



GRUSS AN DIE MUTTER: WEH ÜBUNGEN © Keren Shemesh

GRUSS AN DIE MUTTER: WEH ÜBUNGEN (PAIN EXERCISES)

Keren Shemesh | Germany 2022 | 21' | experimental documentary
Hebrew dialogue | English subtitles

synopsis A passage over the pregnant body through the prisms Territory, Terrain, Terra. A questioning of belonging. An attempt to sketch the polyphonic call of the mother, to draw the navel as the scar of the maternal presence.

bio Keren Shemesh was born in 1991 in Israel. She studied film theory at Tel Aviv University and moved to Germany in 2018 to begin her M.A studies in the HFBK Hamburg. She is an experienced coordinator who collaborated with various international film festivals such as Berlinale, DOK Leipzig, Docaviv and Jerusalem Film Festival.

artist's statement PAIN EXERCISES began as a thought experiment, a theoretical questioning about the flexibility of the terms „Zuhören“ (listening) versus „Zugehörigkeit“ (belonging). The proximity of the terms in the German language evoked in me a reflection on – and a pursuit for – a loving authority. An authority which maintains attentivity and care which it is responsible for, which rejects the common power relations of objectification and domination. Along the course of my own pregnancy, the project unfolded into an intuitive documentary exploration of the primal motherly love and of the beaming ache inherent to it.



WE ARE WHAT WE EAT © Natalia Ehret

WE ARE WHAT WE EAT

Natalia Ehret | 2' | Germany 2022 | experimental animation
Russian / Mordovian / German dialogue | English subtitles

synopsis Balance between nationalism and loss of cultural identity? François Julien speaks of “cultural resources”: Everything I have collected is also mine. This is my two-minute stream of cultural associations about myself: Russian nursery rhymes, Mordovian words from my mother, German counting rhymes from school, Tatar songs from my mother-in-law, Soviet nursery rhymes, excerpts from Eugene Onegin, the old Kazakh hymn, etc.

bio Natalia Ehret was born in the Kazakh SSR, studied literature in Russia, had two children, moved to Germany in 2016. Today: Student of photography and visual media at FH Bielefeld. Topics: Dictatorship in Russia, colonialism and loss of identity of indigenous peoples and the view of women on art history.

artist's statement What is culture? Traditionally, it is about language, costume, food, etc. Today, this no longer seems relevant, as culture today has more to do with human rights, medicine, politics, etc. What is my identity if I am a mixture of repressed and suppressed cultures? The philosopher François Julien speaks of cultural resources: The more cultures I recognize, the more diverse I am.



СВЯЗЬ © Serafima Orlova

СВЯЗЬ (CONNECTION)

Serafima Orlova | Germany 2021 | 6' | experimental | Russian dialogue
English subtitles

synopsis A ship moves slowly over waves, through other waves a conversation is going on. The movements can suddenly stop, a connection remains.

bio Serafima Orlova, born 1996 in St. Petersburg (Russia), got a full scholarship from the German Academic Exchange Service (DAAD) to study in Germany. She studies film at the HFBK Hamburg and has been working on her master's since 2018. She works as a director and camerawoman.

artist's statement When creating a film, I like to construct the narrative gradually. CONNECTION started from the images I took on a boat on my way to visit my family. I observed the boat through the camera and its emptiness gave me the opportunity to reflect on both personal questions of identity as well as on global political and environmental issues. In the dialog that creates a post-apocalyptic narrative I tried to incorporate these topics but to also keep enough space for the film to be seen in different ways.



THE SUNSET SPECIAL © Nicolas Gebbe

THE SUNSET SPECIAL

Nicolas Gebbe | Germany 2021 | 18' | experimental animation | Englisch dialogue

synopsis A secluded beach location, the perfect partner, the most exclusive Hotel: It is the life of your dreams. Join an eerie trip to a luxurious place of unfulfilled desire, nostalgia and endless longing. Catch a unique glimpse through the polished facades of a world shaped by abundance and the reality distorting imagery of social media.

bio Nicolas Gebbe was born in London. He lives and works in Frankfurt am Main as a 3D artist. In 2018 he received his art diploma from the Hochschule für Gestaltung Offenbach majoring in film.

artist's statement THE SUNSET SPECIAL is a multimedia project with a short film trilogy at its core, revolving around issues of consumerism and careless use of digital media. It is easy and tempting to get lost in digital worlds at the cost of real connection between one another. With many in need and a big difference in living standards, a mindful approach to resources and the digital realm are ever more relevant. The SUNSET SPECIAL paints a dystopian picture by exaggerating negative outcomes. It reminds the viewer of the consequences of negligent use of attention, and hopes to inspire leaning against those mechanisms.

VOL »6 EMERGING ARTISTS

Contemporary Experimental Films
and Video Art from Germany



GERMAN
SHORT
FILMS

For the sixth time, the AG Kurzfilm proposes to consider film and video art as one – or at least, as two sides of the same coin – in its biennial program **EMERGING ARTISTS**. In seven short film works, a variety of forms of film emerge: Film as body, as interconnection, as a space of memory.

SAFT (JUICE) by Mona Keil uses images that evoke corporeality and a narrative that claims and demands symbiosis. In **HOAMWEH LUNG**, the ground erupts. A horse perishes, as does the farm around it. In digital layerings, Felix Klee traces a site of childhood memories. **DIGITAL ASHES** by Bruno Christofoletti Barrenha reveals film as a frail body within the process of history and indicts the Bolsonaro regime for its erasure of cultural memories.

Keren Shemesh interweaves 16mm and Super 8 material with found footage to form a chant spanning generations in **GRUSS AN DIE MUTTER: WEH ÜBUNGEN**. In **WE ARE WHAT WE EAT**, Natalia Ehret lists ingested concepts, revealing national narratives in nursery rhymes and food clips. **CONNECTION** by Serafima Orlova makes a bond cinematically tangible, transcending the sea, network coverages, time. **THE SUNSET SPECIAL** by Nicolas Gebbe mirrors the entanglement of social media and tourism economies, somewhere in between glitch and gloss.

Marian Mayland

Marian Mayland is a visual artist and self-taught filmmaker. Her short film works have been shown in various contexts across Europe. She won the German Short Film Award in 2022, the EMAF-Media Art Award of the German film critics association (VdFK) in 2021, and the award for the best entry in the NRW competition of the International Short Film Festival Oberhausen in 2018, as well as in 2022. She was part of the fourth edition of „Emerging Artists“ in 2019 with her work EINE KNEIPE AUF MALLE (A BAR ON MAJORCA).



SAFT © Jan Fabi

SAFT (JUICE)

Mona Keil | 5' | Germany 2022 | experimental animation | no dialogue

synopsis Meaty creatures must learn to share their juicy world with the pesky little bugs, before they run dry.

bio Mona Keil works with experimental visual art, focusing on animated movies. As her main interest lies in an analog approach to visual material, her work includes stop-motion, cutout animation and drawn animation. She graduated from Filmakademie Baden-Wuerttemberg and is now working as director and artist based in Leipzig.

artist's statement Disgust is something fascinating. We do not want to look at disgusting things, but it is difficult not to look as well. It is attractive and repulsive at the same time. Bodily fluids in particular can have this ambivalent effect. Saliva, sweat and discharge can be extremely disgusting. But sometimes they create feelings of intimacy and well-being. I wanted to create a "juice" that can trigger the same ambivalence in us. Therefore, I tried to create creatures that are repelling as long as they are unfamiliar to us. But when we learn more about them and their world, we start to feel with them and thus, they become kind of endearing in the end.



HOAMWEH LUNG © Felix Klee

HOAMWEH LUNG (HOMESICK LUNGS)

Felix Klee | 15' | Germany 2021 | experimental animation | German dialogue English subtitles

synopsis You cannot bring back a dead horse, but perhaps there are ways to step back into a place already lost. HOMESICK LUNG is an experimental farewell. The film delves into the lungs of a dying horse and into the history of a family farm that was sold. 3D animations, screen recordings and documentary footage combine to form an essay on reconstructed memory. In the end, the wind brushes through virtual nettles.

bio Felix Klee, born 1990, is currently studying documentary directing at the University of Television and Film Munich. Felix is a graduate of the Academy of Fine Arts Munich, studied at the Academy of Fine Arts Nuremberg and was a guest student at the Universidad de las Artes Aguascalientes in Mexico.

artist's statement A horse died at the same time our farm was sold. Its death amplified the tragedy, but it also provided an embodiment of my grief. During the four-year process of the film, I started to reconstruct my idea of our home, a place that does not exist any more, and might not have existed in that form at all. For me, home (Heimat) is not just the past that enriches and accumulates in a place, but also a utopian longing for a place that does not yet exist. HOMESICK LUNGS is an attempt to expand my idea of home (Heimat) into the future. To build a space for longing, in which it can exist – unrealized and fragile.



DIGITAL ASHES © Arquivo Nacional

DIGITAL ASHES

Bruno Christofoletti Barrenha | 12' | Germany / Brasil 2022 experimental documentary | Portuguese dialogue | English subtitles

synopsis A site which once served as a slaughterhouse has become an environment to preserve the life of Brazilian cinema. Until the first fire arrived. And then another, and another. Hundreds of negatives lost due to a policy that negates preservation actions. The distant relationship between the Cinematheque of São Paulo, public neglect, and the fire are rescued in a film whose very function is to preserve the memory of this Cinematheque. (Carol Almeida)

bio Bruno Christofoletti Barrenha received his BA in Film from the Federal University of Pernambuco and MA in Digital Media from the University of the Arts Bremen (Germany). As a director and editor, he made the short films DUMMIES (2017) and VAI! (2020), and developed DIGITAL ASHES (2022) as his master's thesis at the University of the Arts Bremen last winter.

artist's statement DIGITAL ASHES comes in response to the latest fire that occurred in the Cinematheca Brasileira, the leading audiovisual heritage institution in Brazil, in July 2021. It is a (self-)preferential film in which meanings can unfold in various directions but which always talks about cinema, archive, restoration, history, reproduction, access, film itself, its production process – like a spiral. In the film, fire acts as a metaphor for destruction on the one hand and salvaging on the other. The footage originate from low resolution fragments of the Cinematheca's archive that were saved due to prior digitalization efforts. By assuming the digital state of the footage as the ghost of its former self, DIGITAL ASHES uses the "remains" as evidence of successive crimes committed by the public authorities against the past of a people's shared memory.

Since 2013, AG Kurzfilm and German Films have published a biennial program dedicated to young German experimental film. The organizers aim to use the program to promote strongly artistic film and video art works that can be screened not only at festivals, but also via the art market in museums or galleries.

In the 6th edition, a variety of different voices will have their say. Thus, a broad panorama of current young experimental film from Germany is presented. Central motifs of the 6th edition of the Emerging Artists program are origin, homeland, memory and belonging. Which events and memories shape people, which are reality, where does projection begin?

We thank the jury who selected the seven works for the 6th edition from more than 100 submissions – Anne Gaschütz (Co-Director FILMFEST DRESDEN), Hanna Schneider (Kurzfilm Festival Hamburg), Giovanna Thiery (Stuttgarter Filmwinter), Björn Schmitt (DFF – Deutsches Filminstitut & Filmmuseum, freelance curator) and Anne Turek (AG Kurzfilm).

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