

Where the eyes of the Western audience have become deaf in face of the inflationary violence depicted, the voices of the two photographers become fragile, soft and vulnerable. At the same time a commitment is formulated that points beyond the work of art: the spirit of crisis challenges us to produce other stories, to take other photos, to invent new forms of narrating the world. *Moritz Frischkorn — curator*

KURZFILM | DEUTSCHLAND, ITALIEN |
19:20 | DCP 4K | FARBE & S/W | SURROUND 5.1

script, direction, setting, sound,
editing MARTINA MAHLKNECHT,
MARTIN PRINOTH
photography GIUSEPPE CAROTENUTO,
MICHELA IACCARINO
music KONSTANTIN BESSONOV
sound design DORIAN BEHNER
sound mixing PAUL TIMMICH
colour CINE CHROMATIX ITALY
graphic design BÜRO KLASS
dramaturgical consulting CHIARA
CORDARO, JAN EICHBERG
subtitles and translation
GEORG ZELLER
transcription VALERIO B. MOSER
executive producer CIRO OLIVIERO

E-Mail
contact@tosufilm.com

Instagram
[@tosu_duo](https://www.instagram.com/tosu_duo)

Webseite
www.tosufilm.com

TÒ
SU

MO/N
Filmförderung
Hamburg
Schleswig-Holstein

Gerd Ruge Stipendium
Film und Medien
Stiftung NRW

RUDOLF
AUGSTEIN
STIFTUNG

IDM
FILM
COMMISSION
SÜDTIROL



REPORTS FROM THE VOID

a film by Martina Mahlknecht and Martin Prinoth

Moritz Frischkorn: Your film evolved in a collaborative process consisting entirely of images shot by the two war photographers Michela Iaccarino and Giuseppe Carotenuto. Pictures of the two are shown in a studio, and a painting also plays a role. How did you choose these images?

Martina Mähknecht: It was a fragile process because we chose images that we haven't taken ourselves. At the same time the images themselves have a volatile quality because they show people who were portrayed in an unknown place at an unknown point in time. So there's something ghostly about them. We chose images in which the connection between the photographed person and the photographer becomes visible. The photographer is an integral part of the situation and at the same time he/she remains a blind spot.

MF Michela says this at the very beginning of your film: As soon as there is any recording device, the situation changes radically. **Martin Prinoth** Yes, exactly. And in this context, she also means our recordings. As soon as we have our microphones and cameras with us, they determine the situation of our conversation. Therefore we decided to shoot in a set up that discloses this situation of shooting.

MF Your film is a reflection on images based on the topos of war photography. But you contrast the images with something: the voice that tries to remember, that tells about what was not allowed to be depicted or what never sees the light of day.

MP Unlike the spoken word and the memory that takes place in the now, the picture is like a fossilization of the past. That was one of our questions: How can photos that

without memory and language would perhaps be meaningless and unreasonable, be brought into a narration?

MF The sound of fire plays a role again and again in the soundtrack. What does it refer to?

MP The fire refers to the painting in the film which shows the eruption of Vesuvius in 79 AD. We know of this outbreak from an eyewitness account by Pliny the Younger. So possibly Pliny is the first journalist to report on a crisis. At the same time, the fire refers to the impending catastrophe, which is possible at any time. We started working on the film before the Russian war of aggression has begun. When that happened, it was such a moment of fire coming to the surface and we still seem to be dancing on a volcano as a society at this very moment.

MF You work as an artist duo and have a common family. In "Reports from the Void", you portray two people, Michela and Giuseppe, who also work with images, and who had a close relationship in the past, maybe even a love affair. Is the film also a self-portrait?

MM That's an interesting observation. Doubtless there is also a moment of self-reflection. There are questions the film is dealing with that are parallel to our questions as documentarists. Another aspect is the dialogue between the two that is like a choreography of gazes: Michela looks at Giuseppe with her camera and Giuseppe looks at Michela the other way around. In this moments of witness, one part of the image gets blurry while the other part is becoming visible. This process tells a lot about collaboration and how we like to work together.

