



a film by
MIGUEL GOYA & TINA WILKE



LOGLINE

With the outbreak of the pandemic in Germany, a group of young migrants leave Berlin in Lockdown in order to find work, friendship and luck at a flower farm on the border to the Netherlands.

SHORT SYNOPSIS

With the outbreak of the pandemic in Germany, the lives of a group of young migrants are diametrically modified. Being left without work possibilities in Berlin's first Lockdown they make their way to an industrial flower farm where they live and work for a month, sharing a container. The electronic eye of their cell phones observes them moving through a new hostile work environment, crossing paths with other migrants, creating friendships and getting lost. Between selfies and ephemeral voice messages glimpses the bitter destiny of a youth who migrated to Europe in search of a better future.



LONG SYNOPSIS

Being stuck without work or any other perspectives in Berlin's first lockdown during the outbreak of the Corona pandemic, three young Argentinian migrants decide to travel to the border with the Netherlands in order to work at an industrial flower farm where they live together in a Container. Between hard working conditions and little breaks they meet other migrants from Latin America but also from eastern Europe, mainly Poland, who come as migrant workers every year and are an invisible but essential part of Germany's economy. While the world experiences its first global lockdown, the factories keep producing goods for supermarkets exposing workers to health risks. Despite the circumstances we see how friendships evolve and the solidarity between the workers makes the conditions more bearable.

Being part of a generation that is used to document their lives with their cellphones, the film consists of the images and voice messages the protagonists exchanged with friends and family during their stay. The screen is split into 3 channels where the vertical cellphone videos resonate with one another, sometimes alternating, sometimes simultaneous, giving the spectators a very personal insight into their experiences through the fragmented timespan of the cell phone eye.

In their personal voice messages the protagonists share their experiences, anxieties and hopes and give us insights into the fragile identities of a youth who migrated to Europe in search of a better future.



THE PROCESS

Both filmmakers met in 2019 in Berlin while working on the post-production of the full length documentary **RePresente - the future is ours** which Tina was producing together with a collective of Argentinian and German filmmakers and activists. Miguel had just migrated to Berlin from Argentina and joined the team as the editor. Together they finished the film in 2020. As a result of that great collaborative experience they decided to work on innovative film formats that connect relevant social topics with contemporary aesthetics. When the German Government was flying in 40 000 seasonal workers from Eastern Europe across the closed borders during Lockdown and at the same time various young Argentinian migrants planned to leave Berlin in order to work on an industrial flower farm, they decided to make a film about the complex conditions of migrants in Germany. As the pandemic situation didn't permit travelling and shooting they relied completely on the personal film and sound material from the protagonists cell phones, which allowed the two filmmakers to work on a very personal level on this socially relevant topic, trying out new strategies of narrating. The editing process took place in close cooperation with the protagonists, which reinforces the film's authenticity.



THE PROTAGONISTS

Vicky, Roca and Tincho are three young migrants in their late twenties from Argentina that came to Berlin in search for a better life than they could find in the crisis driven home country of the Global South. All three come from a middle class context, they studied in their hometowns and speak English. Still, all three struggle in order to make a living and find a perspective for the future. This situation is dramatically amplified when the national lockdown means a closing of all of their precarious and mostly unofficial work places. They see themselves forced to leave the city and find work at a flower farm in order to be able to pay their bills. The friendship that arises between them helps to stand the poor working conditions. very personal level on this socially relevant topic, trying out new strategies of narrating. The editing process took place in close cooperation with the protagonists, which reinforces the film's authenticity.

CREDITS

PROTAGONISTS

Victoria Ciccone
Rodrigo Gonzales
Martin Pla

CAMERA AND VOICE MESSAGES

Victoria Ciccone
Rodrigo Gonzales
Martin Pla

DIRECTED, EDITED AND PRODUCED BY

Miguel Goya
Tina Wilke

SOUND MIX

Ariel Schlichter



Miguel Goya is an Argentinian filmmaker based in Berlin. As film editor he had worked for several short and feature films that premiered internationally. In 2015 he premiered *Casa Morena*, his first feature film as director. It's a hybrid fictional film that portrays the intimacy of a group of young boys going through the fragile moment of becoming adults. Currently he develops his work by collecting virtual found footage. Using the montage as a main technique for breaking the surface and looking into the multiverse life of social media. Reflecting on the way of producing and distributing images massively on the newest time and the challenge of making sense out of the moving image storm we experience in day-to-day life. *Las Flores* (2021) might be ascribed on this train of thinking.



Tina Wilke is a media artist and filmmaker from East Berlin, working with installations, stages and experimental film forms. She graduated from the University of Arts Berlin (UDK) in ART AND MEDIA and from the National University of Arts Buenos Aires in THEATER WITH OBJECTS, NEW MEDIA AND INTERACTIVITY. Her works address issues of cultural memory, community building and the challenges of establishing a collective identity within the post-colonial condition. Her mainly collectively produced works range from full length documentaries (*RePresente* 2020), essay films (*Inverted Memories* 2017, *Glocal* 2018), Virtual Reality (*Memories of other possible futures* 2021) and Installations (*Santa Colonia* 2019) and have been shown internationally on festivals and in exhibitions.

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