



## overexposed/underexposed

Video installation by Daniel Asadi Faezi and Mila Zhluktenko

May 8 – October 19, 2025

Since the 1970s, Munich has repeatedly been the scene of far-right extremist, racist, and antisemitic terrorist attacks. The struggle to clarify these crimes and to commemorate their victims continues to this day. The attacks have left the victims and their families with deep wounds. How can a city find a way of confronting this history of violence and embedding it in its collective memory? The video installation *overexposed/underexposed* by Mila Zhluktenko and Daniel Asadi Faezi creates a focused space in which to reflect on this question.

The film that forms the centerpiece of the installation was made in Munich in March 2024. Using a single roll of analogue film, the camera captures eight places in the city where people fell victim to far-right, racist, or antisemitic terrorist attacks between 1970 and 2016. Some of these crimes are known far beyond the city limits, others have yet to find a lasting place in the collective memory. Each act of terror has its own story and yet they are all related. The film by Daniel Asadi Faezi and Mila Zhluktenko draws connections between these individual events, opening a new perspective on places that appear everyday to most of us, yet for the survivors, relatives, friends, and families of the victims they are associated with traumatic experiences, pain, grief, and anger.

In each case the film footage was shot at the time the attack happened, ranging from the early hours of the morning (the attack on the Israeli team at the Olympic Games on September 5, 1972, 04:35 am) to shortly

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before midnight (arson attack on the “Liverpool” nightclub on January 7, 1984, 11:26 pm). The unedited footage was shot on analogue film. Between each take the roll of film was repeatedly wound back, so that in some places it was exposed multiple times. This technique produces random superimpositions and unexpected light effects. The soundtrack accompanying the images lends the film an additional narrative level. It consists of recordings made both outside and inside the buildings. The film is presented as a loop, producing a continuously repeating narrative, that is disconnected from the historical chronology of the events. The clock in the room jumps to the respective time of the attack conveying the impression that the attacks occurred in the course of a single day. The sound of the clock creates an additional moment of irritation. Past, present, and future seem to overlap as do the scenes of the crimes. This creates a focused space for reflection, contemplation, and remembering.

The installation *overexposed/underexposed* is an extension of the permanent exhibition *Munich and National Socialism* and expands on it with a new aesthetic experience. The project is simultaneously intended as a memorial in film, dedicated to the memory of the victims of the attacks.

### Brief impressum

*overexposed/underexposed*

Video installation by Daniel Asadi Faezi and Mila Zhluktenko

A production of the Munich Documentation Center for the History of National Socialism, 2025

Artistic concept: Daniel Asadi Faezi and Mila Zhluktenko

Curator and project lead: Anke Hoffsten

### Accompanying program

The official opening will take place on May 22 at 7 pm and will be accompanied by an artist talk with the film-makers followed by drinks. The curator Anke Hoffsten will also offer regular introductions to the installation (for dates and times see [nsdoku.de/programm](https://nsdoku.de/programm))

The following dates are already fixed:

May 8 and 27, June 25, 2025, 4 pm, introduction

**overexposed/underexposed**

With Anke Hoffsten

May 16, 2025, 7 pm, reading

**Traumaland**

With Asal Dardan

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May 22, 2025, 7 pm, artist talk & drinks  
**overexposed/underexposed**  
With Daniel Asadi Faezi and Mila Zhluktenko

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About the artists

**Daniel Asadi Faezi**

Daniel Asadi Faezi is a film director and producer. He studied documentary film at HFF Munich and at the National College of Arts in Lahore, Pakistan. His films have been shown at many film festivals, including at the Berlinale, in Locarno, and at New Directors/New Films at MoMA and the Lincoln Center, New York. As co-director with Mila Zhluktenko he has made *Aralkum*, which won the prize for the best short film at Visions du Réel; *Waking Up in Silence*, which was awarded the special prize of the International Jury of Generation Kplus for the best short film at the Berlinale; and their most recent work, *rückblickend betrachtet* (In Retrospect), which premiered at the 75th Berlinale.

The duo are currently working on their long film debut.

Filmography:

2017 *In Search Of* (5 mins. / feature film)  
2018 *The Absence of Apricots*; documentary film (49 mins. / hybrid)  
2019 *Where We Used to Swim*; documentary film (8 mins. / documentary film)  
2021 *Slowly Forgetting Your Faces* (80 mins. / documentary film)  
2022 *Aralkum*, co-directed with Mila Zhluktenko (14 mins. / experimental)  
2023 *Waking Up in Silence*, co-directed with Mila Zhluktenko (17 mins. / documentary film)  
2025 *Rückblickend betrachte* (In Retrospect), co-directed with Mila Zhluktenko (14 mins. / experimental)  
2025 *overexposed/underexposed*, co-directed with Mila Zhluktenko (13 mins., loop / installation)

**Mila Zhluktenko**

Born in Kyiv, Ukraine, Mila Zhluktenko studied documentary film at HFF Munich. Her films have been shown at several international festivals, including the International Documentary Film Festival Amsterdam, the San Sebastian Film Festival, MoMA's Doc Fortnight, and at Visions du Réel in Nyon. *Opera Glasses* won the Goldene Taube prize at DOK Leipzig. Together with Daniel Asadi Faezi she has co-directed *Aralkum*, which won the prize for the best short film at Visions du

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Réal; *Waking Up in Silence*, which was awarded the special prize of the Internationale Jury of Generation Kplus for the best short film at the Berlinale; and their most recent work, *rückblickend betrachtet* (In Retrospect), which premiered at the 75th Berlinale. Their short feature film *Critical Condition* was invited by the Semaine de la Critique in Cannes to participate in the competition.

Filmography (short films):

2017 *I Love My #Hairlegs*, co-directed with Camille Tricaud and Charlotte Funke (2 mins. / experimental)  
 2017 *Find Fix Finish*, co-directed with Sylvain Cruiziat (19 mins. / documentary film)  
 2019 *Opera Glasses* (23 mins. / documentary film)  
 2022 *Aralkum*, co-directed with Daniel Asadi Faezi (14 mins. / experimental)  
 2023 *Waking Up in Silence*, co-directed with Daniel Asadi Faezi (17 mins. / documentary film)  
 2025 *Rückblickend betrachtet* (In Retrospect) co-directed with Daniel Asadi Faezi (14 mins. / experimental)  
 2025 *Critical Condition* (24 mins. / feature film)  
 2025 *overexposed/underexposed*, co-directed with Daniel Asadi Faezi (13 mins., loop / installation)