



sky lions

a film by nadine poulain

press kit



synopsis

Sky Lines is a formalist film about space, time and perception, in which an underlying threat slowly develops via repetition and an extreme sound design.

credits

Director Editor Sound design Nadine Poulain

Production Academic Film Center SCCC

Executive producer Milan Milosavljevic

Sound engineer Jacopo Vannini

Thanks to Step Beyond European Cultural Foundation

Serbia 2013 10 min

the sensational lucifer

Sitting in the dark we are suddenly subject to the sound of an enormous explosion. This sound contextualizes everything that is subsequently seen and heard. As it slowly fades away from our hearing, it becomes a silent reminder of what might have happened.

Slowly, the continued darkness reveals a fragile and broken line that spans across our field of vision, whilst our senses are penetrated by a high, unearthly sound. This mechanical chattering that twitters irritantly on the edge of hearing, rising and falling in volume, there and not there, demands our full attention and as a sound we are reminded of the earlier force of the explosion – unreal, manmade and synthetic. What unfolds thereafter could be described as a highly aesthetic and beautiful death driven fear of nothingness, of the end of things. As formal sets of choreographed lines slowly play across the screen, space and perception alter continuously and a sense of suspense and instability manifests itself. We are witnessing a dance of death that cuts the heavens into portions and having divided it up, fades away just to be replaced. Finally a single, unreal vertical line remains that unlike earlier horizontal or diagonal compositions evokes a sense of finality.

To a certain age group the subject of 'Sky Lines' might be reminiscent of films of the cold war and its fear of a possible nuclear exchange. A yet earlier age group might recall the contra trails of World War II highflying bombers. The repetitive drone of their vast aerial formations being akin to the mechanical sound described above. Much later the twin towers attack created the conditions of flying machines and disaster, of a loss of control and order and our descent to the condition of the fantastic and unbelievable. '...Lucifer's greatest work of Art'¹, Karlheinz Stockhausen.

In Nadine Poulain's film 'Sky Lines' the awful is not seen, but the sensational Lucifer is there nonetheless. He is waiting just around the corner for all of us. This is our anxiety, something Jacques Derrida has coined 'Hauntology'.

¹ Stonebraker, James, Message from Professor Karlheinz Stockhausen, 19.9.2001

http://www.stockhausen.org/message_from_karlheinz.html



biography

Born in Berlin in 1981, **Nadine Poulain** studied fine art and film in London and New Zealand. Having created cinematic installations, she now works with experimental film and photography. Her work has been presented at numerous international film festivals, such as Cork Film Festival, Filmfest Dresden and Filmfestival Münster. In 2011 '360°' won prizes at the Alternative Film/Video Festival in Belgrade and the Festival des Cinémas Différents in Paris. Riga's Film Festival 2Annas showed 'Prelude' as part of their Best of Tour in a number of cities in Latvia in 2013. Nadine Poulain has spent working periods in Serbia and Iceland.

filmography

Nocturne (2014)

Sky Lines (2013)

360° (2010)

Prelude (2010)

Bergen – Mar del Plata (2008)

Rome by Night (2008)

Between you & you and me & me (2005)

production company information

The **Academic Film Center** (AFC) was founded in 1958 under the name of the Academic Cine Club. Due to the authors who created their films and videos in the AFC production studio (Tomislav Gotovac, Radoslav Vladić, Kokan Rakonjac, Živojin Pavlović, Dragoslav Lazić, Sava Trifković...), it became one of the most significant and most awarded film clubs in the country. The AFC has operated inside "Student's City" Cultural Center since 1976 and is the only film club of its kind to have survived. With over 500 films and videos produced in the Center and with a precious collection of avant-garde films and videos of other authors, the Center has created the **Archive of Alternative Film** to protect its film and video heritage. Beside the numerous screenings and lectures, film schools and workshops, the Center has founded two important festivals: **ALTERNATIVE FILM/VIDEO** (1982–1990, renewed in 2003) and the European Animated Film Festival **BALKANIMA** (in 2004). With its average production of 10 films a year, the Academic Film Center is a place where young authors can explore the possibilities of film and video media.

contact

production

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