

FIRST TIME

THE TIME FOR ALL BUT SUNSET
[VIOLET]

LENGTHINESS, HESITANCY, SOLITUDE – ENJOY A COMMON SENSATIONS MUSIC MOVIE

BY
NICOLAAS SCHMIDT



 Locarno Film Festival
Official Selection

 Filmförderung Hamburg
Schleswig-Holstein

EndJoy.org

ETTG FILM

LS88
LEISTUNGSYMBOLE
DOPPELTE UNTERSCHNEIT



FIRST TIME [THE TIME FOR ALL BUT SUNSET - VIOLET]

GER, 2021, 2K DCP, 50', 5.1, NO DIALOG, COLOR, 1,85:1

SCREENING FORMATES: DCP-2K, ProRes MOV

LOGLINE

Enjoy a Golden Hour Carousel Ride.

SYNOPSIS (SHORT)

OWe listen to music and are on the way. In doing so, we see things and the world differently than before. So that things don't always go on like this, but may become better: Two boys meet on a train ride. Something is born – not much and yet everything.

The train runs station after station. The light is alternating outside and inside. Passengers and protagonists are amid noise and music. Glances, silence, a KitKat is broken, a Coke is drunk. Outside: Sunset&Nightfall are interrupted again and again by tunnels, platforms, posters&facades. The train passes the boarding stop again. The timeline of love could be a circle. A Common Sensations Music Movie.

*„And baby when I met you, every feeling I had was new,
I don't think there are words to describe the sensations, oh no no no“
(Coca Cola Commercial 1988, Robin Beck - First Time)*

CONCEPT / REALISATION / PRODUCTION

Nicolaas Schmidt, ETTG.be

CONTACT

mail@nicolaasschmidt.de, 0049-163-6919798

Lutterothstraße 88, 20255 Hamburg, Germany

Projekt Blog: endjoy.org

SUPPORTED / FUNDED BY

Filmförderung Hamburg Schleswig-Holstein

CV NICOLAAS SCHMIDT

lives as Filmmaker, Video- and Concept Artist in Hamburg, Europe. He studied Fine Arts, Time Based Media and Visual Communication (Film) at the Hamburg Academy of Fine Arts. His works are shown at international film festivals, exhibitions or other contingencies.

FILMOGRAPHY (selection)

Inflorescence (2020)

Believe (2019)

Final Stage [The Time For All But Sunset - BGYOR] (2017)

Autumn (2015)

36KFRGB: The Manifestation Of Capitalism In Our Life Is The Sadness (2015)

36000 Frames RGB (Series, 2013/2014)

Leaving Monochromia (2014)

Break (2013)

Forever (2012)

Compare (2011/2016)

FIRST TIME [THE TIME FOR ALL BUT SUNSET - VIOLET]

2021, DCP-2K, 50', 5.1, NO DIALOG, COLOR, 1,85:1

Genre: Anderes/Mix/Queer, dokumentarisch experimenteller Konzept-Spielfilm
#: minimal, contemplative, cinema, sequence-shot, lengthiness, hesitancy, solitude, love, emotion, youth, queer, everyday, life, public, transport, enjoy, style, snacks, coke, sugar, food, industry, consumerism, commercials, capitalism, quiet, sun, sunset, nightfall

LOGLINE

Enjoy a Golden Hour Carousel Ride.

SYNOPSIS (SHORT)

We listen to music and are on the way. In doing so, we see things and the world differently than before. So that things don't always go on like this, but may become better:

Two boys meet on a train ride. Something is born – not much and yet everything.

Enjoy a Golden Hour Carousel Ride. A Common Sensations Music Movie.

SYNOPSIS (LONG)

A boy is sitting at the window of the Hamburg Ringbahn. He looks into the setting sun with closed eyes, orange-red glowing through both eyelids. Passengers go and come – one sits down. The two sit silently across from each other, neither of them getting off the train.

Hamburg's U3 line runs once around the city. Station after station. The light is alternating outside and inside. Passengers and protagonists are amid noise and music. Glances, silence, a KitKat is broken, a Coke is drunk. Outside: Sunset&Nightfall are interrupted again and again by tunnels, platforms, posters&facades. The train passes the boarding stop again. The timeline of love could be a circle.

One stop later, one of them does leave the train, the only words of the film occur: „Nice Shirt“ – silence, night, and loneliness.

Enjoy a Golden Hour Carousel Ride. A Common Sensations Music Movie.

The prequel to „FINAL STAGE [The Time For All But Sunset - BGYOR]“.

*„And baby when I met you, every feeling I had was new,
I don't think there are words to describe the sensations, oh no no no“
(Coca Cola Commercial 1988, Robin Beck - First Time)*

In a 40-minute sequence shot, the camera accompanies both actors sideways, capturing minimal narrative facial expressions/gestures and passersby in the foreground and background, buildings, stations, and billboards to a minimal atmospheric dramaturgy of sound/music from golden to blue hour. A flamboyant sound/music design acts as a lyrical protagonist.

There is a picture in the picture between/behind them at the window: the setting sun and the night falling on the city.

The emphatically long take, a visual language between documentary observation and subtle staging, and the discrepancy between image and sound collage make the situation appear as a fragile construct of a familiar reality.

The viewers see not much more than two boys in a train chasing sunset and heading towards nightfall.

Time not only stretches but also deepens. The surface is explored. Uncertainty, tension, fear, courage, relaxation. Only at the end of the film does the narration reveal itself: both rode a full lap, further even than their original destination, no one wanting to get off sooner than the other.

A SCRIPT OF MUSIC PIECES

In the film FIRST TIME [The Time For All But Sunset - VIOLET], the negotiated subject is at the same time the method of work. The film refers to an everyday experience: inwardness and minimal „privacy“ amid public space by simply putting on headphones with music.

However, there is no chasm between the cocoon created in this way and the „outside world,“ but rather movements of transition: The music perceived through the headphones colorizes the outside world. The music connects with people and objects outside. It often seems as if one were standing in the middle of sceneries designed and staged for one's own songs.

Invisibly, the processes interlock like the Maltese cross drive of the cinematograph.

FIRST TIME transfers this experience into a cinematic one and enriches it with a narrative miniature - a love story.

The decisive factor for the cinematic design is not the script in dialogues but a sequence of musical pieces: This is what organizes the play. A playlist whose components are interwoven rather than being merely compiled. The film interlocks image and music in a unique way. Neither do the images illustrate the music, nor does the music simply reinforce the moods and images. Instead, the relationship between image and music is reciprocal: the film is created because both work through each other - no synthesis - not kitsch.

FIRST TIME is a love story as well as a media-reflexive and politically critical work. FIRST TIME recurs on concepts of audiovisual empathy and thematizes the spectators as „surrogate bodies of the cinema“ (Christiane Voss). The fact that cinema as a place and spatial configuration is also a decisive factor for cinematic art that cannot be overestimated is a confession of Nicolaas Schmidt's work that is even more significant since the pandemic and is thematized in the film in a specific way.

His work's eminently political side consists of transforming the banal and ordinary into a peculiar artificiality through aesthetic procedures such as radical reduction, slowing down, or repetition, thus altering our ways of perceiving and comprehending the world.

Film art is not understood here as a container of political information. Instead, its form, production, and reception are ways to practice new modes of perception and thus to generate political potentials in the first place.

Is not the ability to see things in a new and different way, the development of a „sense of possibility“ (Robert Musil), the first condition of critique?

Can we only think and create a different world when we realize that things don't HAVE to be the way they are? Nicolaas Schmidt's films are radically pathetic, radically soft, and always formally experimental. They take the viewers with them and, at the same time, distance them from supposedly rigid (social) forms.

Anne Döring

*„Picture the sun in the big, blue sky, feel the warmth of her rays, sharing
it's light and energy unconditionally, even during a lonely subway cruise.
Is there someone in your life who reminds you of the sun?“*

CV NICOLAAS SCHMIDT (KONZEPT, REGIE, MONTAGE)

Nicolaas Schmidt (*1979, Leipzig) lives and works in Hamburg as a filmmaker and conceptual artist.

After professional training and employment as a graphic designer as well as preliminary studies in photography and media art at the HGB Leipzig, he studied Mixed Media, Time Based Media and Film at the Hochschule für Bildende Künste in Hamburg with Michaela Melián, Corinna Schnitt, Jeanne Faust, Robert Bramkamp, Wim Wenders (2016, diploma with distinction).

His works are shown at international film festivals, exhibitions, or other occasions. His graduation film „Final Stage“ received, among others, a special jury prize at the 67th Berlinale and was nominated for the Förderpreis für Filmkunst at Preis der Nationalgalerie in 2019. He is a founding member of VETO Film, EndJoy.org, and Eternaltrend Intermediate. Since 2018, he has been collaborating with the writer Anne Döring.

AUSZEICHNUNGEN / STIPENDIEN

2020: Vilnius International Film Festival (Special Mention intl. Short Film)

2019: Nominierung Preis der Nationalgalerie, Förderpreis für Filmkunst

2018: Preis der deutschen Filmkritik (VDFK, Best Short Film 2017)

Glasgow Short Film Festival (Special Mention Intl. Competition)

Thai Short Film and Video Festival (Best Short Film Intl.)

2017: Sonderpreis der Jury, 67. Berlinale (Perspektive Deutsches Kino)

First Steps Award (Deutsche Filmakademie)

2015: Jury Preis, Internationales Kurzfilm Festival Hamburg

2013: Jahresstipendium, Karl H. Ditze Stiftung Hamburg

2011: Jury Diploma, Message To Man Intl. Film Festival St. Petersburg

FILMOGRAPHY (AUSWAHL)

Inflorescence (2020, Slowloop Short)

Believe (2019, Docu Concept Slowloop Short)

Final Stage [The Time For All But Sunset (2017, Concept Fiction)

Compare (2011/2016, Slowloop Short)

Autumn (2015, Essay Slowloop Short)

36KFRGB Special 29: Die Manifestation Des Kapitalismus In Unserem

Leben Ist Die Traurigkeit (2015, Footage Color Episode Collage)

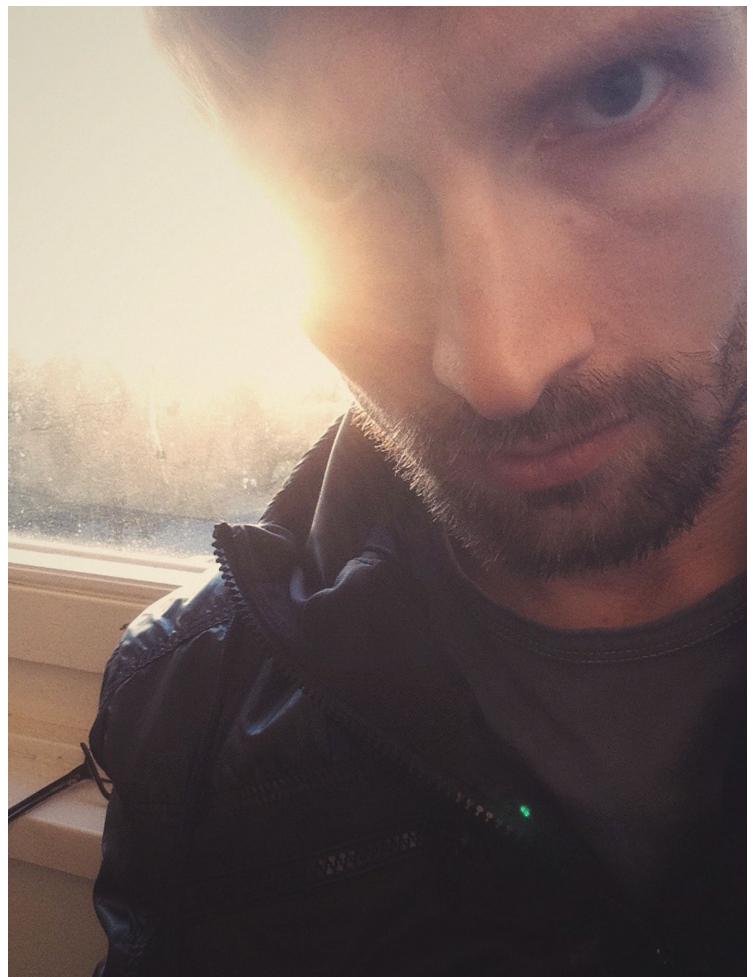
36000 Frames RGB (Color Concept Series, 2013&2014)

Leaving Monochromia (2014, Essay Short)

Break (2013, Slide Show Slowloop Short)

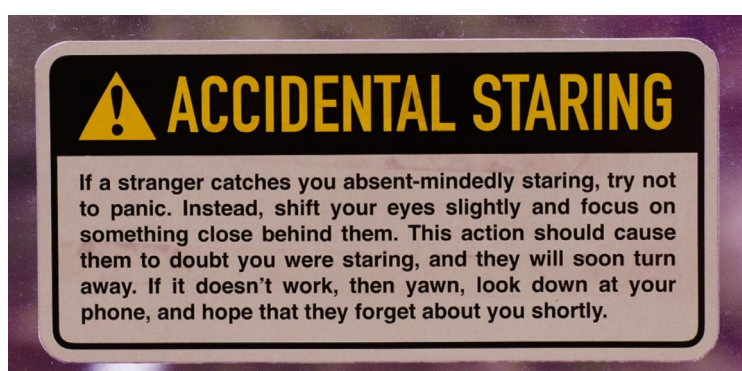
Forever (2012, Slowloop Short)

„Very nice gradients of red and orange shades can often be created just by closing your eyes. Brightness and color saturation can be increased if necessary by tilting the head in the direction of a light source. Quite often, the sun is a good choice for this.“



„And then you have to have time just to sit there and look at what is happening in front of you.“

Diary Astrid Lindgren, New Year's Eve 1964



Aaron Hilmer (Ray)

2019: Bunte New Faces Award - Bester Nachwuchsdarsteller

2018: Günther Rohrbach Filmpreis - Preis des Saarländischen Rundfunks

2017: Das schönste Mädchen der Welt

2016: Tatort - Amour Fou

2016: Final Stage

2016: Einsamkeit und Sex und Mitleid

Fynn Grossmann (Pär)

2017: Final Stage [The Time For All But Sunset - BGYOR]

Produktion: Anne Döring, Nicolaas Schmidt

Szenario/Realisation/Bild/Ton/Licht/Farben/Montage: Nicolaas Schmidt

Kamera: Julia Lohmann

Dramaturgie: Anne Döring

Regieassistent/Aufnahmeleitung/Ausstattung/Ton: Ray Juster

Kostümbild: Ada Oehrlein

Maskenbild: Miriam Endrulat, Angela Anzi

Musik: Iason Roumkos, Eduard Tokuyev, Tim Slim

Sounddesign: Nicolaas Schmidt, Iason Roumkos

Audiomischung: Roland Musolff

The U3 line of the Hamburg subway network runs as a ring line through the center of the city. For the most part, the line runs as an elevated railroad, on dams, or in the bay. Only nine stops, between Schlump and Landungsbrücken as well as between Rathaus and Uhlandstraße, are in tunnels. Of the total 20.681 kilometers of track, only 5.113 kilometers run in tunnels.

The route as a complete ring line has existed again since June 29, 2009, when the eastern branches of the U2 and U3 lines were swapped in the reorganization of the subway network. The subway takes between 43 and 44 minutes for a full lap, depending on the direction of travel.

In 1906, work began on the Kuhmühlenteich pond near today's Uhlandstraße subway station. Siemens & Halske acquired the concession and founded Hamburger Hochbahn AG in 1911.

The first and thus oldest section of the line went from City Hall via Hauptbahnhof to Barmbek and was inaugurated on February 15, 1912.

The passage from Barmbek to Kellinghusenstrasse was inaugurated on May 10, 1912, followed by the section from Kellinghusenstrasse to Millerntor (today St. Pauli) on May 25, 1912. The ring was closed on May 29, 1912.

(Wikipedia)

