

ROOM H.264

Museum of the Moving Image New York, NY, 2014

ROOM H.264 was an installation that served as an open-ended homage to Wim Wenders's documentary *Room 666*, in which filmmakers attending the Cannes Film Festival in 1982 were sequestered alone with a camera in a hotel room to answer a question: "Is cinema a dead language, an art which is already in the process of decline?"

Eric Hynes, Jeff Reichert, and Damon Smith revisited the concept and spirit of Wenders's project starting in 2016, with the participation of filmmakers such as Kirsten Johnson, Robert Greene, Bing Liu, Julia Reichert, Brett Story, Feras Fayyad, Ashley Connor, Nanfu Wang, and many others.

Walker worked with the team to grasp the overall concept, and discuss how to best present a work in progress, and designed a simple but very effective installation by adapting an existing space for *ROOM H.264* at Museum of the Moving Image in 2019. He facilitated borrowing the actual furniture from the nearby hotel that had been used for many of the interviews, and created a comfortable seating area for visitors to sit and listen and watch in what was usually a school group orientation center. This removed the installation from a gallery context, and created a quiet space where visitors could spend time and focus on the content. The installation used an existing 16:9 monitor showing *ROOM H.264* alongside a purchased 80s era 4:3 aspect ratio TV showing the original 1982 film—with the borrowed TV stand, floor lamp, sofa, and chair. At the time of the MoMI installation, well over 70 contemporary filmmakers had participated in the *ROOM H.264* project.

You can read about *Room H.264*, including the installation at Museum of the Moving Image, at this link...

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2018. Video installation

Jeff Reichert (b. 1978, Northfield, New Jersey. Resides in Brooklyn)
Damon Smith (b. 1968, Houston, Texas. Resides in Brooklyn)
Eric Hynes (b. 1974, Staten Island, New York. Resides in Brooklyn)

Special thanks to Paper Factory Hotel

During the 1982 Cannes Film Festival, German filmmaker Wim Wenders set up a camera in room 666 of the Hotel Martinez, and invited such leading directors as Steven Spielberg, Michelangelo Antonioni, Jean-Luc Godard, and Rainer Werner Fassbinder to sit privately in the room and respond to this question: "Is cinema a dead language, an art which is already in the process of decline?" Wenders's resulting film, *Room 666*, has been a touchstone for filmmakers and cinephiles alike, offering intimate reflections on the state of cinema by some of its leading practitioners.

Thirty-six years later, the makers of *Room H.264* have reprised the experiment as an ongoing series, inviting filmmakers into hotel rooms at different locations to respond to the same question. An edited presentation of new material shot over the course of a week during First Look 2018 will be screened at the Museum on Sunday, January 14, at 7pm.

Combining their unedited responses with material from the original film, this installation explores how we make, view, and critically engage with movies. The interplay between monitors highlights issues that have arisen in the transition to a world of ubiquitous screens and interfaces, where choices about how to experience moving images are now integral to daily life. The piece creates a running dialogue between past and present notions of screen culture, and the state of the cinematic arts today.