

OFFICIAL SELECTION 2017
sundance
film festival



they came from
outer space

and have a new way
of looking

at the world
at humans
at maps

MappaMundi

a film by bady minck



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Luxembourg/Austria 2017

45 min, Color

World premiere:

Sundance Film Festival 2017

A woman with long, braided hair is shown from the chest up, holding a stone tablet with a map on it. The background is dark with small white stars, suggesting a night sky or a celestial theme. The woman's hair is a light blue color, and she is wearing a dark top. The stone tablet is a light brown color with a map of the world on it.

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they came from outer space and have a new way of looking

at the world at humans at maps

Through the eyes of cosmic cartographers *MappaMundi* takes its viewer on a greatly accelerated voyage through 950 million years of development on Earth, 150.000 years of human migration and 15.000 years of human cartography. The film visualises the continuous changes taking place in our world, change that is imperceptible over a single human lifetime.

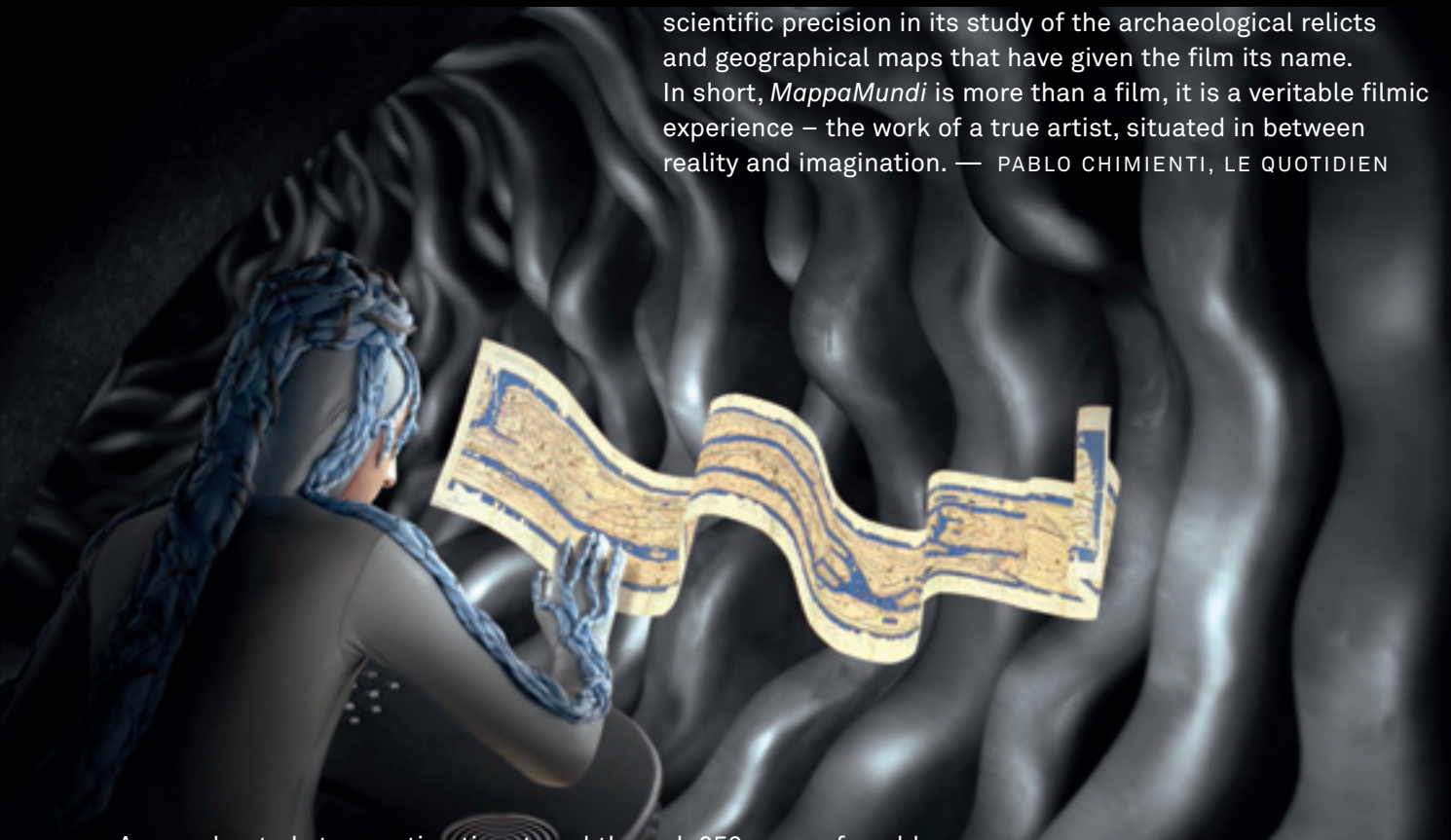
MappaMundi is a film about the image of the world that we have repeatedly re-drawn for thousands of years. With over hundred world maps from the past 15.000 years, the development of our view of the world from its beginnings to the present day is analysed and illustrated in all its diversity.

MappaMundi shows the world we inhabit as the result of a process of continuous, radical change, a process of incessant transformation – that is both unstoppable and fascinating.

This film will change your life! And if it doesn't change your life it will at least change your point of view... — RENATA SCHMIDTKUNZ, ORF RADIO OE1

Bady Minck is a unique filmmaker. She proves that once again with her new film *MappaMundi*. She has been invited to major festivals – Cannes, Berlin, Venice and Locarno – and with *MappaMundi* to Sundance.

The film combines real images with animated ones, mixes various languages – when not engaged in inventing one – and even plunges into the hazardous venture of predicting the future. At the same time it demonstrates an almost scientific precision in its study of the archaeological relicts and geographical maps that have given the film its name. In short, *MappaMundi* is more than a film, it is a veritable filmic experience – the work of a true artist, situated in between reality and imagination. — PABLO CHIMIENI, LE QUOTIDIEN

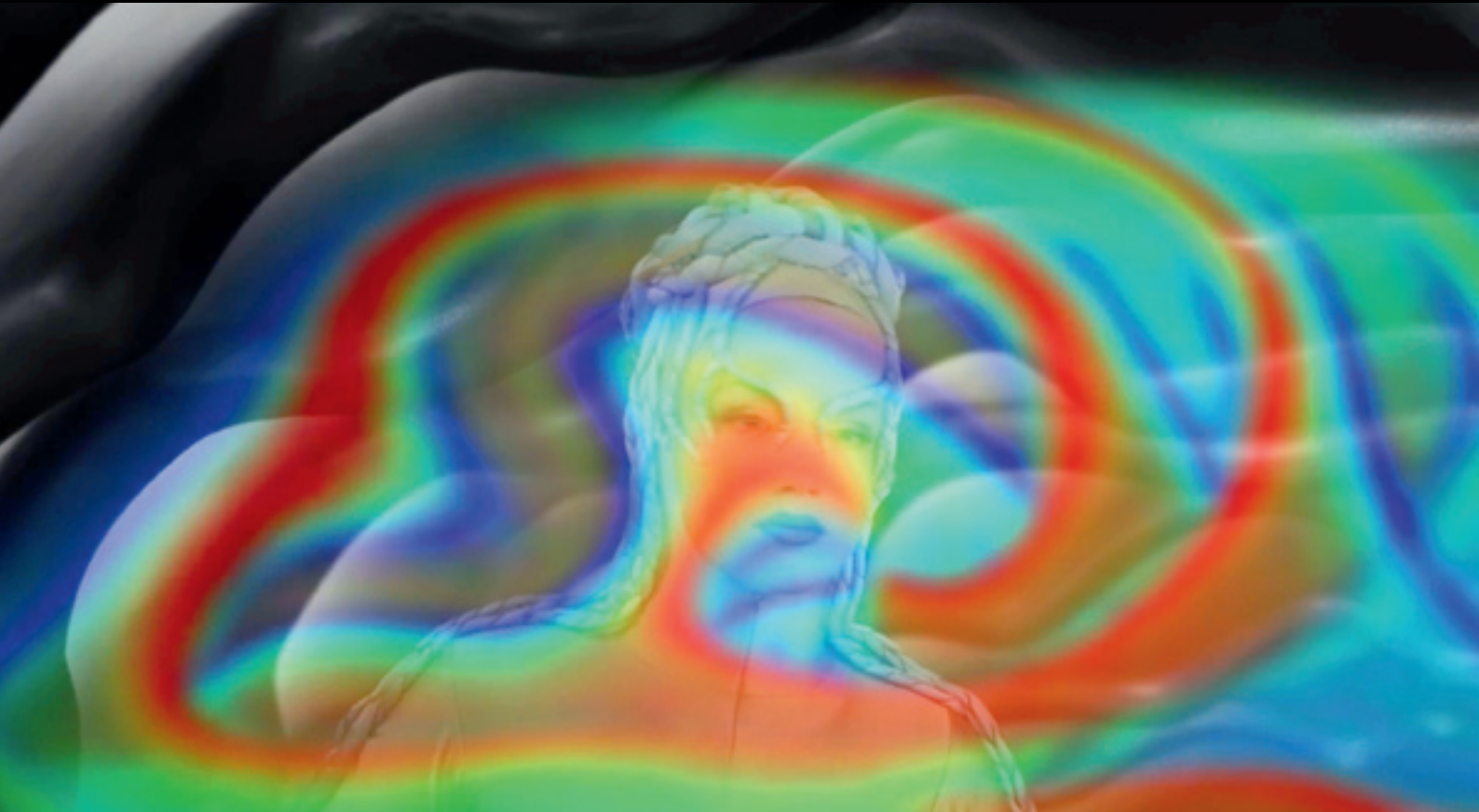


An accelerated stop-motion time travel through 950 years of world history: a collage of futuristic feature film sequences, outer-space animations, hundreds of historical world maps, iconographies, languages and religions of different epochs and cultural circles reveal the universal principle of continuous change – multifaceted world pictures in the flow of time. — MICHELLE KOCH, DIAGONALE

The new film from Bady Minck, *MappaMundi*, also concerns borders. In her stop motion science fiction spectacle she has extraterrestrial cartographers discover the world and its creation from the point of view of world maps that date from pre-history to the present day. It is exciting, bizarre, entertaining and, finally, depressing when the earth has to defend itself against all the junk that orbits it in space, against the explosions that happen on its surface and against the aforementioned borders that are being drawn across it. 'My skin has no lines/borders,' sighs the afflicted earth just before it disappears forever into a black hole. — CHRISTINE DÉRIAZ, ARTECHOCK.DE

I've seen quite a few bizarre films at the Sundance Film Festival, director Bady Minck's *MappaMundi* might be the strangest of the strange. It feels something like Dave Borthwick's *The Secret Adventures of Tom Thumb* on the moon or the work of Jan Švankmajer if he was to create a space opera. There are also stretches of the film that are reminiscent of Terry Gilliam's cutout animation style (Monty Python films). Yes, *MappaMundi* is utterly insane. It's something that can't exactly be explained; it has to be experienced. — RYAN PAINTER, KUTV

The stop motion science fiction film, *MappaMundi*, by Bady Minck tells nothing less than the history of our planet. In a way that is both eccentric and artistic in equal measure, maps of the world are used from various times and eras and through the eyes of different cultures and religions. — ARD



Retro-Futurism is a trademark of artist and filmmaker Bady Minck and an aspect reinforced by the stop-motion technique of film making. Here, one is completely immersed in Bady Minck's universe. The director who examined Northern Luxembourg in *Mécanomagie* and Austria in *In the Beginning was the Eye* by using bucolic cliché pictures from thousands of postcards, extends the scope of her vision to cover the whole world in *MappaMundi*. She works with the artistic animation techniques through which she has developed her own visual language. Bady Minck undertakes her journey through the world and its history at a gallop though always with a special poetics: the first maps on stones grow out of the ground as did the children in *Mécanomagie*. — JOSÉE HANSEN, LAND

The end of *MappaMundi* is of breath-taking beauty, touching and poetic... It has a certain elegance at a time when questions about our future become difficult to answer. — RENATA SCHMIDTKUNZ, ORF RADIO OE1

A fascinating Tour de Force through the history of cartography



by **Andrea Winklbauer**

One is reminded of the old joke where the earth complains to a friendly planet – ‘I don’t feel very well. I’ve got humans’. The friendly planet answers – ‘Don’t worry. It’ll pass’. In Bady Minck’s film, *MappaMundi*, millions of years of earth’s history flash by in front the audience’s eyes. Following *Im Anfang war der Blick (In the Beginning was the Eye)*, Bady Minck is once again concerned with the subject of depicting the world. Where, in the latter, it was postcards, it is now maps of parts of the earth and the whole world that permit us to have in-depth insights into cultural history and the complicated relationship of humans to the spaces around them.

The history of the blue planet unrolls in animated time lapse and seen from the perspective of the cosmic cartographers. This allows us to recognise a single constant: perpetual change. It is with astonishment that the extraterrestrial visitors follow humanity’s pathways that start in the heart of Africa and disperse throughout the world, overcoming even ice and oceans. What the cosmic cartographers are most interested in, however, are human ‘orientation tools’ – their portraits of the earth.

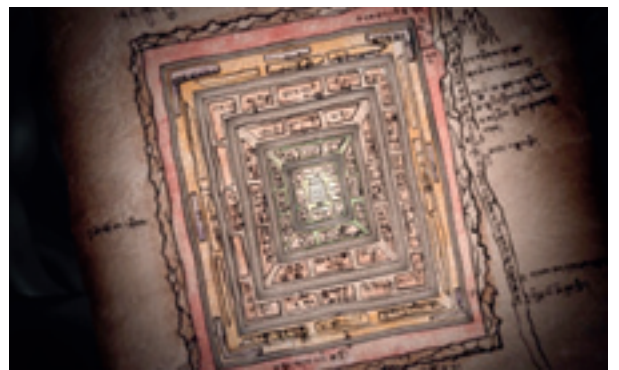
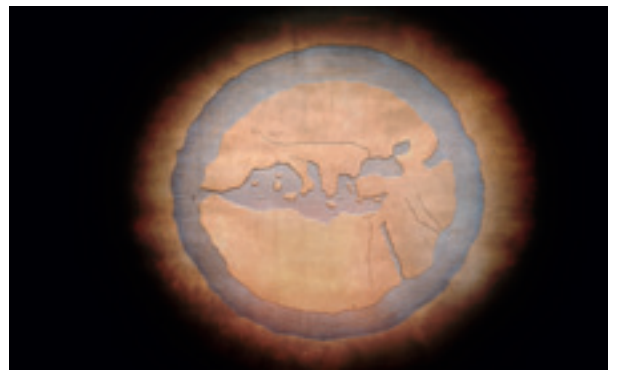



MappaMundi is a fascinating, multi-layered tour through a cartographic history and a wealth of material. It begins with the first surviving depictions such as the wall paintings from the early Neolithic period in Çatal Höyük. An enthralling contrast arises between the subjective experience of the world on the surface that slowly increases and the neutral overview of extraterrestrial visitors, also in relation to the fourth dimension. The expansive, time-lapse morphing of the ancient maps makes the spirit of discovery of the era almost palpable: the world becomes larger and its depictions more accurate though beyond what is known there is enough leeway for competing models.



In the schematic Christian maps of the world from the early medieval period, world view and world map ideologically coincide while Islamic maps exhibit a notorious bias towards the south: the spiritual centre of each of their worldviews is also their geographical one. In one Chinese map that centre is the emperor. World maps not only serve to locate what is known but what is believed and also what is feared such as those mythical people, the Headless Men. But apart from that the mutual influence and importance of seafaring and cartography are obvious, especially during the epoch of discoverers and explorers and in spite of all the dangers and terrifying sea monsters. Post-Renaissance maps show that nothing can stop the will to knowledge and this is mirrored in the Asiatic world too.

In the end the world refuses to be arbitrarily subjected to cartographic divisions, the drawing of borders by its parasites. The cosmic visitors have an easier time of it here: with fast forward they leave the anthropocene behind them.





This film
will change
your life.

by Renata Schmidtkunz

**This film will change your life. That's not a joke.
And if it doesn't change your life it will at least change your point of view.**

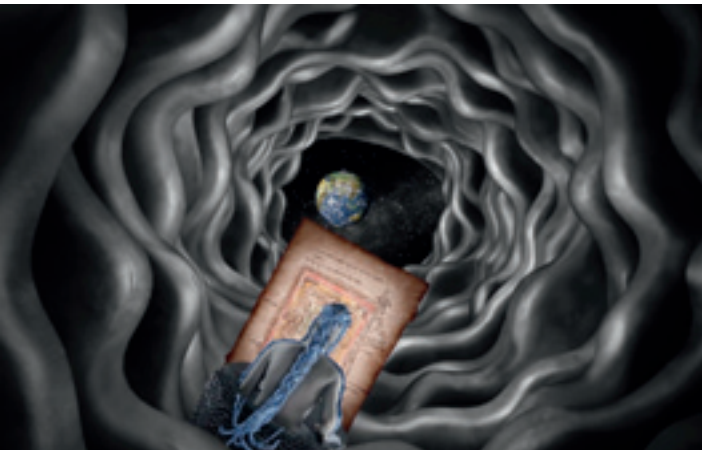
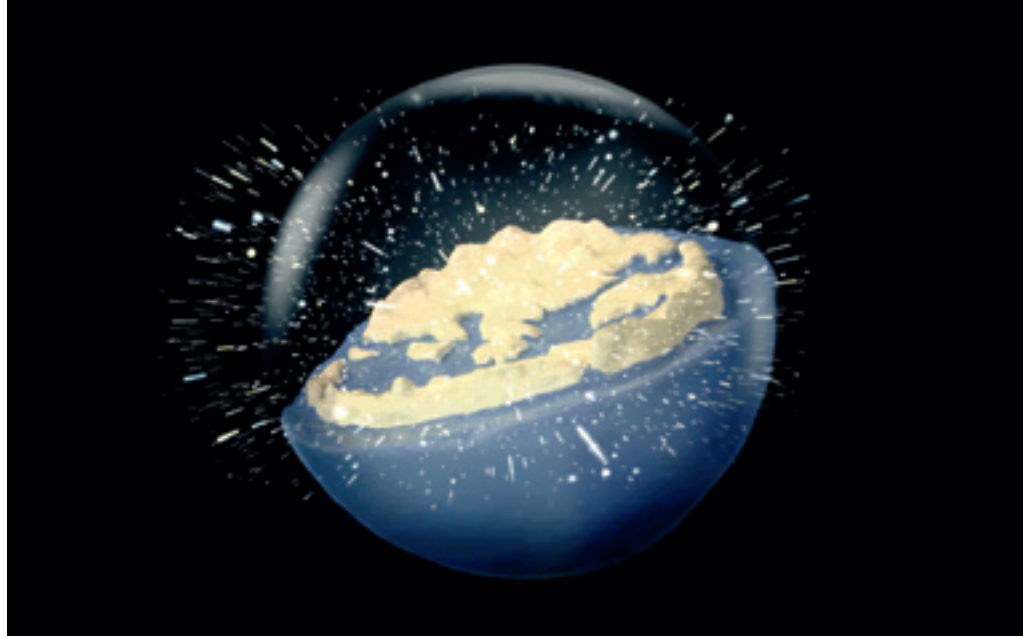
In her docu-fiction film *MappaMundi*, which was premiered at the prestigious SUNDANCE Film Festival, Bady Minck engages with the human view of the world, the globe, the 'blue planet' and the history of humankind.

Her view comes from outside, represented by three cosmic cartographers, intelligent beings – gender unspecified – who travel through space and time in a kind of pulsating DNA tube. Suddenly they receive a message: 'perceiving pulsations'. They approach the blue planet emotionlessly but with professional curiosity and attempt to analyse and establish contact with it: 'What is your identification code?'. How insulting. 'I am the earth. Terra – for my friends. I don't need identification codes'. The cartographers accept this self-confidence rooted, as it is, in infinitude. 'Terra, do you see us?' The earth, heading towards the cartographers replies with an erotic voice laden with joyful sensuality – 'Here – I – am!'. It begins to relate to the gaze from outside. The cosmic surveyors' interest

has been piqued: 'Play back blue planet's history'. And at this point a journey begins 700 million years in the past and is humorously narrated by the earth itself.

'For the last few years I have had to deal with some kind of parasite.' Homo sapiens has been born. Sentences like this create a distance that enables the audience to understand just how fleeting human existence is and how intentionally ideological their self-image is.

Bady Minck spent months researching maps of the world, their origins and geopolitical backgrounds. 'Take a look under my skin,' the earth offers. One of the first maps appears, found incised in stone in the Ukraine and dated 13,000 years before our time. Two-dimensional representations of a multi-dimensional world. 'Well, this is how they made portraits of me 15 000 years ago,' is Terra's laconic commentary.



The maps represent the limited (if not closed) horizons of their makers. They show what the principals knew and what they wanted to let other people know. They show who ruled and who can be ruled. They reflect philosophical points of view and make it clear that there really are many different ways of seeing the world centred on where one is at any given point in time. One learns that the word 'orientation' derives from the alignment of the map and churches towards Jerusalem – the ORIENT. Whoever is disoriented is simply looking in a non-Christian – and later non-Moslem – direction. Irrespective of whether countries surround the sea or the sea washes the shores of a country, maps also always serve military and commercial interests. Maps from the time of the Roman Empire make that quite clear. In contrast, Buddhist maps do not differentiate between humans, earth and the universe. For Islamic maps of the early medieval period, Mecca is the centre. Countries are conquered – or is it the other way round 'America discovers Columbus'? Naturally, the American continent was always there. And so, in Bady Minck's film a sea monster spits out a man sailing under the Spanish flag onto the unknown continent.

Bady Minck uses the historical material with a great deal of verve and humour and in doing so clarifies an interesting circumstance: the more knowledge that humans accumulate about the earth, the narrower their view of it. 'Separation lines – called borders.' Once again the earth protests, rejecting human claims of ownership of the planet: 'I have no lines on my body'. From here on they begin to take an increasingly cosmic perspective, withdrawing from the blue planet, regarding it from the universe, from a great distance, in its infinite beauty. Until the cartographers receive a hazard warning that the view of earth has become obscured by dirt. Space junk is literally taking the earth's breath away. We have arrived in the present. 'Fast forward time,' command the cartographers. Thousands and thousands of years later the earth is uninhabited and can breathe again. In an aged voice the earth insists on the unassailable truth: 'I have no lines on my body'. And it moves towards a cosmic vortex that consumes it. It races through this DNA tube of time and space at high speed.

The end of the cosmic frenzy is of breath-taking beauty that is touching and poetic and has a certain elegance at a time when questions about the future of humans and the earth seem to be unanswerable. We leave the cinema feeling weightless, immersed in infinity, consoled and heartened. Those who have understood leave changed.



The speaking planet

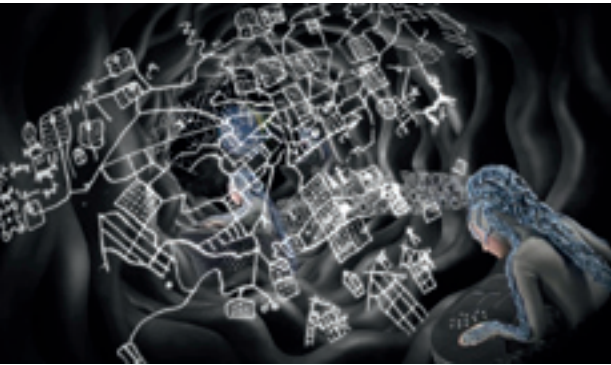
by Ursula Baatz

Seen from space the planet earth is a blue-green ball set against a hundred million galaxies. There are, perhaps, 100 000 000 000 galaxies and in every fifth one there might be a planet similar to our earth, peopled by beings who may be similar to us. If these beings would set off on an interstellar quest looking for a star with characteristics similar to their home planet, they might encounter the earth. In Bady Minck's film, *MappaMundi*, the blue planet is not one object among others but a living organism. In the 1960s Lynn Margulis and James Lovelock formulated the Gaia hypothesis which may well have become self-evident for present-day scientists. It proposes that the planet, together with its biosphere should be considered analogous to a living organism. The biosphere consists of complex interactions between the inorganic and the organic that creates a dynamic, self-organising system. In the anthropocene era humans – now around six billion of us – have become the most important factor for the biological, geological and atmospheric processes on earth.

In Bady Minck's *MappaMundi* the astronauts, humanoid, vegetal-technoid beings, are able to use their advanced technology to have the blue planet

converse with. It tells of how, after a long period of geological and biological evolution it has become infected with a species that is trying to domesticate the body of the planet and has contaminated it with artefacts.

Bady Minck's extra-planetary research team follows the long slow rise of the species homo sapiens by means of maps. All living things have the ability to orientate, from single-cell anaerobic microorganisms upwards. All of them have to orientate themselves in their own environment but only humans are in the position of being able to develop an abstract conception of the world with the aid of signs and language. In other words, to draw maps. The earliest map artefacts that the interplanetary team can retrieve from the planet's memory come from the Ukraine and Idaho and are dated 13,000 and 10,000 B.C. The rocks with incised lines show landscapes and routes that were vital for early Palaeolithic peoples. A map, drawn with riddle on a rock in the settlement of *Çatal Höyük* in Turkey – the first large human settlement with urban characteristics – is six thousand years younger. It is estimated that around 7000 B.C. approximately 10,000 people lived in *Çatal Höyük* and the riddle sketch is something approximating a plan of the city.



Is a map the portrait of the planet? The ‘animated’ protagonist of *MappaMundi* is against being portrayed by strokes and lines. But humans continually develop increased abilities to convey their internal visualisations of routes, houses, important landmarks, mountains and rivers using schematic lines. Travellers drawing maps do so not only for themselves but as a means of communication with other travellers. The Bronze-age maps found in Egypt, Jordan, Friesland or Italy allow the deduction that they were for use by travellers. Perhaps Abraham, the Biblical forefather of all travellers, used maps like these. With the help of their time machine, the interplanetary researchers continually uncover new maps for the screen. The increase in the number of maps corresponds to the increase in opportunities for travel which in turn corresponds with the increase in enduring urban structures. So it is no wonder that the first real road maps come from the Roman Empire. The Tabula Peutingeriana shows the network of roads in the later period of the ancient Roman Empire that stretched from the British Isles down through the Mediterranean region and Middle East as far as India and Central Asia and indicating the existence of China at the edge of the map. The maps of medi-

eval Christianity and Islam agree because both partake of the Ptolemaic world. The earth is the centre of the planetary system and is a disc surrounded by the waters of Oceanus. Step by step travellers and their cartographers feel their way forward – in China and Korea too – continuously producing new versions of Mappae Mundi. These maps were not aligned with the north pole, as are present-day maps, but towards the east, where the sun rises. Political maps, marking the extent of territorial sovereignty, only started to be drawn in the Late Medieval period and then, of course, during the so-called Age of Discovery. From then on the concern is with spheres of influence, trade routes, cartographies of domination and subjugation, and the number and frequency of maps produced increases. Commensurate with this pattern the political world maps made by the CIA are shown too. And the blue planet resists these just as it rejects the increasing rubbishing of the biosphere. In an extreme fast-forward of time the blue planet finally disappears into the infinity of galactic pulsations.

One might read *MappaMundi* as a portent if one only read the closing credit where we are informed that the film is based on a true story. The ironic reassurance that no planet was hurt in the making of the film shows, however, that the director is taking advantage of a certain play in the tension of events. Whatever the case, the film crew, along with the audience, belong to the species that has infected the blue planet like an illness. It may, however, be capable of learning. We can but hope.



bady minck about MappaMundi

Interview: Karin Schiefer

Since the beginning of the age of digitalisation there has been a continuous discussion about a society in the throes of change which has intensified in recent years since the beginning of the increases in migratory movements. Was it this discussion about change, as if everything previous had been based on stability and peace, that provided the thought-provoking impetus for *MappaMundi*, as a way of seeing the present moment in its relativity and in relation to the motion of our planet in the universe?

bady minck — These discussions were not the motivation but they certainly provided a certain confirmation. It's true that at the present time change is conspicuous, on the one hand because of migration and, on the other, because of the changes in our understanding of the world that have come about as the result of the internet. But I was particularly interested my concern with dimensions – one of my fetish subjects – playing with the dimensions: area, space and time. This is subject that appears in my work repeatedly and culminates in *MappaMundi*. In *Der Mensch mit den modernen Nerven* [*The man with modern nerves*] I was fascinated by the plans drawn by Adolf Loos

that proposed a city hall for Mexico City with a few lines and developed a city with a whole network of streets round about it. Perhaps that comes from the fact that I studied sculpture and my approach to questions is always something like 'how can I get from a flat drawing to three-dimensional space and how can I impart movement to space? Or vice versa. If I consider *Im Anfang war der Blick* [*In the Beginning was the Eye*] I was concerned with the issue of how Austrian postcards represent the country and what part of the image of Austria is lost by squeezing it into a postcard. As I was in the process of completing this film concerned with the limited framework of a postcard, where everything is cropped to an idyll, I began to consider the idea of looking at my basic subject in a wider framework and wanted to take on a broader, and also geopolitical, challenge. That's how I got from postcard to world map.

This iconographic question about the depiction of the world in the course of the history of humanity must come up in relation to both content and form.

bady minck — I asked myself what would be needed for people to look at the world in a balanced way. Initially I did research on historical maps of

the world and discovered an uncanny diversity, on the one hand there was the course of history and, on the other, various geographical viewpoints. From this I deduced a need for view for an “outside” view. Where might such a refreshing view come from? Not from any of the continents. No. It had to come from the cosmos. So my gaze wandered out into space and cosmic cartographers help me to establish this viewpoint. The research made me aware just how much everything in space is in perpetual movement. Motion is the principle in our cosmos, our whole world order. It doesn't matter if we are talking about continental drift or the movement of migrants. Even if we had the ultimate map of the world that registered everything, this would have to be re-drawn every five hundred years because the earth's crust continues to move, so the constellations are always different. Not only is space based on perpetual motion, our planet and our own bodies are too. So current discussions about drawing borders and stopping migration seem that much more absurd. Homo sapiens would not have survived if we had not always searched for ideal circumstances, for the best possible living conditions. I would like to think that this realisation reverberates as an undertone.

***MappaMundi* seems so incredibly complex as far as research goes, but also on the technical level – animation, sound and textual levels – too. Did you begin to form a team at a very early stage in the project?**

bady minck — The subject is so huge that one could develop a hundred films from it. So I had to do the research myself in order to get an overview and to filter out what might fit into the film. And for the first two years I fought my way through the brush in order to make a pathway. It was only then that I could get help from others. I made the animatic, a sort of moving sketch, with Eni Brandner (with whom I've worked since *Im Anfang war der Blick*) to get a feeling for the movement, length, etc. For a film that is dealing with the principle of perpetual change this is an indispensable foundation. Just a screenplay or storyboard would have been too little.



How did you open up the world of world maps?

bady minck — I began with the very oldest depictions because they represent the roots. Then I worked chronologically up to the present. Christian maps my demanded attention simply because there were so very many of them. Of course I wanted Islamic and Asian maps too. Finding some of the latter was extremely difficult. At the beginning there was very little in the internet that was freely available and in addition you had to be able to read Chinese. Then, together with Eni Brandner, we worked our way through the twenty-one volumes of Harley & Woodward's *The History of Cartography*, the bible in this area, in the holdings of the Austrian National Library. However, in this seminal academic work no-one takes the risk of postulating dates for the maps. And that meant that we really had to dig into the research. In the case of the very old maps we had to burrow through countless books to encounter any dates. Sometimes popular texts were more helpful because it was more likely that the writer would risk estimating a date. Limiting this mass of material was a huge amount of work. To create order we created a digital databank of the early maps. As far as I remember we collected about 1500 maps from which we used about a hundred in the film.

After the Egyptians and Babylonians, the Greeks not only advanced philosophy in depth and breadth, but also cartography. The Romans treated their maps with much less philosophical ambition. They were more utilitarian – they were made for military and trading purposes. Greek knowledge then lay dormant in a few libraries and it was the Moslems who re-awakened the wealth of Greek cartographic knowledge and took it further. The Christians were very concerned that their maps conformed to what was asserted in the bible. Enlightenment was not the aim; the glorification of God was. Contrary to those from the Islamic world, Christian maps are very influenced by ideology. At the time Islam was a far more open religion than Christianity. There is no mention in the bible of continents or that the world is round, and that lack was not to be controverted.

Why was cartography so influenced by religion?

badly minck — That’s the question I asked too. It could not have been simply resistance to bringing enlightenment to the people. In *MappaMundi* there is a Christian Psalter chart from 1265 that shows the world as the body of Christ with Jerusalem as his navel. That may well be evidence that Christian teaching not only saw the earth as God’s creation, but also, in a figurative sense, it was his body. Asiatic approaches to cartography were completely different. They made no distinction between the tangible and the intangible world. So Asiatic maps are fundamentally different. They are really mandalas. Chinese maps are an exception because they are also territorial maps although on world maps China was always spatially over-sized. No matter what approach was taken, each one focussed on its own centre: Christians on Jerusalem, Moslems on Mecca, the Chinese on the Middle Kingdom, i.e. China.

At which point was a global consensus formed about how to depict the earth?

badly minck — If you omit Australia, Greenland and territories on the “edges”, then you might say that there was a consensus as early as the seventeenth century. But an indisputable scientific view of the world does not exist even now. Despite their



accuracy, satellite maps are only constructions, collages from thousands of photos. To put them together each photo has to be cropped and bent and thus an element of subjective decision is introduced in favour of this or that and slightly distorting it. There is still no way to depict the earth that is unambiguously “correct”. Google Earth can’t do it either.

***MappaMundi* unites a philosophical approach with a scientific one, a poetic with a cinematographic one. How did *MappaMundi* arrive at its form in the midst of this force field?**

badly minck — That happened automatically. I took on the challenge of a very complex subject and the approach was determined by the subject matter. The essential question I was concerned with was: “How can I look at planet earth in a way that is geopolitically free of influence?” That question did not make financing *MappaMundi* any easier because the science fiction perspective which I’ve linked with documentary content was met, at least in part, with incomprehension. But for me the project would have made no sense if this “neutral” viewpoint in space had not taken centre stage. The earth is just a little cog in space. Space, the cosmos, is the principle by which we live. Why

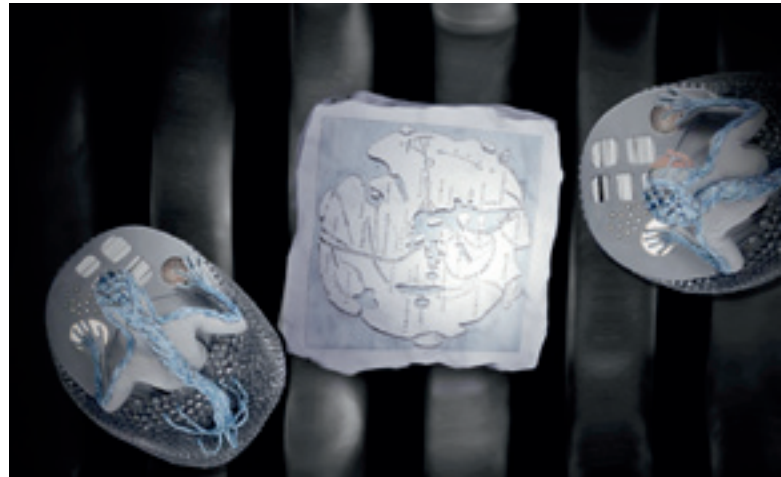
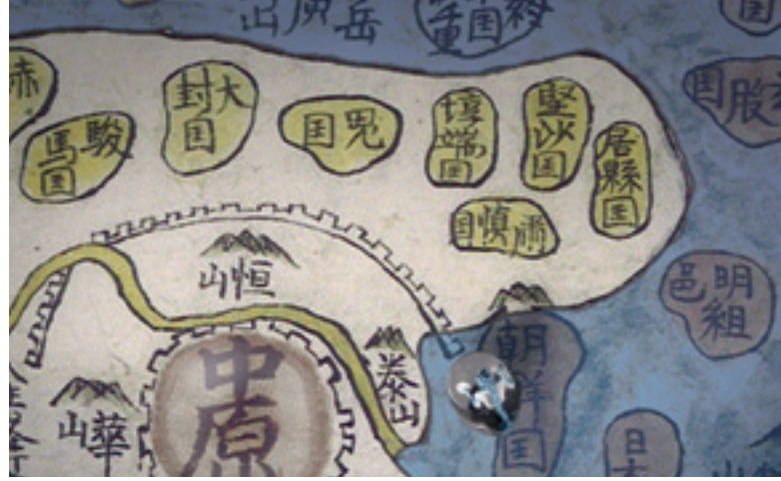
should this view from space not be appropriate? I couldn't see an ideological problem there.

At some point this religiously-determined depiction of the planet must have given way to the maps drawn by the seafarers ...

badly minck — Yes, up to the time of the navigators they were ideologically influenced. Then came the Renaissance: humans, freed themselves from ideologies, strove for discoveries and sailed off to explore and measure the coastlines. It is from this period that we have portolans, navigation aids that only showed the coastal regions. Little by little the seafarers discover the continents. In 1420 a Chinese ship rounded the Cape of Good Hope which up till then had been regarded as impassable. During the Ming dynasty China expended huge sums of money on expeditions that went to Africa and possibly even as far as California. Afterwards they destroyed everything – maps and records. That meant that for the film we had to follow up long trails which often ended when we found out that the information had become scientifically unsafe and would have diminished the integrity of the film. In this way some essential elements dropped out of the film and then a lot of other things no longer fitted. The construction of *MappaMundi* was like a house of cards where each card has to be stable in itself so that the whole does not collapse because one card was used as a supporting column. Asiatic maps proved to be specially difficult. I would have liked to work with Chinese cartographers but I wasn't successful in this.

The title of your film, *Im Anfang war der Blick [In the Beginning was the Eye]*, already indicates a quest for something primal and an approach to time; *MappaMundi* is witness to the appropriation of land by homo sapiens and a journey through geological ages. Just how much are you involved in dealing with the factor of time?

badly minck — The element of time runs through all of my films. One can find out a great deal by stretching and compressing time. You only have to treat time in the film differently and right away you have a stronger overview of the world. I will never



again deal with such a vast expanse of time in my films. 750 million years in the past, 250 million years into the future: in *MappaMundi* you experience a billion years. The audience has the feeling that they are part of the crew of a spaceship journeying through millions of years. In the process you become aware of just how short the life of homo sapiens on earth has been and, more than anything, how short an individual lifespan is. It's very important for me to make those different weightings palpable. I'm also concerned with the confrontation of conflicting elements. In *Im Anfang war der Blick* I sought out a person from the world of words – Bodo Hell – whom I dropped into a world of images to find out what resulted. In *MappaMundi* the cosmic cartographers are confronted with our world and I hope that their view of it makes it possible for us to see the world anew. In *MappaMundi* the present is almost imperceptible because it only exists for a very short time – when space junk appears – and then it's gone again.

A further constitutive element is language – words, the text and also the translations (I'm thinking of the cosmic language at the beginning. Maps, too, are a kind of translation) and the passages that are not translated such excerpts from the *Odyssey*,

from Dante's *Inferno* or the Babylonian babble of voices ... How did you approach the use of language?

bady minck — The text was written right at the end. I first tried to make a film without any language at all because it's the element I'm least comfortable with. Everything else is relatively easy even if *MappaMundi* did demand tiring research. Only the textual level made me sweat and sit there with misgivings. The film came slowly, layer by layer, like an onion. One challenge consisted in contending with the many technically elaborate elements so that they came together and look as if they are parts of a whole. Throughout the post-production process I was confronted with a changing test audience. I took note of their feedback and then went back to the editing room with my two editors, Frédéric Fichet and Pia Dumont. It then turned out that language was unavoidable. It had to be a bridge in situations where understanding could not be generated in any other way. The literary elements that have been incorporated are Dante's *Inferno* (which has inspired another project of mine which I'm working on at the moment) and Homer's *Odyssey* which is the description of a geographical situation – the area around the Mediterranean Sea. His journey was made by ship and, just as the cartographers had done, it followed the contours of the littoral. And it has never been proved that Homer actually existed ... [so] by using language the author of the *Odyssey* was a kind of cartographer too.

In the film the earth becomes a talking character and the science fiction part is certainly told in an ironic tone of voice. Why was it important to employ humour here with this factual subject?

bady minck — Nothing I do can be without its share of humour. Humour was already present before there was any dialogue. I'm thinking here of the Roman map that falls on the Greek globe and squelches it, or Columbus being spat out by a crocodile in Central America. The earth as speaking film protagonist adds word games and jokes. I saw it as an additional means of completely free expression that I wanted to use. I didn't approach the film like the ancient Christians approached cartography, by building an ideology within which I was then forced to move. I wanted no dogma such as is found in documentary films.



Was it pleasurable work to make use of the technical possibilities to develop a multi-layered, playful approach to the subject?

bady minck — Yes, it was fun, first of all to work on such a wonderful subject and secondly to do it with such a talented and motivated group of people. However, the tight budget did detract from the fun. The realisation of the film took so long because I always had to wait until someone could work with me or I had the time to do it myself. For years work on the film took place mostly at night or at the weekend. Twice the project came to a complete standstill: during that period I began develop a new project: a full length feature film with the working title *1313 Dante's Emperor*. For the screenplay I took part in the "Sources"-script-writing-workshop, went to pitch markets and was given an award from Eurimages. It will be about Dante and Heinrich VII (Holy Roman Emperor, King of Germany, Italy and Count of Luxembourg).

Yet another universe opens up in the soundtrack to *MappaMundi* ...

bady minck — Towards the end of the film you can hear the movements and sounds made by the cosmic cartographers and the sounds of their machines – they have grown together with their computers and seats. All their sounds were produced by beatboxers. Initially we had “normal” digital sound design sounds. But I was never happy with that sonic world. The spaceship should seem to be like a belly of a whale or a gigantic intestine and it should sound like that too. Two beatboxers, who can replicate every sound with their mouth and throat, then produced the sound for the whole film. That gave the film an aspect I had seeking for a long time but never found namely, that in the spaceship everything is a single body, organic. It might well be our internal workings from which we look out into the world.

I really do get the impression here that you are not only presenting a filmic work but one that is sculptural too in the sense that you took this enormous mass of material and formed it, bit by bit.

bady minck — I see myself as a fictional narrator but what you say certainly has something to it. And the third dimension that is so important to me – from paper into space – is very present. During my studies with Professor Bruno Gironcoli we had to draw a lot, I liked that. It was more important to him than the sculptures because he could see from the drawing if someone could think in three dimensions, plastically. Interestingly this has become the eternal topic of my films.

... just as film can be regarded as a kind of sculpture.

bady minck — That’s right. A sculpture in time.

Interview: Karin Schiefer
January 2017



Credits

WRITTEN & DIRECTED BY: Bady Minck

COSMIC CARTOGRAPHERS: Ganaël Dumreicher, Roxanne Oberlé, Robin Oberlé

VOICES COSMIC CARTOGRAPHERS: Georgy Haselböck / Chakrabreaker, Ivory Parker, Lilly Janoska

THE EARTH: Adele Neuhauser, Maria Bill

WIKISPEAKS: Alexander Tschernek

BEATBOXING: Ivory Parker, Georgy Haselböck / Chakrabreaker

WHISPERING VOICES: Walid Abushady, Ruth Beckermann, Tamara Chavez, Pia Dumont, Alexander Dumreicher-Ivanceanu, Ganaël Dumreicher, Heidi Dumreicher, Thomas Eichhorn, Maribel Garcia, Joachim Losehand, Julie McCarthy, Igor Metzeltin, Bady Minck, Christian Müller, Lili Ni, Miguel Nunes, Martin Repka, Peter Stastny, Shuang Tang, Alessandra Tirendi, Hugo Vieira da Silva, Carla Zamora

EDITING & SOUND DESIGN: Frédéric Fichet

ADDITIONAL EDITING & SOUND DESIGN: Pia Dumont

EDITING ASSISTANT: Philipp Bittner

ADDITIONAL SOUND EDITING: Angelo dos Santos

ADDITIONAL LAYOUT EDITING: Elke Groen

RE-RECORDING SOUND MIXER: Michel Schillings

ORIGINAL SCORE: Siegfried Friedrich, David Furrer, André Mergenthaler

SPECIAL APPEARANCE VOCALS: Sainkho Namtchylak

CINEMATOGRAPHY: Martin Putz

CAMERA ASSISTANT: Serge Benasutti

ELECTRICIAN: Vitalijus Kiselius

PRODUCTION DESIGN: Christina Schaffer

PRODUCTION DESIGN FIRST ASSISTANT: Sylvia Kasel

PRODUCTION DESIGN ASSISTANT: Colleen Blake

PROPS: Manu Poupard

CARPENTER: Luc Ridremont

SPACE SHIP CONSTRUCTION: Anni Schaffer

COSTUME DESIGNER: Uli Simon

MAKE-UP: Béatrice Stephany

CONSULTANTS: Homer, Eratosthenes, Abu ibn al Idrisi, Abu Raihan ibn Ahmad al Biruni, Yi Hoe, Kwon Kun, Macrobius, Fra Mauro, Barbara Pichler, Dagmar Streicher, Martin Waldseemueller

SCRIPT CONSULTING: Franz Rodenkirchen, Jutta Wernicke

DIALOGUE CONSULTING: Eric Collins, Gustav Ernst, Élodie Malanda

CHINESE TRANSCRIPTIONS: Marie-Pierre Duhamel, Marco Mueller

CARTOGRAPHY CONSULTING: Univ-Prof. Dr. Ingrid Kretschmer

SCIENTIFIC CONSULTING: Dr. Heidi Dumreicher, Univ-Prof. Dr. Wolfgang Kainz, Univ-Prof. Dr. Michael Wagreich, Univ-Prof. Dr. Gerhard Weber

SCIENTIFIC RESEARCH: Daniela Praher, Maria Poell, Herbert Schnepf, Fritz Hock

WORLD MAP DATABASE: Lorenz Brandner

MAP DRAWING & STORYBOARDING: Stefan Stratil

MAP COLORING: Susanne Legerer, Thorsten Hoffmann

CLAYMATION: Olivier Pesch

ANIMATIC & 2D-ANIMATION: Eni Brandner

2D/3D ANIMATION: Nikola Tasic, Julia Mott, Iby Jolande Varga, Reinhold Bidner, Franz Schubert

ADDITIONAL 2D/3D ANIMATION: Michael Della Giustina, Stefan Köpke

DIGITAL MODEL MAKERS: Michael Merkatz, Josef Just

ANIMATION ASSISTANTS 2D/3D: Surya Weihreter, Alexander Gutmann, Christoph Öhler, Darko Vidackovic

DIGITAL COMPOSING: Sailil Kolamkanny, Lilo Moser, Moritz Palnsdorfer

VOCALS: Alben Evtimova, Ruth Buchli, Siegfried Friedrich, Marlene Umlauf

DOUBLE BASS & BASSO SCORDATO: Daniel Sailer

PERCUSSION: Peter Seher

THEREMIN: David Furrer

GONGS & CYMBALS: Peter Conradin Zumthor

ADDITIONAL SOUND ENGINEERING: Roumen Dimitrov

RE-RECORDING MIXING STUDIO: Philophon Studios Luxembourg

ADR RECORDING: Georg Tomandl, Jerel Bromley

ADR RECORDING COORDINATION: Carla Zamora

ADR RECORDING STUDIO: Sunshine Mastering Vienna, Outpost Studios San Francisco

SOUND EDITING STUDIO: Cosmix Studio Wien, Philophon Studios Luxembourg

DIGITAL COLORIST: Kurt Jimmy Hennrich

TITLE DESIGN: Karl Ulbl

DIGITAL LAB: Synchro Film, Listo Wien

STILL PHOTOGRAPHERS: Patrick Müller, Luc Ewen

TRANSLATIONS: Tim Sharp

LINE PRODUCER: Jean-Laurent Csindis, André Fetzter

UNIT MANAGER: Philipp Reimer

PRODUCTION ASSISTANTS: Regina Breitfellner, Asli Ciyow,

Linda Dahlem, Thoma Forgiarini, Olivia Guérin, Lisa Hasenhüttl,

Jonida Laci, Sophie Kirchschrager, Vera Kornmeier, Karoline Maes,

Mareike Rückert, Beate Schalko, Mélanie Schons, Cornelia Selch,

Laura Steffen, Carolina Steinbrecher, Hélène Walland, Astrid Wolfig

TRAINEES: Denys Baldelli, Damien Lemaître

SUNDANCE COORDINATION: Valentin Badura

ASSISTANTS TO THE PRODUCERS: Laura Ettel, Julie Metzdorff, Christian Müller

POST PRODUCTION: Martin Repka, Paul Schön, Marie Lesage

TECHNICAL CONSULTANT: Martin Reinhart

TECHNICAL SUPPORT: Marcus Gotzmann, Ernst Miesgang

PRODUCTION ADMINISTRATOR: Evelyne Schweizer

CONTROLLING: Claudia Stanetty

ACCOUNTANTS: Désirée Thilgen, Sara Übleis, Jacqueline Wild

TAX ADVISORS: Pablo Sanchez (Luxconcept) Petra Egger

(Steirer, Mika & Comp.)

FINANCING: Marc Meyers, Philippe Weisen (Banque Internationale à Luxembourg)

AUDITOR: Marco Claude (Grant Thornton Lux-Audit)

LEGAL ADVISORS: Alfred Noll, Laure Stachnik

INSURANCE: Media Assurances

MAPS PROVIDED BY: Austrian National Library, British Museum, British Library, CIA, ESA, French National Library, Jim Siebold, Library of Congress, Max Planck Institute, Mercator Edition, Museum Ebstorf, Nasa, University of Bern Library

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PRODUCED BY: Bady Minck, Alexander Dumreicher-Ivanceanu, Heidi Dumreicher

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bady minck Biography

Born in Luxembourg, she works as an artist, filmmaker and producer in Luxembourg and Vienna. She studied sculpture at Vienna's Academy of fine Arts and painting and film at the University of Applied Arts. Her student film *The man with modern nerves* got invited to the Cannes film festival and to the Berlinale; it got purchased by the Centre Pompidou in Paris for their collection of avantgarde films. Her surreal short film *Mécanomagie* won prizes and was invited to more than 70 international film festivals. For *In the Beginning was the Eye* she invited poets to create sound-poems for the soundtrack and visual poems for the film interiors, she is also collaborating with researchers to create an art-science-transfer. The film celebrated its world premiere at Cannes film festival and got invited to over 100 film festivals worldwide. A book about the film has been published.

Bady Minck's films have been invited to more than 600 film festivals, including the festivals of Cannes, Berlin and Sundance. They have received numerous awards and special mentions. They have been presented in more than 40 retrospectives on 4 continents. Her artist work has been presented at Biennale di Venezia, the Moscouw Biennale, as well at Centre Pompidou in Paris and at Lincoln Center New York. She was a member of many juries, including the Orizzonti jury at Venice Film Festival.

bady minck Filmography

MappaMundi

World Premiere @ IFF Sundance 2017

Schein Sein (Seems To Be)

World Premiere @ IFF Berlinale 2008

Das Sein und das Nichts (Being and Nothingness)

World Premiere @ Biennale di Venezia 2007

Free Radicals

World Premiere @ Biennale di Venezia 2007

La Belle est la Bête (The Beauty is the Beast)

World Premiere @ IFF Rotterdam 2005

Im Anfang war der Blick (In the Beginning was the Eye)

World Premiere @ IFF Cannes 2003

Elektroansprache (Electro-Speech)

World Premiere @ Kunsthalle Wien 2000

Seenen Sehen! (Look the Lakes!)

World Premiere @ World Expo Lisboa 1998

Mécanomagie

World Premiere @ IFF Rotterdam 1996

Attwengers Luft

World Premiere @ IFF Locarno 1995

Der Mensch mit den modernen Nerven

(The Man with Modern Nerves)

World Premiere @ IFF Berlinale & Cannes 1989

IN DEVELOPMENT

1313 Dante's Emperor

Eurimages Development Award:

Special Mention of the Jury @ New Cinema Network, IFF Roma 2014

body minck Awards & Nominations as a Filmmaker

Selection

Selection to Sundance Film Festival 2017
for *MappaMundi*

Fiction/Non-Fiction Nominee @
Festival Docs Against Gravity, Warsaw 2017
for *MappaMundi*

Eurimages Development Award, Special
Mention of the Jury, New Cinema Network,
Film Festival Roma 2014
for *1313 – Dante's Emperor*

Selection to second place of Top Ten
of Austria @ IMDB.com 2011
for *In the Beginning was the Eye*

Best Short Finalist, siCORTO International
Film Festival Cochabamba, Bolivia 2010
for *Seems To Be*

Selection to Forum Expanded @ Berlinale
2008 for *Seems To Be*

Prix Visionica, Visionica Festival Wroclaw
2007 for *Being and Nothingness*

Prix UIP Short Film Nominee, for the
European Film Awards @ IFF Rotterdam
2007 for *Being and Nothingness*

Selection to Biennale di Venezia / Venice
Biennale 2007 for *Free Radicals, Being and
Nothingness and Seems To Be*

Premio Istituto Luce per il Documentario
più Innovativo, Award for the Most
Innovative Documentary, Roma Art Doc Fest
Roma 2005 for *In the Beginning was the Eye*

Special Mention of the Jury, Trento Film
Festival, Trento 2005 for *In the Beginning
was the Eye*

Special Mention of the Jury, International
Film Festival of Fine Arts Szolnok 2004
for *In the Beginning was the Eye*

Top Twenty of Best Documentaries in
2002/03, Doc Review Festival Warsaw 2004
for *In the Beginning was the Eye*

Top Ten Best Films 2002/03 in Australia,
International Film Festival Melbourne 2003
for *In the Beginning was the Eye*

Top Ten of Best Films from Central & East
Europe 2002/03, International Art Film
Festival Trencianske Teplice 2003
for *In the Beginning was the Eye*

Premio CinemAvvenire / Preis für das
Kino der Zukunft, International Film
Festival of New Cinema Pesaro 2003
for *In the Beginning was the Eye*

Selection to Quinzaine des
Réalisateurs / Directors Fortnight,
International Film Festival Cannes 2003
for *In the Beginning was the Eye*

Diagonale Award for Innovative Cinema
for „Die Kunst der Stunde“ Graz 2001
for *Elektroansprache*

Public Netbase Award for Internet Art
Vienna 2000, for *Elektrofrühstück*

Selection for World Expo' Lisboa 1998
for *Seen Sehen*

Special Jury Award, Film Festival
Saarbrücken 1997 for *Mécanomagie*

Special Mention for the Poetic Technology,
Fantashort Festival Roma 1996
for *Mécanomagie*

Distinction of Art-Director's Club New York
1994 for *In a Sad Mood*

Staatlicher Anerkennungspreis Wien 1993
for *In a Sad Mood*

Bronze Medal @ International Cinema
Competition New York 1993
for *In a Sad Mood*

Silver Edward Vienna 1993
for *In a Sad Mood*

Golden Venus of Creativ Club Austria Vienna
1993 for *In a Sad Mood*

Finalist International Ad Award London
1992 for *In a Sad Mood*

Grant / Arbeitsstipendium of Austrian
Ministry for Education, Art & Culture,
Vienna 1992 for *Traumautomat*

Prix des Ecoles, Festival International du
Film d'Architecture & d'Environnement
Urbain Bordeaux 1992 for *The Man with
modern Nerves*

Silver Cylinder Munich 1990
for *Against Cancer Clips*

Golden Venus of Creativ Club Austria Vienna
1990 for *Against Cancer Clips*

Staatlicher Anerkennungspreis Vienna 1990
for *Against Cancer Clips*

Selection to Semaine de la Critique / Critics
Week, International Film Festival Cannes
1989 for *The Man with modern nerves*

Selection to Panorama @ Berlinale 1989 for
The Man with modern nerves

Vienna Film Award / Wiener Filmpreis for
Asifa Austria, Wien 1988 for *The Man with
modern Nerves*

Golden Venus of Creativ Club Austria Vienna
1987 for *Tichy*

Distinction of Lürzer's Archiv Frankfurt
1987 for *Tichy*

First Prize of Wiener Festwochen for
Performance, Vienna 1983

Grant for / Stipendium für International
Summer Academy Salzburg 1982

body minck Awards & Nominations as a Producer

Selection

Prize for the Best Production of a Feature Film @ Romy Film Awards 2017 for *Egon Schiele*

Prize for the Best Screenplay for a Feature Film @ Romy Film Awards 2017 for *Egon Schiele*

Prize for the Best upcoming Actress for Valerie Pachner @ Romy Film Awards 2017 for *Egon Schiele*

Prize for the Best upcoming Actor for Noah Saavedra @ Romy Film Awards 2017 for *Egon Schiele*

Nomination for the Tiantan Award @ Beijing International Film Festival 2017 for *Night of a 1000 hours*

Press Award Papierener Gustl 2017 for the Best Feature Documentary Film of 2016 for *Dreams Rewired*

Best Actress in a main role for Valerie Pachner @ Austrian Film Awards, Academy of Austrian Film 2017 for *Egon Schiele*

Nomination for the Best Feature Film @ Austrian Film Awards, Academy of Austrian Film 2017 for *Egon Schiele*

Nomination for the Best Screenplay @ Austrian Film Awards, Academy of Austrian Film 2017 for *Egon Schiele*

Nomination for the Best Director @ Austrian Film Awards, Academy of Austrian Film 2017 for *Egon Schiele*

Nomination for the Best Screenplay @ Austrian Film Awards, Academy of Austrian Film 2017 for *Night of a 1000 hours*

Nomination for the Best Costume Design @ Austrian Film Awards, Academy of Austrian Film 2017 for *Night of a 1000 yhours*

Nomination for the Best Music for Siegfried Friedrich @ Austrian Film Awards, Academy of Austrian Film 2017 for *Dreams Rewired*

Busan Audience Award, Busan International Film Festival 2016 for *Night of a 1000 hours*

Jury Award Best Short Film, Crossroads of Arts Festival Moscow 2016 for *Long Lost*

Nomination for the Best Feature Film @ Luxemburgish Academy Awards, Academy of Luxemburgish Film 2016 for *Amour Fou*

Nomination for the Best Feature Film @ Luxemburgish Academy Awards, Academy of Luxemburgish Film 2016 for *Fieber*

Award for Best Editing @ Austrian Film Awards, Academy of Austrian Film 2016 for *The Casanova Variations*

Award for Best Costume Design @ Austrian Film Awards, Academy of Austrian Film 2016 for *The Casanova Variations*

Best Documentary Feature Award, Moscow International Documentary Film Festival 2016 for *Dreams Rewired*

German Documentary Music Award for Siegfried Friedrich, International Film Festival Munich 2016 for *Dreams Rewired*

Award for best Documentary, ArchFilmLund FilmFestival 2015 for *Free Spaces*

Nominated for the Silver Eye Award, East Silver Market 2015 for *Dreams Rewired*

Nominated for the Austrian Jury Award, This Human World Film Festival 2015 for *Dreams Rewired*

Romy Award for Best Screenplay, Vienna 2015 for *The Casanova Variations*

Best Editing for Karina Ressler @ Austrian Film Awards, Academy of Austrian Film 2015 for *Amour Fou*

Nomination for the Best Feature Film @ Austrian Film Awards, Academy of Austrian Film 2015 for *Amour Fou*

Premio Puma Mejor Director, International Filmfestival FICUNAM Mexico 2015 for *Amour Fou*

Award for Best Film, Lissabon & Estoril Meo Film Festival 2014 for *Amour Fou*

Award for best Production Design for Christina Schaffer, Diagonale, Festival of Austrian Film 2014 for *Fieber*

Award for the Best Feature Film @ Luxemburgish Academy Awards, Academy of Luxemburgish Film 2014 for *Hannah Arendt*

Nomination for the Best Feature Documentary @ Austrian Film Awards, Academy of Austrian Film 2014 for *The 727 Days without Karamo*

Nomination for Best European Film, Gopo Awards Romania 2014 for *Hannah Arendt*

Best Film 2013, Film Critics Guild Japan 2014 for *Hannah Arendt*

Nomination for Best European Film, Gaudi Awards 2014 for *Hannah Arendt*

Audience Award for Best Narrative Film, Voices Women and Film Festival Denver 2014 for *Hannah Arendt*

Oscar shortlist for Best foreign language Film 2014 for *The Notebook*

Grand Prix Crystal Globe, International Film Festival Karlovy Vary 2013 for *The Notebook*

Europe Cinema Label Award, International Film Festival Karlovy Vary 2013 for *The Notebook*

Silver Eye Award, Jihlava Film Festival 2013 for *The 727 Days without Karamo*

Heiner Carow Award for Best Documentary, International Film Festival Berlinale 2013 for *Naked Opera*

Press Jury Award, Message to Man Film Festival St. Petersburg 2013 for *Naked Opera*

Nomination for Women Film Critics Circle Award for Best Movie 2013 for *Hannah Arendt*

Nomination for Best Actress for Barbara Sukowa, European Film Awards 2013 for *Hannah Arendt*

Nomination for Best Actress for Barbara Sukowa, Romy Gala Austria 2013 for *Hannah Arendt*

Honorary Dragon Award, Göteborg International Film Festival 2013 for *Hannah Arendt*

Prix Eurimages 2013 for *Hannah Arendt*

Amnesty International Award 2013 for *Hannah Arendt*

Award for the Best Feature Film @ German Film Awards, Film Award in Silver, Academy of German Film 2013 for *Hannah Arendt*

Award for the Best Actress for Barbara Sukowa @ German Film Awards, Film Award in Gold, Academy of German Film 2013 for *Hannah Arendt*

Silver Spike Award, International Film Festival Valladolid 2012 for *Hannah Arendt*

Grand Prix & Prix du Jury & Prix des étudiants, Festival International du Film d'Histoire de Pessac 2012 for *Hannah Arendt*

Nomination for Grand Prize, Tallin Black Nights Film Festival 2012 for *Hannah Arendt*

Nomination for Tokyo Grand Prix, Tokyo International Film Festival 2012 for *Hannah Arendt*

Best Camera in a Documentary for Jörg Burger, Diagonale Film Festival 2012 for *The Future's Past*

Best Luxemburgish Feature, Luxembourg Film Prize 2012 for *Hot Hot Hot*

Prix du Film Rebelle, Aubagne International Film Festival 2012 for *Empire Me*

Special Jury Award Grand Remi for Best Independent Documentary Feature, Worldfest Houston 2012 for *Empire Me*

Nomination for the Best Central-European Documentary, Jihlava International Documentary Film Festival 2012 for *Empire Me*

Nomination for the Best Documentary @ European Film Awards, Academy of European Film 2011 for *Empire Me*

Best Director & Best Actor, Tirana International Film Festival 2011 for *Hot Hot Hot*

Audience Award / Prix du public, Film Award Luxembourg 2007 for *Perl oder Pica*

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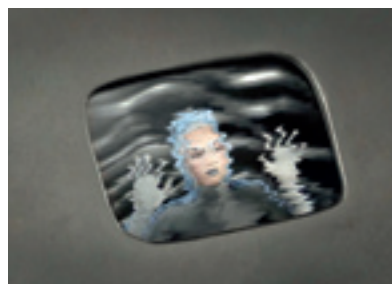
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