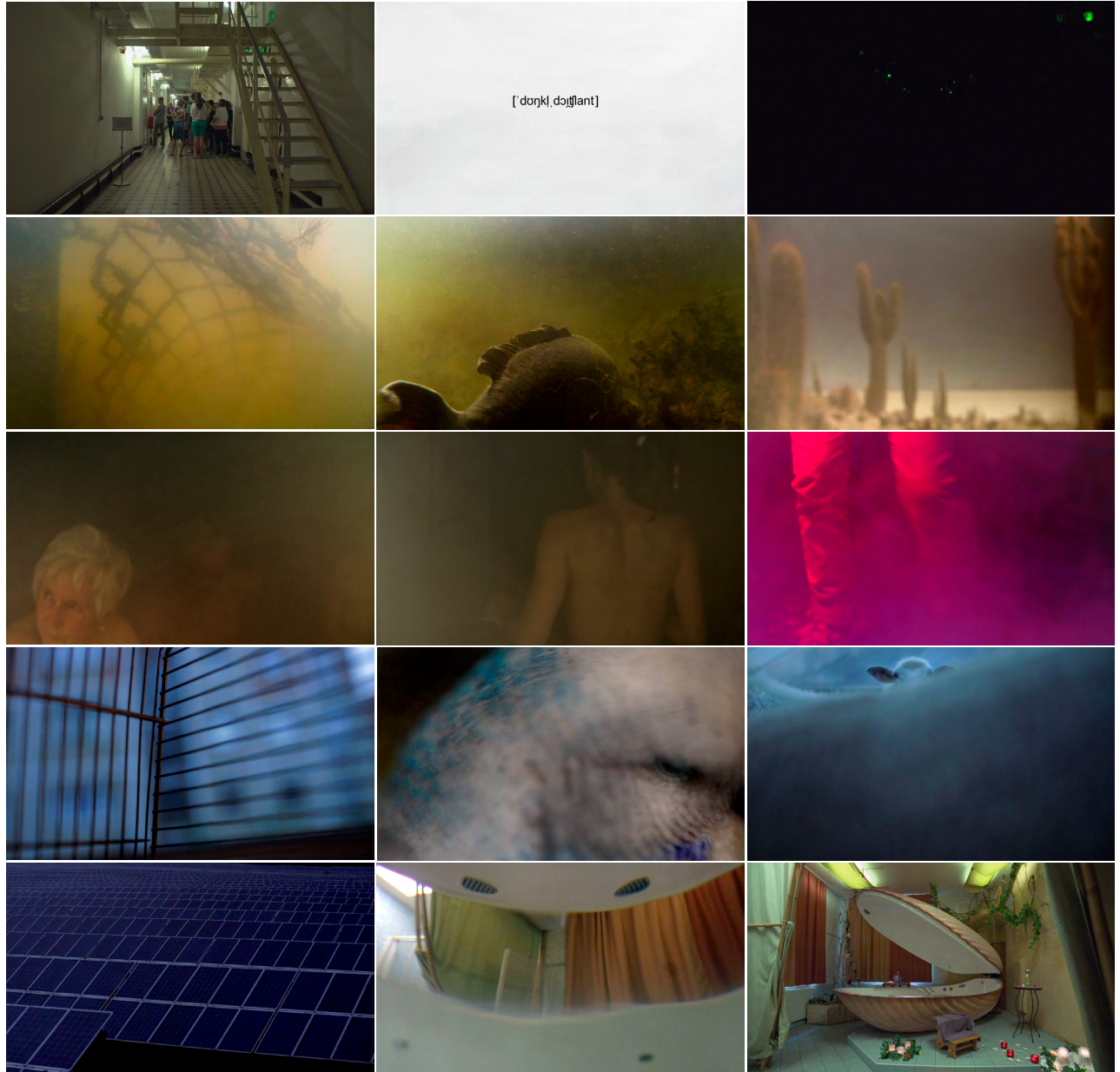
Juliane Jaschnow und Stefanie Schroeder
experimenteller Dokumentarfilm,
HD. Farbe. 13:13 min. 16:9
2015

A ghost train ride through the former east German industrial region around Halle/Bitterfeld, that is trying to get rid of its bad reputation: Chimneys and factories are disappearing - wellness centers are popping up, sheep are grazing under solar panels. Recent past is stored close to the new surface. The Dunkeldeutschland-born filmmakers stumbling subjective camera is trying to find the right distance. Their journey starts in the former ORWO film factory at Wolfen, where people used to work in complete darkness.

The film transports us from the inside of an old factory of cinematographic films to a sensory journey to places initially unknown, but that gradually enclose a belonging region. The film surprisingly presents the integration of Socialist Germany – ironically called by Western Dark Germany – and the definition of a new scope. In the darkness of the plant and from other hidden sensations of places, we are immersed in constant discoveries of the territory, combined with feelings of opening and closing, evaluation of distances and survey of new measures. The film overlaps past and future in layers of sensations that balance between the disappearance and the invention of a place. Text by Gustavo Jardim

► <https://vimeo.com/133088792>

PW: Dunkel





The Effect of Cannonry on Thunderclouds

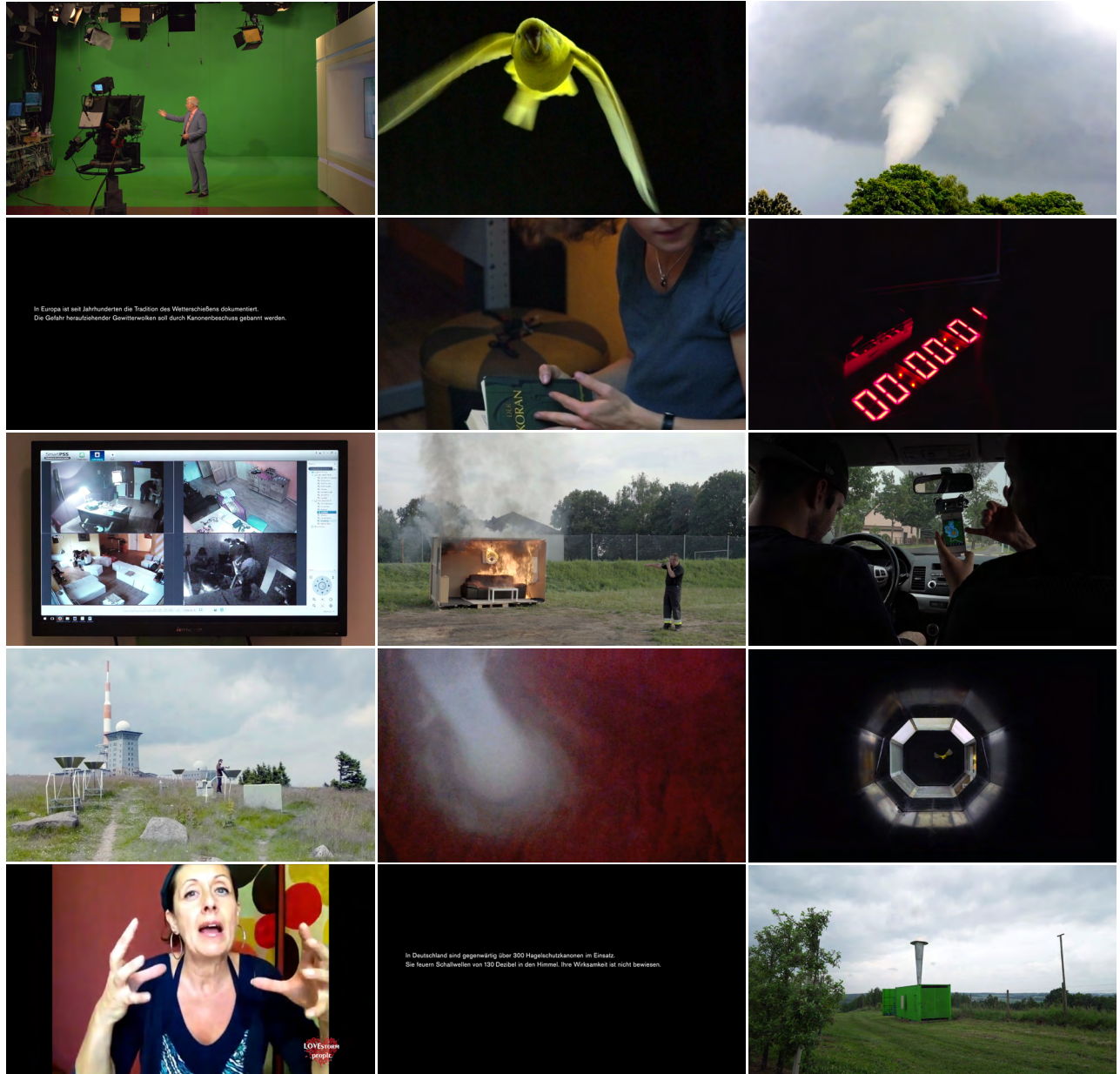
Juliane Jaschnow & Stefanie Schroeder
Experimental Documentary
DCP. Colour. 16:9. 30 min

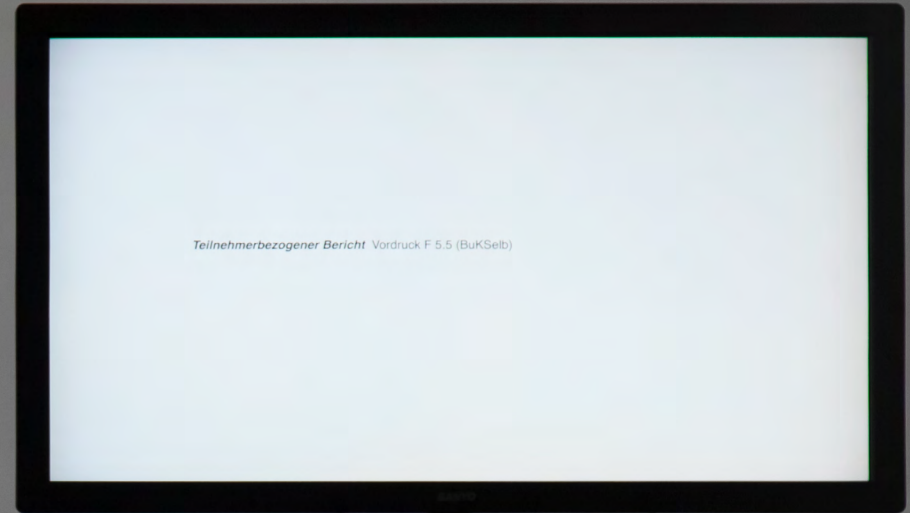
2016 saw the highest number of potential tornadoes ever since the beginning of weather recordkeeping in Germany. At the same time, there is a deluge of weather tropes on the internet, on television and in the news. Shit storms, data flood, refugee waves. Language, metaphors and images are instruments of control. They are used to dispel - and instill - fear. How does the image function as a document, as fiction, trophy, counter-attack? How close are manipulation and prediction? And is the weather still real?

Waves, storms and tornadoes are heading for Germany – everybody knows this, the weather forecasters, YouTube and game developers. The climate scenario becomes a lot of hot air, data sloshing everywhere, shitstorms or floods of refugees. (Lust of) fear everywhere. A filmic attempt to mediate between troposphere and trope.
Text by Carolin Weidner

► <https://vimeo.com/198101756>

PW: Gewitter



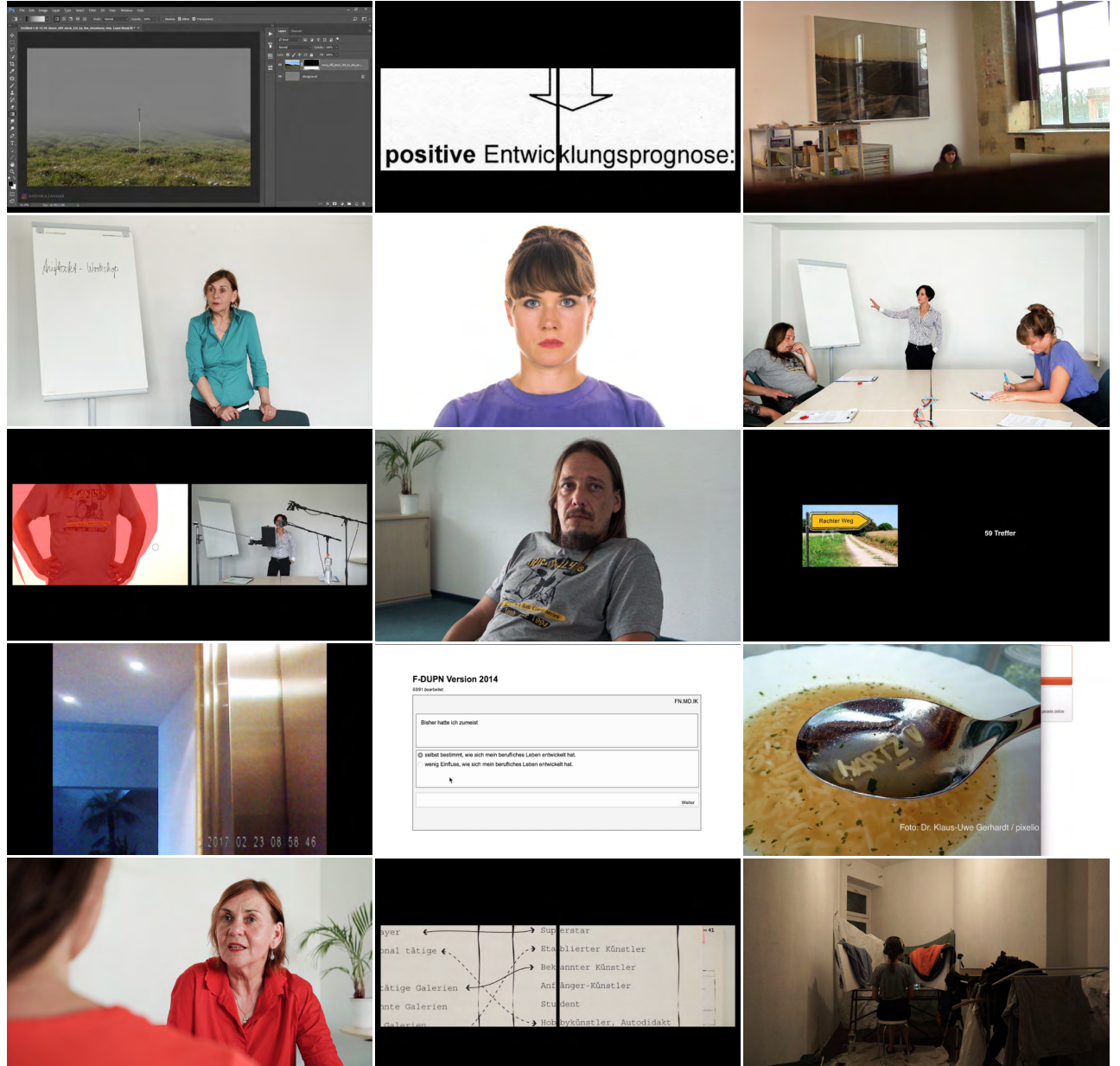


Teilnehmerbezogener Bericht Vordruck F 5.5 (BuKSeib)

40h, 2 month max.

Two-Channel-Video
45 min. HD. Colour. 16:9
2017

To speed up the process of becoming an independent self-employed artist and to end my dependence on Hartz 4 unemployment benefit, I had to participate in a program for business optimization, carried out by a management consultancy that was engaged by the Jobcenter. My proposal to make a film documentation of the process was denied. I transformed recordings of conversations, hand-outs, correspondence, my dream diary and the pre-printed form F 5.5 into a scenario about my "project on the artistic business personality," in which the role models of artist, entrepreneur and welfare recipient, all represented by myself, clash and make me grapple with their compatibility. What does optimization mean? Which language is used? How are my actions and how am I described, adapted and, if so, deformed?



LA DUNA

Experimental Documentary
Emerson Culurgioni & Stefanie Schroeder
4K. Colour 16:9. 93 min
2023

In summer, brightly colored beach bars and umbrellas line the snow-white sand dunes of Porto Pino; in winter, fighter jets and gunfire thunder over it. Over the years, the dunes, some of which are located on Sardinia's largest military site, have shrunk considerably. There is a legend among local residents that Silvio Berlusconi stole sand from the dunes and transported it to his scandalous Bunga Bunga villa in the fashionable north of Sardinia. Starting from the single grain of sand LA DUNA opens the question: who owns the land? The film connects true stories of an expropriated farmer scaring off NATO with goat skulls; an entrepreneurial fisherman bringing tourists to a radioactive contaminated peninsula; a stubborn 92 year old shepherd chasing away an international real estate consortium; a seasonal waitress planning a yacht harbor in Matriarchy; a scattered Sardinian family, populist environmentalists; tons of sand in plastic bottles and the enduring 'battle for the narrative.'





Noi siamo questa sabbia

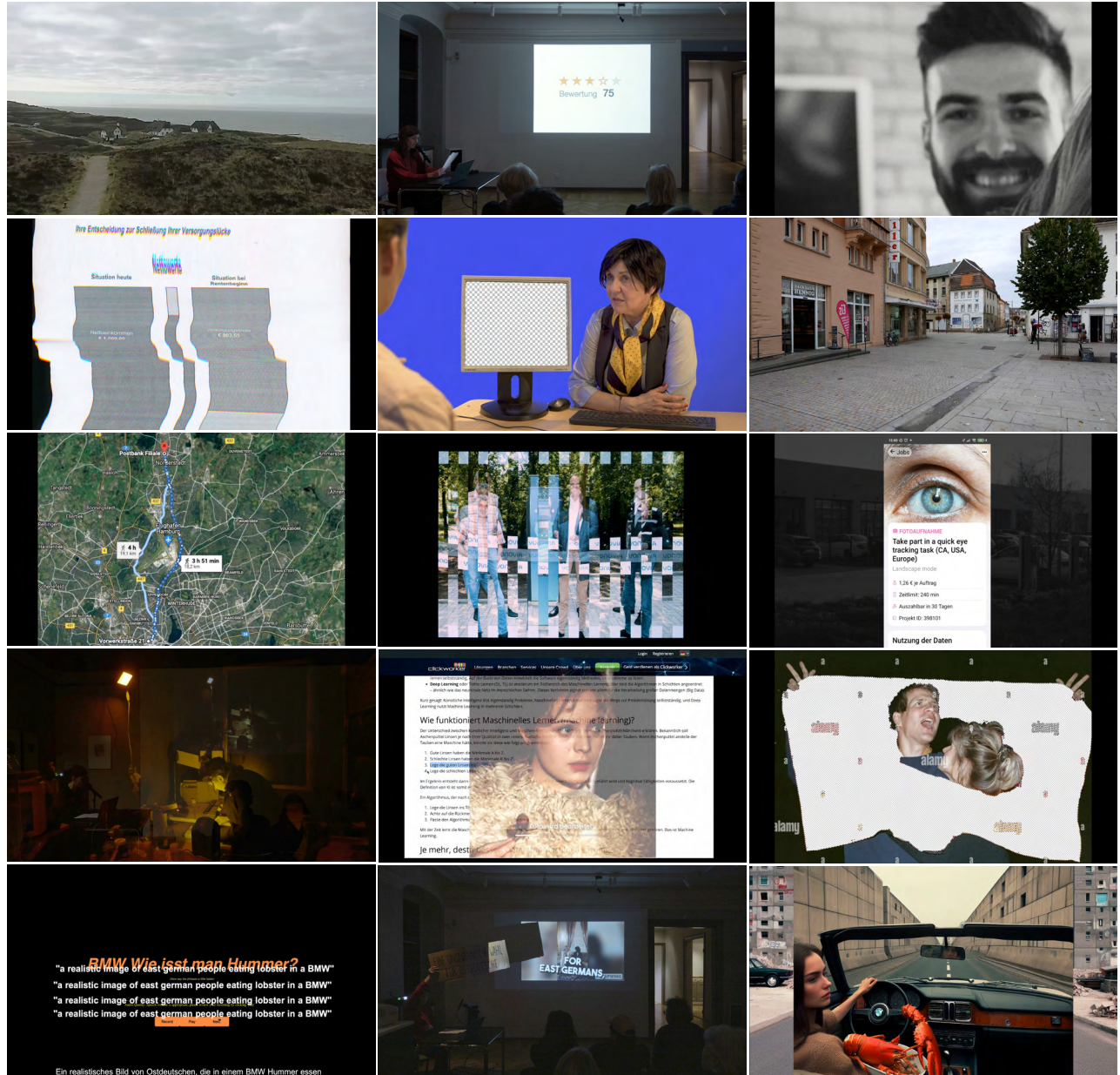
Eine unsichere Bank / an unsafe bank

Power Point Live Fotofilm
 Colour/ BW. 50 min
 2023

The mysterious company M. sends me to banks, car dealers and a High Society North Sea island. I wander through evaluation forms, life stories, tester briefings, inconspicuously photograph electric charging stations, speak 90 short sentences with and without my (unpopular) native dialect and try to fathom why the AI refuses to draw „a realistic image of East German people eating lobster in a BMW“. Eine unsichere Bank combines situationist / dadaist strategies of wandering around the city with precarious online-microjobs. I replace the dandyish flâneur of the previous century with the figure of the mystery shopper / clickworker embodied by me, the person in the machine who reads texts, makes assessments and categorizes images on her phone, in her home office or while on the move. In the PowerPoint presentation software, I combine this material and short, re-staged video sequences to create a live photo film with a spoken commentary. The result is a picture puzzle of digital bohemia and precarious clickwork.

► video documentation (german)

<https://vimeo.com/917067250/756ad65f99?share=coppy>



BMW. Wie isst man Hummer?
 "a realistic image of east german people eating lobster in a BMW"
 "a realistic image of east german people eating lobster in a BMW"
 "a realistic image of east german people eating lobster in a BMW"
 "a realistic image of east german people eating lobster in a BMW"

Ein realistisches Bild von Ostdeutschen, die in einem BMW Hummer essen

IHRE WIDERSTANDSFÄHIGKEIT KANN
DIE GESCHICHTE NEU DEFINIEREN

