

# FOR HERE AM I SITTING IN A TIN CAN FAR ABOVE THE WORLD



 **74** Internationale  
Filmfestspiele  
Berlin  
Forum Expanded

DIRECTION AND EDITION **GALA HERNÁNDEZ LÓPEZ** PRODUCTION **AFTER SOCIAL NETWORKS • DON QUICHOTTE FILMS**  
VOICE OVER **OLIVIA DELCÁN** AND **JOSEPH GROSSI** ANIMATION 3D **XINXIN KONG** SOUND DESIGN **MATHIAS ARRIGNON**  
COLOR **JUAN JOSÉ GONZÁLEZ** MUSIC **DIEGO DELGADO** GRAPHIC DESIGN (POSTER) **ESTEVE PADILLA**



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split screen science-fiction documentary  
18'50 - color - 16:9 - 5.1 - France - 2023

written, directed and edited by  
**GALA HERNÁNDEZ LÓPEZ**

produced by  
**QUENTIN BRAYER**  
**YANNICK BEAUQUIS**  
**GALA HERNÁNDEZ LÓPEZ**

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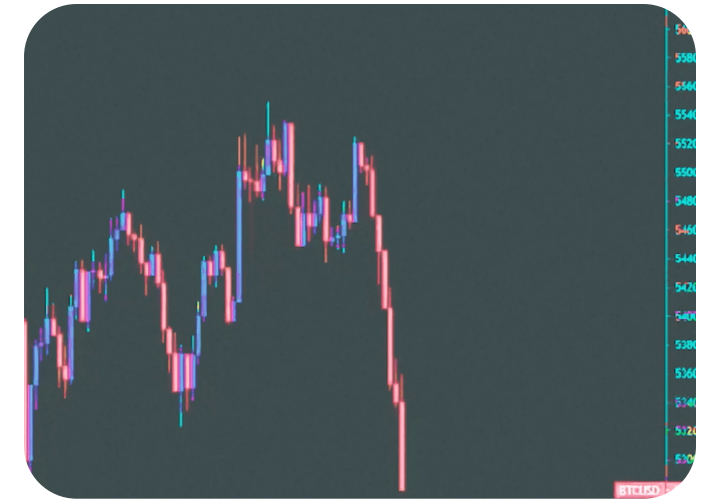
voice over  
**OLIVIA DELCÁN**  
**JOSEPH GROSSI**

3D animation  
**XINXIN KONG**

sound editing and mixing  
**MATHIAS ARRIGNON**

color grading  
**JUAN JOSÉ GONZÁLEZ**

original soundtrack  
**DIEGO DELGADO**



## ***SYNOPSIS***

A woman dreams of the American cryptographer Hal Finney.  
A major economic crisis affects the cryptocurrency market,  
tens of thousands of people are cryogenized awaiting better times.  
Are they suspended or falling into the void ?  
What strange relationship do we have with the future ?



## DIRECTOR'S STATEMENT

«*for here am i sitting in a tin can far above the world* is an experimental double-screen film that addresses the links between crypto culture and cryogenics as two speculative technologies for which the future becomes an economic resource to be exploited. Through a collage of YouTube videos, archival images and 3D animations, *for here am i sitting in a tin can far above the world* explores the links between financial speculation, speculative science-fiction and the prediction and governance of the future.

Examining the fantasies conveyed by crypto-currencies, the narrative is carried by the enveloping text of an invisible narrator recounting her intimate dreams and fears. Accompanying us on a dreamlike, poetic, historical and futuristic audiovisual journey, she evokes the figure of the American extropian and cypherpunk Hal Finney, a crucial figure in the history of Bitcoin but also a cryogenic patient since 2014. In the narrator's dreams, after a future Great Depression, Finney integrates a part of society that has gone into suspended animation or subsidized biostasis in order to accelerate economic recovery. The narrator engages with Finney in an imaginary conversation about faith or fear in the future, and how an optimistic bet on the future might actually endanger its potentialities through the political disengagement from present struggles.

The film also explores the sensation of temporary floating : through the figure of "suspended animation", it evokes a historical epoch marked by a high degree of unpredictability and uncertainty, due to the acceleration and disruption of new technologies, as well as to the multiple consequences of the Anthropocene. The idea of temporary suspension is questioned through the dichotomy "suspension-free fall": Is humanity floating in uncertainty, or are we rather in free fall ? How can we differentiate between the two, given the limits of human perception and knowledge ?

*for here am i sitting in a tin can far above the world* works through the non-linear temporality of dream and memory, the broken temporality of time travel narratives, such as the one in which Hal Finney embarks on his cryogenic capsule. »



## GALA HERNÁNDEZ LÓPEZ




is an artist filmmaker and researcher.

Her work articulates interdisciplinary research with the production of essay films, video installations and performances on the new modes of subjectivation specifically produced by computational digital capitalism. She examines from a feminist and critical lens the discourses and imaginaries circulating in virtual communities as symptomatic fictions of a state of the world. Her work has been shown at Berlinale, DOK Leipzig, Cinéma du Réel, IndieLisboa, Transmediale and the Salon de Montrouge, among others. Her film "*The Mechanics of fluids*" was selected for the César awards 2024 and won the Experimental Work Award 2023 of la Scam (France), among a dozen awards.

She is a PhD candidate at the University Paris 8, where she is developing a research-creation project on screen capture and where she has taught for 3 years. She has been an Associate Professor (ATER) at the University Gustave Eiffel and a visiting researcher at the Filmuniversität Babelsberg Konrad Wolf (Germany) thanks to a DAAD research grant. In 2023-2024, she is an artist in residence at the French Academy in Spain – Casa de Velázquez. She co-directs the research and creation collective After Social Networks ([www.after-social-networks.com](http://www.after-social-networks.com)). She regularly gives workshops and lectured-performances, in places such as the Filmuniversität Konrad Wolf, Beaux-Arts de Marseille, The Photographers Gallery or the Locarno Film Festival.





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**FAR ABOVE THE WORLD**

## ***CONTACT INFORMATION***

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### **PRODUCTION & DISTRIBUTION**

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