



CORPUS HOMINI (AT, 2024)

Director: Anatol Bogendorfer

Production: Tabea Cray

DoP: Christian Dietl

Music: Veronika J. König (FARCE)

Synopsis

The human body creates a lifetime of work: work that you have to do on your own, but also work that invariably has to be done by others. Such as the midwife, the GP, the sex worker, and the funeral director deal with the Corpus Homini somewhere between intimacy and professional distance in their work with the human body. A pure testimony to being human, being gentle, alert. And with great respect towards everyone involved, as well as the elementarity of birth, desire, suffering, and death.

Longread

Focused on the elemental forces, and the elemental events of life, Corpus Homini is an in-depth and intense treatment of being human in its physicality. To live in a body is, on the one hand is the most immediate task in life and the life's work of every person; but also this physicality is invariably bound up in the work of others: the beginning of life is shaped by the work of others to bring a body into this world. The work to treat damage, injury, and illness, engage in therapy and to heal them. Also, the work to satisfy and fulfil sexual and erotic needs and wants. And finally, also the work to lay the lifeless body to rest after its death, and send that body on its path out of this world.

Without words, without commentary, and without prejudice, Corpus Homini accompanies four people who do this work on a daily basis: a midwife in the Salzkammergut, a GP in Vorarlberg, a sex worker in Vienna, and a funeral director in Lower Austria. The film makes it possible to witness this work that oscillates between intimacy that is not just physical and a professional distance – and in doing so the protagonists of the film show and reflect upon their own stories, approaches, and physicality in the mirror of their actions and their being.