

Kaltes Tal

an experimental documentary film
by Florian Fischer and Johannes Krell
produced by ROSENPICURES Filmproduktion GbR

Logline

The film gives a dialectical treatment of our relationship to nature as a warehouse for materials and mystical space of possibilities.

Synopsis

“Kaltes Tal” describes the work processes in a strip mine where lime is mined and returned to nature in the form of forest liming. The plot constructs an absurd, but authentic cycle that hopes to counteract the irreversible consequences caused with the harvesting of raw materials, for instance. Something that starts in a descriptive way ends in a spherical alternative world that questions our ambivalent relationship to nature.

Short Form Synopsis

Oscillating between aesthetic and documentary forms, the short film “Kaltes Tal” describes the daily business of a strip mine harvesting lime. The material removed is processed and returned to nature through forest liming. This measure attempts to counteract acid rain that troubles the forest floor. A cycle like a Mobius strip – an irreversible consequence due to the mining materials in order to restore the fragile natural balance. Lime dust delicately dusts the forest floor. A white, spherical alternative world opens, questioning our ambivalent relationship to nature.

Lang Form Synopsis

In a strip mine detonations are carried out for harvesting lime. In this way, we observe how the raw material is uncovered and processed. At the end of the production cycle is the return of the harvested lime dust in a forest liming. Acid rain is the origin of the forest damage. Lime, an alkaline material, is used to counteract the acidosis of the forest soil. The narrative constructs an absorbed, but authentic cycle to counteract the irreversible consequences, including the mining of raw materials.

Forest liming is an unavoidable reaction to the consequence of air pollution, unleashed by exhaust and carbon, arising from things including industrial production. Humans try to even out their intervention and in doing so, unleashed an irreversible process. The fragility of nature and the role of humans in the Anthropocene age dictates the narrative discourse. We slide into a foggy cloud of lime and leave the rational framework of the film. A white forest landscape is revealed, depicting a dreamlike alternative world already shown. The color white is drawn through all parts of the film as a formal element. It evokes associations of purity and invisibility, but in the film it experiences an ambivalent meaning because it gives the forest landscape with an odd, sterile touch. Floating and distanced, we encounter this

low-contact world, which doesn't give us a glance and appears motionless in its monochromatic aesthetic. A feeling of estrangement foists itself on a previously archaic nature.

Facts

Genre: Experimental documentary film

Running time: 12 Min.

Format: 1.85:1, DCP, Color

Sound: Stereo, 5.1

Produced in: Germany

Completed in: October, 2016

Prizes: German Short Film Prize in Gold 2016, Pitching Prize in Newcomer Competition (*Nachwuchstag*) MDM 2014

Deutsche Film- und Medienbewertung (FBW): rated valuable

Jury statement: the short film KALTES TAL uses aesthetic documentary images to thematize the relationship between the harvesting of raw materials and nature on the basis of lime mining. Without explanatory text, just a lavish level of sound. And over the narrative of consecutive images, the filmmakers show how lime is first harvested and then given make to nature by liming the forests. The shots reveal the beauty and grace of what is shown, first with the factory, then the chalk-white forest. Static images are mixed with dynamic crane shots – like flour in the factory, and as snow in nature, the fine layer of dust initially drapes over the things like a foreign element, which then grants it an involuntary abstraction.

(source: http://www.fbw-filmbewertung.com/film/kaltes_tal)

Cast and Crew

Florian Fischer	Writing, directing, pictorial design, editing, sound design, visual effects
Johannes Krell	Writing, directing, pictorial design, editing, sound design, DCP production
Morris Vianden	2nd pictorial design (Steadicam)
Jonas Römmig	1st lighting design
Alexander Schmidt	Film music
Ginan Seidl	Dramaturgy consultant
Ray Peter Maletzki	Producer
Stephan Helmut Beier	Producer

Autors

Johannes Krell

Born in Halle (Saale) on September 17, 1982

- postgraduate studies in 'Media Arts' Academy of Media Arts Cologne since 2014
- Professional Media Masterclass / Werkleitz 2013
- Freelance work as camera man, cutter and sound designer since 2008
- B.A. in Audiovisual Media / Camera (BHT) - Berlin 2006 - 2011
- Abitur, Halle 2002

FILMOGRAFY

- Cold Valley (Kaltes Tal), 2016
- STILL LIFE, 2014
- A CLOUD OF UNKNOWING, 2011
- Station, 2010
- Room One (Saal Eins), 2009

Florian G. M. Fischer

Born in Tübingen on January 2, 1981

- Professional Media Masterclass / Werkleitz 2013
- M.A. program Pictorial Sciences, Krems (Austria) seit 2012
- Artistic Worker at Hochschule Harz since 2011
- Member of Master Class of Arno Fischer, Berlin 2010
- Diplom in Communication Design, Fachhochschule Potsdam 2009
- Exchange semester in Zurich University of the Arts 2008
- Abitur, Tübingen 2000

FILMOGRAFY

- Cold Valley (*Kaltes Tal*), 2016
- STILL LIFE, 2014

Sponsored by

Mitteldeutsche Medienförderung GmbH
Kunststiftung Saxony-Anhalt, Germany

Supported by

Werkleitz Gesellschaft e.V.
Hochschule Harz

Internet

Film website: <http://www.kaltes-tal-film.de>

ROSENPICURES Filmproduktion: <http://www.rosenpictures.com/en/projects/kaltes-tal>

Image material

Filmstills in print quality: http://www.rosenpictures.com/downloads/KT/KT_stills-print.zip

Filmstills in web quality: http://www.rosenpictures.com/downloads/KT/KT_stills-web.zip

Contact

ROSENPICURES Filmproduktion GbR | Rosenstraße 11 | 06114 Halle/Saale, Germany

Producer

Ray Peter Maletzki

T: +49 (0) 157 51239044

M: rpm@rosenpictures.com

Producer

Stephan Helmut Beier

T: +49 (0) 1743218233

M: shb@rosenpictures.com