

In deiner Haut Under Your Skin

Shortfilm, Germany 2016, Daniel Kulle

Synopsis

short (491 characters)

In a dystopian future world of surveillance and work, Max isn't the successful type. To compensate for his isolation, he programmed his very own virtual world, a campy safe haven. Along with it, he created his digital fairy prince, a dream hunk modelled after his handsome real world colleague Ken. When the real Ken finds out about this, he is enraged but intrigued. Ken hacks into this world and slips into the mask of his digital doppelganger. A digital fairy tale about love and fantasy.

Long (1479 characters)

In a digital future, Max isn't the successful type. It's a bleak dystopia, this future world, in which bodies are just factors of production, and individuals are submitted to a strict regime of surveillance. In this world, Max has never amounted to anything. Poor and frustrated, he spends his time in his austere room. To compensate for all this isolation, he created a virtual world for himself, a campy safe haven, full of kitsch and colour. Here, he can flee from supervision. Here, he can be alone, happy, and free.

To complete his digital fairy tale, Max has created some handsome sailors to fulfil every wish he has. One day, Max decides to give one of them, the prettiest hunk among his sailors, a face. A face modelled after his real world colleague Ken Max secretly adores.

But this future world is a world in which things are never concealed for long. When the real Ken finds out about this, he is enraged but at the same time intrigued. Instead of giving him away to the evil bosses, Ken hacks into this world and slips into the mask of his digital doppelganger. Together with Max he starts on a journey to this colourful world. Until Max begins to suspect something.

In deiner Haut (Under Your Skin) is a queer, experimental short fiction film, less science-fiction than a surrealistic, campy story about the body and its borders in a post-digital age. It's about being different in a futuristic world full of surveillance. A digital fairy tale about love and fantasy.

Director's Statement

Log line

Don't be it. Dream it.

Keywords

queer cinema, gay male, love story, virtual world, special effects, camp, kitsch, science-fiction

Cast & Crew

Overview

Max	Gioele Viola
Ken	Ibrahim-Benedikt El-Akramy
Mona	Laura Ehrich
Bosses	Yuri Gárate Wolfgang Krömer Nina Ramershoven
Production	Daniel Kulle
Direction & Script	Daniel Kulle
Cinematography	Lukas Eichner Arnaldo Gonzalez
Sound	Anna Grabo Diana-Dorothee Waschelitz Uxia Iglesias Tojeiro
Art Design	Daniela Bergschneider Antonia Krämer Lucie Schroeder
Editing & VFX	Daniel Kulle
Sound Mix	Till Schüssler
Original Music	Daniel Kulle

Biographies

Daniel Kulle (*1976) is a filmmaker and film scholar based in Hamburg, Germany. He studied biology and film studies, worked as a film scholar in Zurich, Bonn and Hamburg, and wrote his dissertation on Ed Wood and the questions why bad films are so funny to watch. He is the author of several articles about film and cinema and member of a communal film theatre in Hamburg. *In deiner Haut* is his fourth short film. More info at: www.danielkulle.de

Filmography: *NoFace* – 2015 – 6min – experimental – festival screenings in Durban, Rio, Toronto, Glasgow, Leeds, Porto, Berlin, Hamburg, Flensburg, Brussel, Regensburg, Oldenburg and more. | *Hi!;-)* – 2014 – 18min – short documentary – festival screenings in Belgrade and Flensburg | *Am Grund der Nordsee (On the bottom of the North Sea)* – 2014 – 9min – together with Karsten Wiesel – short documentary.

Gioele Viola (*1995) has been an actor since more than a decade. He has worked with the Junges Ensembles Stuttgart for the production of *9 Leben (9 lifes)* and went with them on tour through Germany and Switzerland from 2000 to 2013. Since then he starred in several television shows, theatre productions and feature films.

Filmography (selected): *Blood Feast* – 2016 – dir.: Marcel Walz – feature film – role: homeless | *STOP* – 2015 – dir.: Manuel Bavosa – short film – role: main | *Eine Mutter gibt nicht auf* – 2015 – dir.: Axel Hahn – Sat1 – television show – role: episode main | *Plötzlich Eltern* – 2015 – dir.: Kirim Schiller – Sat1 – television show – role: episode main.

Ibrahim-Benedikt El-Akramy (*1986) has studied acting at the Zurich University of Arts from 2010 to 2014. He has starred in several theatre productions and short films.

Filmography (selected): 2013 *Weiss bleibt* – Kurzfilm – 2013 - dir: Rebekka Friedli – Diplomfilm ZHdK | *Birchdörflistrasse 32* – Kurzfilm – dir: Leonie Graf – ZHdK | *Im Parkhaus* – Kurzfilm – 2012 – dir: Remie Blaser – ZHdK.
Theatre work (selected): *Lichtet jeden Anker* – 2016 – dir.: Enis Maci, Valentin Werner, Larissa Kramarek, Mazlum Nergiz – Theater an der Drachengasse Wien | *Der große Marsch* – 2015 – dir.: Franz-Xaver Mayr – *outnow! Festival Bremen | *Wir sind morgen* – 2014 – dir.: Philipp Becker, Walter Küng – Theater der Künste Zürich | *Krankheit der Jugend* – 2014 – dir.: Mani Wintsch – Theater der Künste Zürich.

Technical Data

Length: 28min 16sec

Language: German

Country of Production: Germany

Date of Production: July 2nd 2016

Format: 2K scope (2048x858, 1:2.39) 25fps

Sound: stereo

Available Screening formats: dcp (25fps or 24fps), mp4 (h.264, 15MB/s)

Available Subtitles: English

Festivals

Festival Screenings

Lesbisch-Schwule Filmtage Hamburg, Germany (Oct 23rd 2016)

Pornfilmfestival Berlin, Germany (Oct 28th and 30th 2016)

5 questions about *Under Your Skin*

Is *Under Your Skin* a gay/queer movie?

Gay movies, especially gay short movies, tend to be about first love, coming out and all the parent/school-problems pretty white boys have. Although this probably is a much too harsh critique (because most of them are great movies) those films tend to ignore larger connections to society and restrict being gay to being young and in love. *Under Your Skin*, too, is, in a way, a love-story of two young cis-men. So, nothing different there. But in its philosophical nature, its artificial aesthetic and its setting in a bleak surveillance world of the future, we tried to do something very different. Maybe it's not even a film about being gay but about being different, about the question whether you can isolate yourself fully from this outside world that won't accept you as you are.

So, it's a very campy film, full of irony and colours. And it's a queer film, maybe not in its description of gender roles, but in its focus on body and skin as something non-trivial. And yes, it is a gay movie. But probably not the one you would expect.

Why is it called *Under Your Skin*?

Our film is about bodies and what connects them to the outside. Now, since the digital is nothing new any more, but something which permeates everything, every breath, every thought, bodies are not gone, as some have thought in the nineties. They are not transcendent. Cybersex still isn't interesting. Bodies remain with all their weight, with all their materiality and vulnerability. But now they are interwoven and interconnected with a digital outside that may come as liberating as well as threatening. The skin, then, is this place, where contacts between inside and outside, are

negotiated. It's the surface around our bodies which determine their limits as well as their connection to the outside. They are our open membranes we use to create ourselves. Whether this new skin is a standardized interface or a flexible, liminal one, full of holes, ruptures, and wrinkles, that's up to ourselves.

Is this an experimental film?

Yes and no. It does tell a story. It works with emotion and music, it has characters we hope you feel connected to. So, it's a feature short. On the other hand, there would have been many ways to tell this story. And we decided to go this way and not another. We used kitsch not only as emotional triggers but also as some form of campy commentary on itself. We used the limits in production value that come with producing a micro-budget short film to our advantage, not even trying but failing, failing with the head up high to create a seamless transparent smooth story. And we were interested in the materiality of bodies and skins, their surface aesthetics, in colour and abstraction, not only talking about the skin, not only narrating the skin but also making it visible in all its fragility. So, maybe it's an experimental film, too. An experimental film in the camp tradition of the 60s. We owe a lot to our heroes of this time, to Kenneth Anger, Jack Smith or Paul Morrissey, to Cindy Sherman, but also to the tradition of body art, from Pippilotti Rist to Lucy McRae.

Why do you use so many special effects when you have no budget?

It is very unusual for a micro-budget short film to incorporate special effects. There is no way to make them look like 'the real ones' of big Hollywood productions. Well, yes, they look awful, if you measure them up to a standard of (hyper-)realism. If you regard VFX as some stylized enhancement of filmed reality.

But who said that brush strokes mustn't be visible. We took VFX as another way to broaden our aesthetics. We didn't care, if it weren't perfect. Because we didn't strive for perfect realism, neither in our VFX nor in our on-set recordings. Whether our VFX reaches the same level of estrangement with its aesthetic of imperfection or whether this doesn't work, is probably open for debate.

How was this movie financed?

Our film had a micro-budget of about 5000€. We made a crowdfunding campaign via the Hamburg based site Nordstarter (www.nordstarter.org) and successfully gathered 3675€ with it. The rest we invested ourselves. Nobody got paid for in this movie. All profits of this movie will be distributed among the collaborators.

Links

Crowdfunding Platform (german)

<https://www.nordstarter.org/indeinerhaut>

Facebook Page:

<https://www.facebook.com/indeinerhaut>

Contact

Distribution via Producer:

Daniel Kulle

Harburger Chaussee 33

20539 Hamburg

Germany

+151 41282907

info@danielkulle.de

www.danielkulle.de