

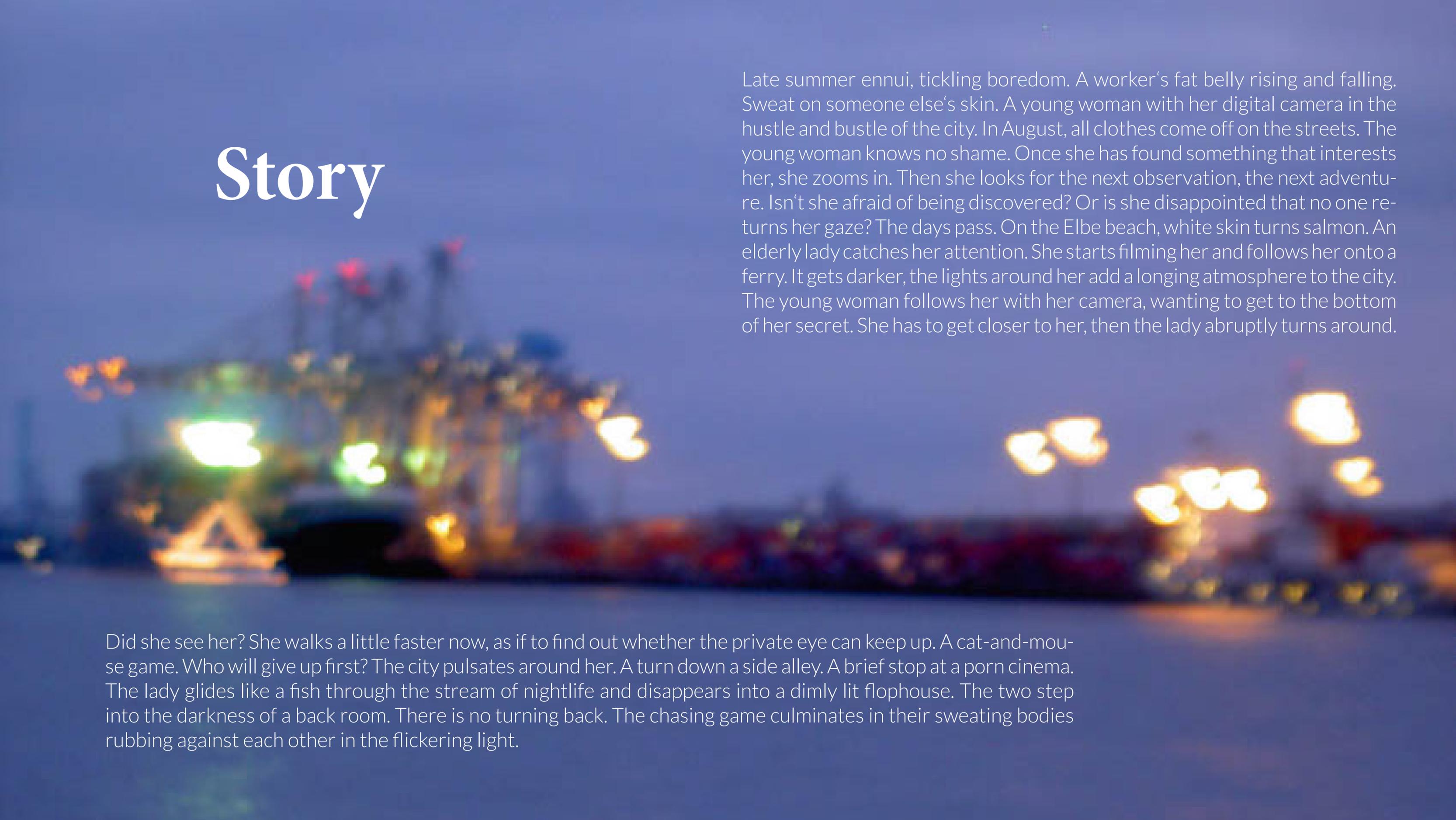
Flir-
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Körper



schwit-
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Licht



Story

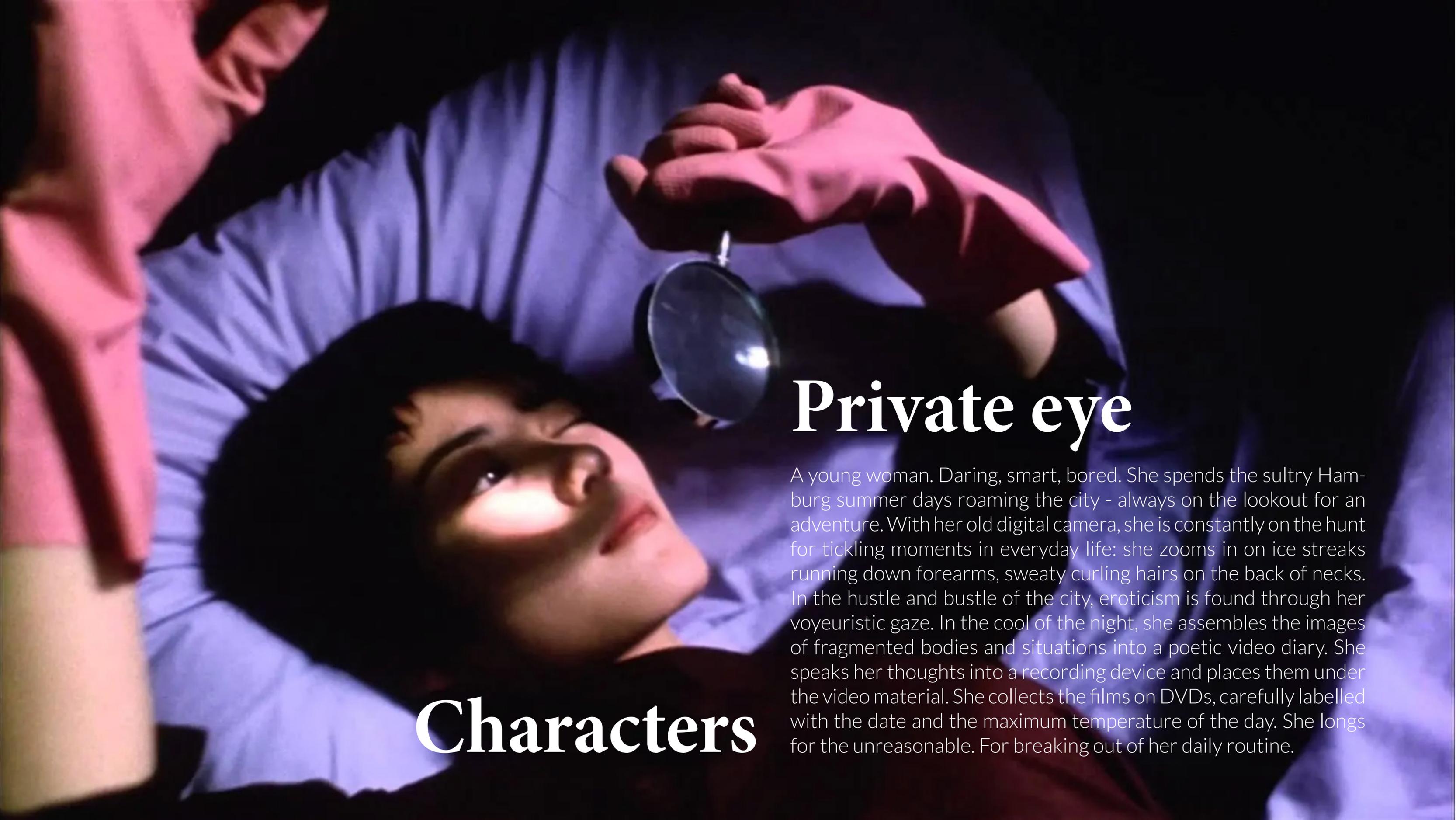
A blurred night scene of a city street. The background is a deep blue twilight sky. In the foreground and middle ground, there are numerous out-of-focus lights in warm tones of yellow, orange, and red, suggesting streetlights and buildings. A crowd of people is visible in the lower half of the frame, their forms also blurred. The overall atmosphere is one of a busy, vibrant city at night.

Late summer ennui, tickling boredom. A worker's fat belly rising and falling. Sweat on someone else's skin. A young woman with her digital camera in the hustle and bustle of the city. In August, all clothes come off on the streets. The young woman knows no shame. Once she has found something that interests her, she zooms in. Then she looks for the next observation, the next adventure. Isn't she afraid of being discovered? Or is she disappointed that no one returns her gaze? The days pass. On the Elbe beach, white skin turns salmon. An elderly lady catches her attention. She starts filming her and follows her onto a ferry. It gets darker, the lights around her add a longing atmosphere to the city. The young woman follows her with her camera, wanting to get to the bottom of her secret. She has to get closer to her, then the lady abruptly turns around.

Did she see her? She walks a little faster now, as if to find out whether the private eye can keep up. A cat-and-mouse game. Who will give up first? The city pulsates around her. A turn down a side alley. A brief stop at a porn cinema. The lady glides like a fish through the stream of nightlife and disappears into a dimly lit flophouse. The two step into the darkness of a back room. There is no turning back. The chasing game culminates in their sweating bodies rubbing against each other in the flickering light.

The plot of *Flirrende Körper, schwitzendes Licht* (working title) unfolds around two feminine characters, leaning on characters that are all too common in film history. The femme fatale and the private eye. In film history, the femme fatale is a prime example of demonization of female sexuality, while the private eye (traditionally a male role) is a clever, lone wolf whose head is turned by the femme fatale's erotic attraction and dangerousness. The characters in our film flirt with these role clichés, approach them, without affirming them. They contrast the traditional role models and reinvent the characters in a queer-feminist, emancipatory way.





Private eye

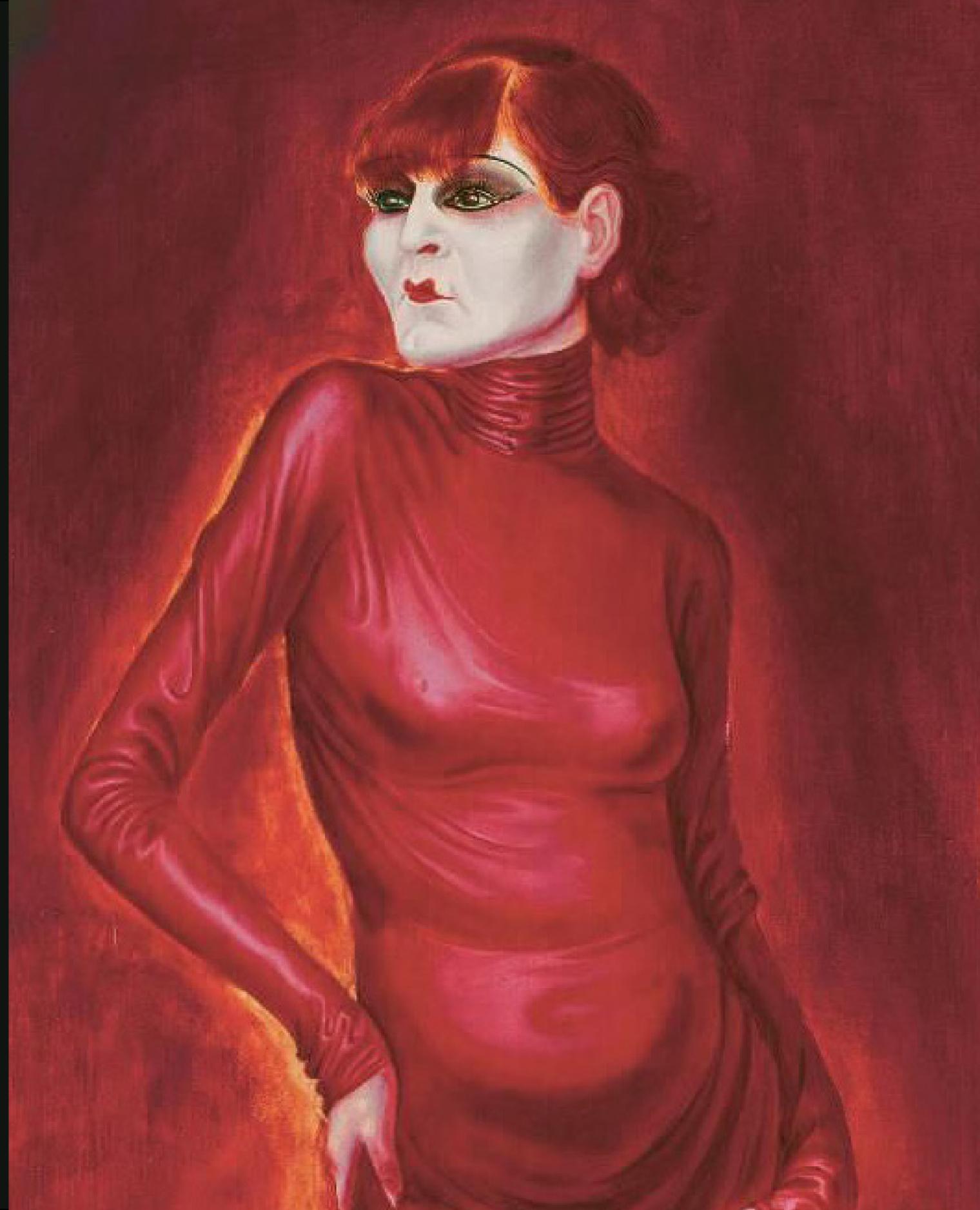
A young woman. Daring, smart, bored. She spends the sultry Hamburg summer days roaming the city - always on the lookout for an adventure. With her old digital camera, she is constantly on the hunt for tickling moments in everyday life: she zooms in on ice streaks running down forearms, sweaty curling hairs on the back of necks. In the hustle and bustle of the city, eroticism is found through her voyeuristic gaze. In the cool of the night, she assembles the images of fragmented bodies and situations into a poetic video diary. She speaks her thoughts into a recording device and places them under the video material. She collects the films on DVDs, carefully labelled with the date and the maximum temperature of the day. She longs for the unreasonable. For breaking out of her daily routine.

Characters

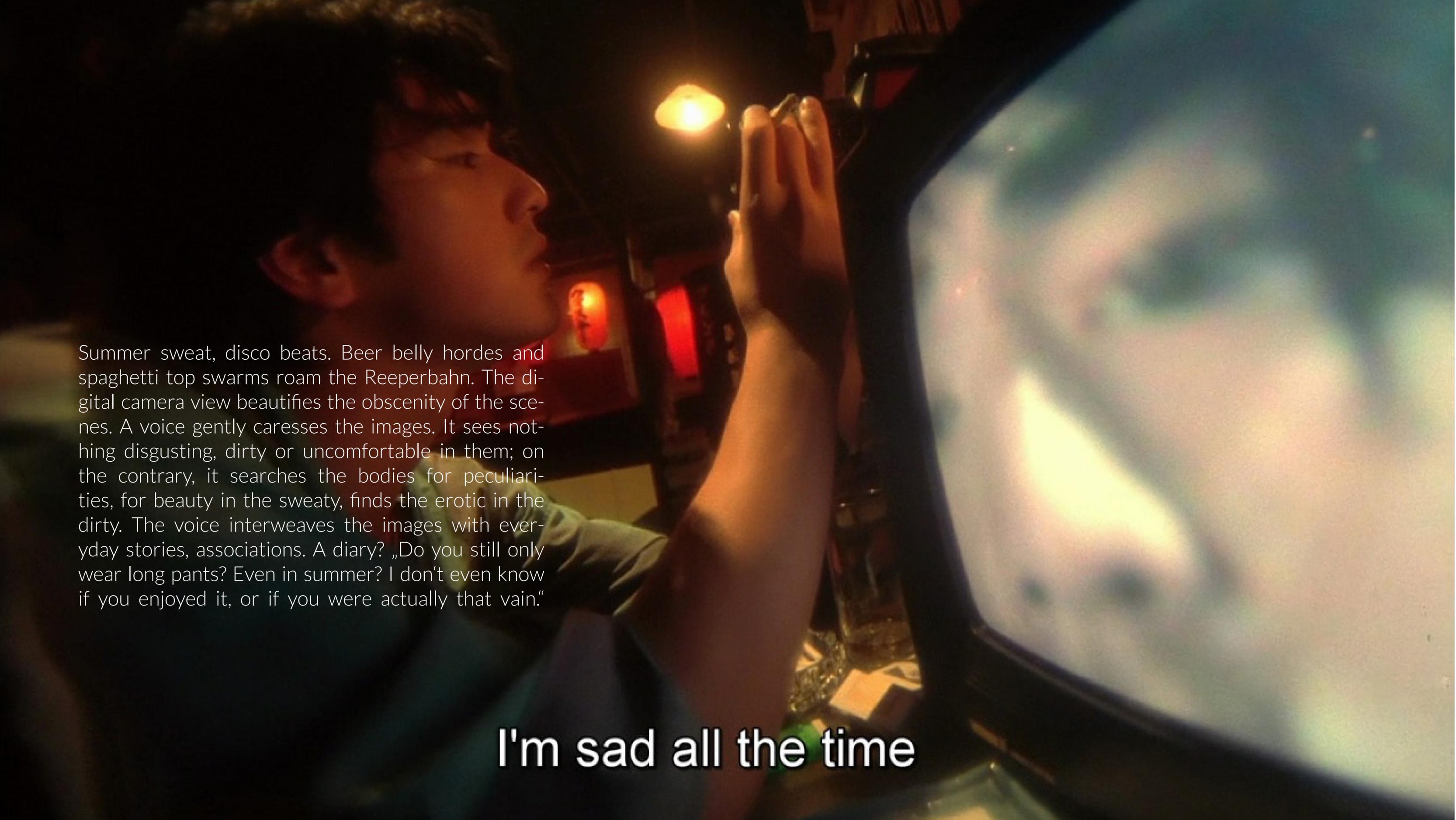


Femme fatale

An elderly woman of great elegance and determination. She wears a hat and sunglasses, so mysterious, almost disguised, as if she wants to attract attention. She strolls seemingly aimlessly through the city. Is she roaming her neighborhood? Wherever she goes, she is recognized. It's almost as if a trellis forms around her path. She seems relaxed and powerful at the same time, the way her boots clack on the asphalt, her slim, long cigarette smoldering. When she notices the young woman, her interest is piqued. She quickly understands the game, the chase, the non-verbal conversation, and knows how to use it for her entertainment.





A man with dark hair, wearing a dark shirt, is shown in profile from the chest up. He is looking out of a window or a screen. The view outside is heavily blurred, showing streaks of light in shades of blue, green, and yellow, suggesting a night scene with city lights or traffic. The lighting is dim, with a warm glow from a light source behind him. The overall mood is contemplative and somewhat melancholic.

Summer sweat, disco beats. Beer belly hordes and spaghetti top swarms roam the Reeperbahn. The digital camera view beautifies the obscenity of the scenes. A voice gently caresses the images. It sees nothing disgusting, dirty or uncomfortable in them; on the contrary, it searches the bodies for peculiarities, for beauty in the sweaty, finds the erotic in the dirty. The voice interweaves the images with everyday stories, associations. A diary? „Do you still only wear long pants? Even in summer? I don't even know if you enjoyed it, or if you were actually that vain.“

I'm sad all the time

A blurred, high-angle night shot of a city street. A motorcycle with a red taillight is visible in the middle ground, and a car is in the foreground. The scene is lit with blue and green city lights, creating a bokeh effect. The text 'Camera concept' is overlaid in white serif font on the left side.

Camera concept

As we did with our film *2 or 3 Things I Like About Him*, we contrast two different (camera) perspectives. On one hand, the classic authorial narrative: long takes that make the summer heat and general boredom tangible. The mundane tilts into the sensual, the flow of the city takes on something choreographed. Stylistically, we play with elements from neo-noir films, flickering advertising lights, darkened rooms. There is a tickling tension inherent in the genre that we want to serve. The dangerous eroticism, the seductive depths.

Alongside this is the personal layer of the image, the subjective view of the digital camera, with which the private eye captures the world in fragments. She carries the camera with her at all times, her surveillance device enlarges, eroticizes, spies, and later on, when she meets the lady, becomes a toy. The camera's gaze is then reversed for the first time and directed at the young woman. The filming and the seeing intertwine, the pursuit, the joint play blur in the material. We want the performers to direct the camera themselves, especially in the explicit scenes. The power over the image thus lies not only with the external camera, but also with the performers.

A photograph of two men lying in a bed. One man is lying on his back with his eyes closed, resting his head on a white pillow. The other man is leaning over him, resting his head on the first man's shoulder. The lighting is soft and intimate, highlighting the contours of their bodies and the texture of the white linens.

Production framework

Explicit scenes: two explicit scenes (one masturbation scene in a porn cinema, one sex scene with both performers in the back room)

Time frame: three days of shooting from August 1st to 28th

Shooting location: Hamburg (St. Pauli/Altona)

Director: Eva Kirsch and Paul Stümke

It's important for us to schedule enough time to work in a relaxed atmosphere, especially for intimate, explicit scenes. A casual get-together, as well as the deliberate reduction of locations, dialogue and people on set is essential for this shoot, as it has been for all past shoots. On set there will also be an awareness contact present as a contact person for any problems, concerns or wishes.

Our team consists mainly of fellow students from the Hochschule für Bildende Künste Hamburg, filmmaker friends and companions from the Feuerzeug team. Especially because the shooting period is scheduled for only three days, it is important to us that all participants get to know each other before the shooting.



Feuerzeug

PAUL STÜMKE conceives feature films, which he realizes together with friends. A critical attitude towards cinematic conventions stands at the center of his work. The most important thing for him which no art can go without are humor and empathy. For Feuerzeug he realizes feminist porn films that are shown at international festivals.

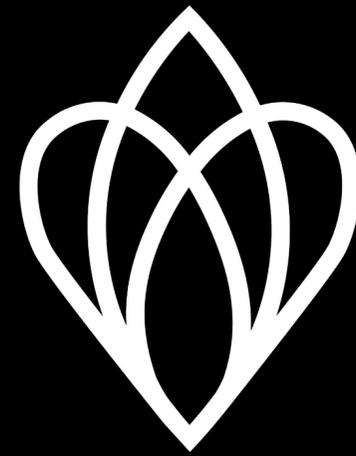
EVA KIRSCH works as a curator among others for the dokumentarfilmwoche hamburg, as a filmmaker and cinematographer, for the queerfeminist porn film collective Feuerzeug and in the press office of the Diagonale. Eva has a bachelor's degree in applied theater studies (Gießen) and has been studying film at the University of Fine Arts in Hamburg since 2020.

Paul and Eva work, live and cook together in Hamburg.

Feuerzeug began in Freiburg with the goal of producing feminist porn films at the intersection of social politics, porn, arthouse cinema, and educational work. Since our founding in 2018, we have produced four short films as a loose film collective, organized events such as the Porn Film Night in Freiburg, and grown close to the alternative porn scene in Germany through several festival screenings and workshops.

Flirrende Körper, schwitzendes Licht develops many ideas from our film *2 or 3 Things I Like About Him*, which we (Eva Kirsch and Paul Stümke) conceived and edited together for Feuerzeug. By taking

over the producers role of Feuerzeug this year, we are also stepping into the shoes of Kira René Kurz and Leon Schmalstieg, who founded Feuerzeug and managed it until 2023. The film is therefore also a departure into a new direction. We continue to refer to the same principles. At the same time, we try to blur the line between arthouse film and pornography. *Flirrende Körper, schwitzendes Licht* we understand as a cinematic balancing act: as an arthouse film at queer-feminist porn festivals, as a queer-feminist porn film at arthouse festivals.



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