

STULTIFERA GARDEN 2008

single channel video, DVCPRO HD on DVD

12:05 min

Stultifera Garden deals with an overlapping structure of the public and the private. The film is set in a park – a cultivated form of nature. In baroque times the park functions as a symbol of power by the oligarchy, demonstrating their influence by forcing nature into a human ideal. The traditional garden is a place where the entire world is represented in highly symbolic symmetry and perfection. Today it is a place where city dwellers recover from busy urban life. At the same time it is a place implementing the “elsewhere” - an un-ruled territory for individuals who are in conflict with society or the human milieu in which they live. It is also a place for individuals whose behaviour is deviant with the respect to the mean or the required norm.

As in earlier works, Domke uses a travelling camera to approach the parks diverse character, emphasizing polarities as observing and being watched, high and low culture, control and non-control. The incessant pan evolves from a classic portal towards a dystopic, mazy structure of trails. The camera experiences different milieus of the park not directly examining them but portraying them with an inexplicit openness. She accesses milieus that formed architectonical structures in the shrubs, such as cruising areas and drug trafficking points. She discovers places that became functionalised entities - for teens as a get-away, for elderly as a meeting point - each and everyone with their own character and history. Without stating explicit action or narrative Stultifera Garden is more interested to explain that a park is a place for the other, where all these milieus and facets function along side. Intruding as an omniscient eye, Domke is constructing the real to establish the fictitious.

