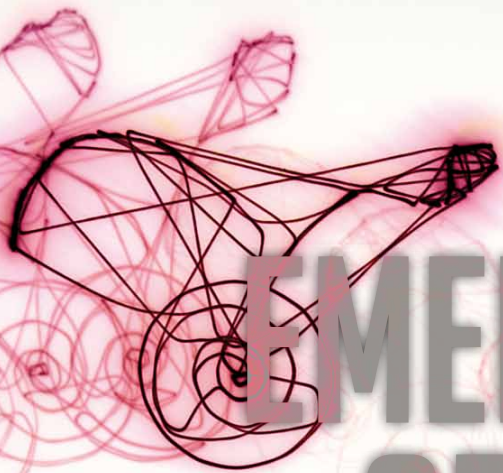


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AG Kurzfilm  
GERMAN SHORT FILM ASSOCIATION

german  
films

VOL » 1

An abstract graphic composed of red wireframe lines, resembling a stylized insect or a complex geometric structure, positioned on the left side of the cover. The lines are thin and create a sense of depth and movement.

# EMERGING ARTISTS

CONTEMPORARY EXPERIMENTAL FILMS AND VIDEO ART FROM GERMANY

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**\* WARNING: PHOTSENSITIVITY/EPILEPSY**

A very small percentage of individuals may experience epileptic seizures or blackouts when exposed to certain light patterns or flashing lights. Exposure to certain patterns or backgrounds in these films may trigger epileptic seizures or blackouts in these individuals.

## PRELUDE: GREED FOR NOVELTY

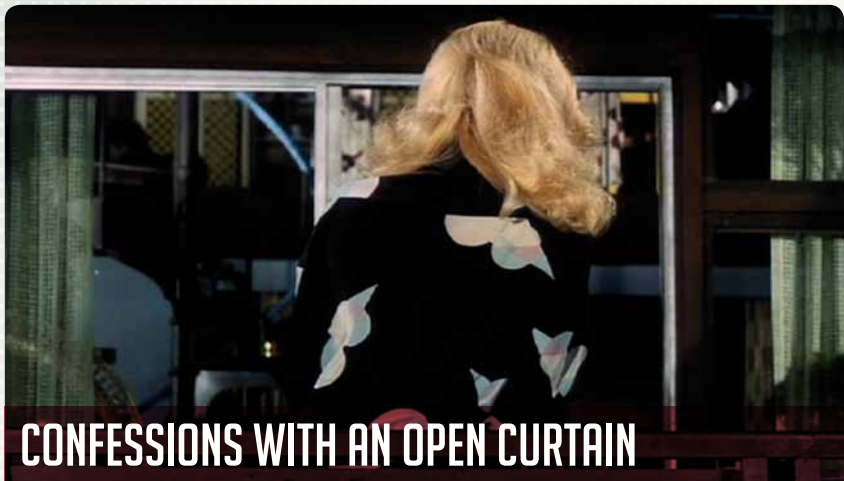
When it comes to short films, there are two categories: On the one hand, there are short feature films of a variety of genres which rely on more or less conventional cinematic language. On the other hand, there are those that try to question viewing habits and intend to break these up. They constitute an art form of their own which has been described by a diversity of terms. These films are considered as experimental because they stray off regular paths and explore things which lead to new, unknown results. Similar to other areas of life, these experiments emerge from curiosity. It is exactly this kind of curiosity that provides these films with a vantage point for iconographic innovation which has always and again influenced and renewed cinematic vocabulary. Considering this situation, it is even more astounding that these experimental films are struggling for a larger audience. Some have made it to the exhibition facilities of fine art but pale in the blinding light of the “white cube”. Certain online platforms merely serve as a substitute, since these films are actually made for the silver screen. One of the last resorts of adequate exposition are short film festivals which serve as annual conventions for basic cinematic research.

This compilation of films on hand is a successful experiment by the German Short Film Association. Similar to the greed for novelty that drove their creators, I wish these films the greed for a new and curious audience!

Bjørn Melhus

Bjørn Melhus, born 1966, is a German-Norwegian media artist. In his work he has developed a singular position, expanding the possibilities for a critical reception of cinema and television. Originally rooted in an experimental film context, Bjørn Melhus's work has been shown and awarded at numerous international film festivals and galleries.

Alfred Rotert (European Media Art Festival Osnabrück), Carsten Spicher (Oberhausen Short Film Festival), Giovanna Thiery (Stuttgart Filmwinter/Wand 5) and Gerhard Wissner (Kassel Dokfest) were the members of the jury who selected the works for the first edition of EMERGING ARTISTS from 40 submissions.



## CONFESSIONS WITH AN OPEN CURTAIN

05:30 | Germany | 2011 | English dialogue

*director* Eli Cortiñas  
*screenwriter* Eli Cortiñas  
*editor* Eli Cortiñas  
*producer* Eli Cortiñas

● *synopsis* "Funny business, a woman's career. The things you drop on the way up the ladder so you can move faster. You forget you will need them again when you get back to being a woman."  
Bette Davis in ALL ABOUT EVE by Joseph L. Mankiewicz (USA 1950)

bio Eli Cortiñas, born 1976 in Las Palmas de Gran Canaria, Spain, studied at the European Film College in Denmark and the Academy of Media Arts in Cologne. She was nominated for the German Short Film Award for Animated/Experimental Film (2008) and received the Sponsorship Award of the state of NRW for Young Artists (2009) as well as recently the Karl Schmidt-Rottluff Grant (2012). In 2012 Cortiñas participated at III Moscow Biennale for Young Art, Les Rencontres Internationales in Beirut, Madrid and Paris, at the 58th International Short Film Festival Oberhausen as well as at the experimental competition of 20th Curtas Vila do Conde International Film Festival in Portugal. Her works have been exhibited in institutions such as Castrum Peregrini in Amsterdam (2012), Museum Morsbroich in Leverkusen (2011) and Museum Ludwig in Cologne (2010).

artist's statement **CONFESSIONS WITH AN OPEN CURTAIN**, a single channel video which is based on found-footage material, deals with the construction of female identity, as well as with the portrayal of pictorial details, the interpretation of the specifics of a dramaturgic scene and the relevant film scenography. Things, which within the context of film history are already "embedded" in the film material and could thus be overlooked, are brought to the forefront. The object to which the attention is already brought in the title of the piece, the curtain, has long been regarded as being at the beginning, an item that veils and conceals. In the baroque and bourgeois theatre of the 18th century it is accorded a particular power, which gives it an active role; not only does it announce the play, it becomes a figure itself, with its folds, movements and shades of colour, ranging from opaque to transparent.



Eli Cortiñas

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galleries: [www.soycapitan.de](http://www.soycapitan.de),  
[www.galeriewaldburger.com](http://www.galeriewaldburger.com)



# GAS AVALON

14:00 | Germany | 2011 | German dialogue | English subtitles

*director* Carsten Aschmann

*screenwriter* Carsten Aschmann

*editor* Carsten Aschmann

*director of photography* Carsten Aschmann

*music* Stilluppsteypa & BJ Nilsen

*cast* Michael Bruns

*voice* Carsten Aschmann

*inspired by* Breton, Hirst, Warhol, Epikur, Darwin,  
Baader, Aschmann

*producer* Carsten Aschmann

*distribution* [www.hula-offline.de](http://www.hula-offline.de)

● *synopsis* Penetrating an interactive surface, we encounter the world of Gas Avalon, where completely different rules apply. Bullets serve as forms of locomotion; artistic genres depict a landscape of placelessness. Man and art transcend to vapor in a power station. As atoms of a soul that has the gift of reason, we return to reality.

📍 *bio* Studied experimental film at the Braunschweig University of Art in the film class of Gerhard Büttendörfer and Birgit Hein; since 2006, works as a freelance filmmaker and screenwriter

🗨️ *artist's statement* "All art is gas" – that is the vaporization metaphor of GAS AVALON. Fog, smoke, plume play a constant visual role. Every bullet causes vaporization.

According to the myth, Avalon can only be reached through a mist, which makes the searching person unable to see anything. The seeker has the chance to be the chosen one, who can find wisdom, fertility, power and more. GAS AVALON uses this myth as a parable. GAS AVALON celebrates the search for the way by overcoming the laws of nature. At the same time the laws of nature limit the striving for higher goals, as the confrontation with one's own mortality marks the end of the film. As antagonists, Baader and Warhol confront each other with art, terror and economy in the meantime. Both are lost in Avalon – somehow. Only the isometric postural tremor remains.



Carsten Aschmann

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[www.hula-offline.de](http://www.hula-offline.de)



# SOUNDING GLASS

10:00 | Germany | 2011 | no dialogue

*director* Sylvia Schedelbauer

*screenwriter* Sylvia Schedelbauer

*editor* Sylvia Schedelbauer

*director of photography* Sylvia Schedelbauer

*music* Thomas Carnacki

*sound design* Sylvia Schedelbauer

*producer* Sylvia Schedelbauer

*distribution* Sylvia Schedelbauer

● *synopsis* A man in a forest is subject to a flood of impressions; rhythmic waves of images and sounds give form to his introspection.



📍 **bio** Born in Tokyo, Sylvia Schedelbauer first moved to Berlin in 1993, where she has been living since. Her films negotiate the space between broader historical narratives and personal, psychological realms mainly through poetic manipulations of found and archival footage. Selected screenings include: the International Short Film Festival Oberhausen, the EXiS Experimental Film Festival Seoul, the London Film Festival, the New York Film Festival, the San Francisco International Film Festival, the Robert Flaherty International Film Seminar and the Stan Brakhage Symposium. Awards include the VG Bildkunst Award, the German Film Critics' Award, and the Gus Van Sant Award for Best Experimental Film at the Ann Arbor Film Festival, the longest running showcase for avant-garde film. Film Comment Magazine named Sylvia one of the top 25 emerging filmmakers for the 21st century in their avant-garde poll.

📍 **about** With very few images culled from the flood of footage originally taken during World War II, the filmmaker manages to express the incomprehensible trauma of war as a strong visual experience. With a highly compressed use of sound and image, *SOUNDING GLASS* creates a visceral impact that can only be achieved by cinematic means (*Jury Statement, International Competition, International Short Film Festival Oberhausen*).

The power of sound becomes visually transmitted in Sylvia Schedelbauer's imposing *SOUNDING GLASS*. The film meditates on the lasting resonances of violence imparted first through a strobe effect, flashing between a shot of trees and blackness. This device has the power to imbue a still image with immense movement, impart an ominous threat onto neutral foliage, and create a mounting sense of tension... (*Aily Nash, Brooklyn Rail*)



© Sylvia Schedelbauer

Sylvia Schedelbauer

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[www.sylviaschedelbauer.com](http://www.sylviaschedelbauer.com)



# MEMORY EXTENDED

12:04 | Germany | 2011 | English dialogue | English subtitles

*director* Yara Spaett

*screenwriter* Yara Spaett

*editor* Yara Spaett

*directors of photography* Yara Spaett, Rita Macedo,  
Lena Siebertz

*sound design* Yara Spaett, Rita Macedo,  
Lena Siebertz

*voices* Yara Spaett, Rita Macedo

*producer* Yara Spaett

*distribution* Yara Spaett

● *synopsis* Memory Extended is about my long-term-research on my family history which takes place in Munich and Thessaloniki. The non-linear narrative constitutes itself on a double screen.

● **bio** Yara Spaett was born in 1982. She lives and works in Berlin. Her video works deal with the attempt of experimenting different modes of documentary forms and performative video screenings in the context of social-political events and questions of visibility and empowerment.

● **artist's statement** The viewer can see the different speeds of looking at the material like in a post-production process. This links to my view as an author, reflects my procedure of working and brings the production process back into the cinema space. On the visual level, the video essay generates itself out of the photo album of my grandmother. The pictures are fragments of the post-war life of my family in Munich, Germany. The super-8 material was shot in Greece and imagines the travels of my father in the 1960s. The video shows the impossibility of finding names of former family members, who were deported from Thessaloniki to Auschwitz. I put this search into context with the history of the archives of the Jewish communities in Greece, which are lost or scattered in different places. It is an attempt to create new links between different flats, to activate subjectivity linked into a macro- and microscopic socio-historic context.



Yara Spaett

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## SECHSTER SINN, DRITTES AUGE, ZWEITES GESICHT

SIXTH SENSE, THIRD EYE, SECOND SIGHT

15:00 | Germany | 2012 | German dialogue | English subtitles | English version (on preview DVD 08:46)

*director* Jan Riesenbeck

*screenwriter* Jan Riesenbeck

*editor* Jan Riesenbeck

*directors of photography* Ben Brix, Jan Riesenbeck

*music* Max Hundelshausen

*sound design* Tobias Böhm

*cast* Ruben Zumstrull, Anna Fischer,

Johann Adam Oest and more than 200 extras

*producer* Roland Fischer

*distribution* Ocean Pictures Filmproduktion

info@oceanpictures-film.de

www.oceanpictures-film.de

● *synopsis* A young man is seeing through other people's eyes, struggling to find his own perspective. Ventriloquists mistake themselves for their doll. Sleep is preserved inside an hour glass as a mirror of one's own dreams. Sometimes all the pieces fit together, but the picture makes no sense at all.

**bio** Born in Osnabrück in 1985, Jan Riesenbeck started film studies at Kunsthochschule Kassel (Art Academy Kassel) in 2007. He shot the short film **KOPFGEBURTENKONTROLLE (BRAIN BIRTH CONTROL)** without any budget in 2007. The film received the FBW's seal of approval "Highly Recommended" and was awarded more than 20 festival prizes, e.g. the German Young Filmmaker's Award. Furthermore, the film won the young talent competition of "Das kleine Fernsehspiel" (The Little Teleplay) of the second German public TV channel ZDF. His works have been presented at KW Institute for Contemporary Art and at several galleries.

**director's statement** **SIXTH SENSE, THIRD EYE, SECOND SIGHT** is an idiosyncratic mixture of fairytale, comedy, science fiction, essay and drama, but most notably an overflowing treasure chest full of bizarre ideas and unexpected phenomena. In a 15-minute flood of images the film combines 700 unrelated film scenes with more than a hundred different speaking parts. The narration is dominated by fast cuts, visual shenanigans and witty dialogue. Comparable to a puzzle, the numerous individual ideas merge to form a new whole. **SECHSTER SINN, DRITTES AUGEN, ZWEITES GESICHT/SIXTH SENSE, THIRD EYE, SECOND SIGHT** was supported by Academy Award winner Volker Engel (Visual Effects for **INDEPENDENCE DAY**) as part of a mentoring programme linked to the winning of the German Young Filmmakers Award.



Jan Riesenbeck

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Roland Fischer:  
[info@oceanpictures-film.de](mailto:info@oceanpictures-film.de)



# SNAIL TRAIL

03:00 | Germany | 2012 | no dialogue

*director* Philipp Artus

*screenwriter* Philipp Artus

*editor* Philipp Artus

*director of photography* Philipp Artus

*sound editor* Philipp Artus

*musical basis* Madalena Graça

*distribution* Kunsthochschule für Medien Köln  
Ute Dilger, Peter-Welter-Platz 2, 50676 Köln,  
ute.dilger@khm.de

● *synopsis* A snail invents the wheel and goes through a cultural evolution to finally get back to its origins.

📍 **bio** Philipp Artus born in 1982, grew up in Bremen, Germany and began studying art at the École des Beaux Arts in Nantes, France. He continued his autodidactic studies of animation and music theory in Portugal and is currently finishing his graduation project at the Academy of Media Arts in Cologne, Germany. His experimental animations and site-specific installations explore the manifestations of life through movement, sound and imagery. His projects have been shown in various museums, festivals and galleries around the world.

🗨️ **artist's statement** The basic idea of the work is inspired by processes of exponential acceleration, which can be observed at different levels. Thus, the evolution of life proceeds at an extremely slow pace for more than 3 billion years, until it suddenly seems to explode in the Cambrian period. The tools of human beings progress relatively little during the Stone Age until there comes a rapid cultural development during the Holocene. Nowadays, a similar acceleration process is generated by the exchange of information through the internet. From this perspective, the exponential spiral on a snail shell may almost appear like a miraculous wink of nature.



Philipp Artus

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# ACHILL

09:00 | Germany | 2012 | German / English or English version

*director* Gudrun Krebitz

*screenwriter* Gudrun Krebitz

*editor* Gudrun Krebitz

*director of photography* Moana Vonstadl

*music* Marian Mentrup

*sound design* Marian Mentrup

*voices* Nicolette Krebitz, Lola C. Bohle, Sean Uyehara

*compositing* Sonja Rohleder

*producer* Verena Schilling

*distribution* Cristina Marx

Hochschule für Film und Fernsehen (HFF)

“Konrad Wolf”

Marlene-Dietrich-Allee 11,

14482 Potsdam-Babelsberg

distribution@hff-potsdam.de

● *synopsis* Real excitement is always kind of out of focus. Unfortunately. All joy lies buried in a blind rush and hasty perceptions. That's why I never got my eyes lasered.



**bio** Born in Graz; 1997 to 1999 studies at the Vienna School of Arts; 2000 - 2002 training as an illustrator at the New Design Centre; 2004 - 2012 studying animation at the University of Film and Television (HFF) "Konrad Wolf" in Potsdam-Babelsberg

**artist's statement** With ACHILL I worked intuitively and fast. Improvisation, spontaneity, consciousness and the unconscious are elements I put my trust in with this piece. I give them autonomy to create the story. Different animation techniques are mixed together to create a moving sketchbook. The dialogues and sounds are touching the pictures briefly and are the backbone of the narration. It is an emotional, atmospheric and abstract stream of thought. The music (by Marian Mentrup) holds everything together, separates the memory, articulates the mood and gives an idea of where we find ourselves in the storyline.



Gudrun Krebitz

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# LIKE RATS LEAVING A SINKING SHIP

24:33 | Germany | 2012 | English language

*director* Vika Kirchenbauer

*screenwriter* Vika Kirchenbauer

*editor* Vika Kirchenbauer

*director of photography* Vika Kirchenbauer

*music* Nigel Farrelly

*sound design* Vika Kirchenbauer

*voices* Rob Santaguida, Laurie Young, Vika Kirchenbauer

*colourist* Pol Merchan

*post-production consultant* Martin Sulzer

*font design* Moritz Esser

*producer* Vika Kirchenbauer

*distribution* Vika Kirchenbauer

● *synopsis* Partly based on the author's psychiatric assessments diagnosing her with "Gender Identity Disorder," **LIKE RATS LEAVING A SINKING SHIP** is an intimate piece that combines personal subjectivity with the clinical objectivity of medical reports, challenging the very notions of these categories.

As evocative images inconspicuously blend with found family footage, a multilayered reality emerges in which the distinction between what is true or false becomes unimportant and obsolete.

📍 **bio** Vika Kirchenbauer is an artist and filmmaker. She currently lives and works in Berlin. In her work she often examines the construction of narrative and temporal coherence in relation to memory. Her films and videos have been described as multifaceted realities full of sharp analysis, poetic beauty and absurd contradictions. Internationally awarded, her work has been shown in more than 30 countries worldwide.

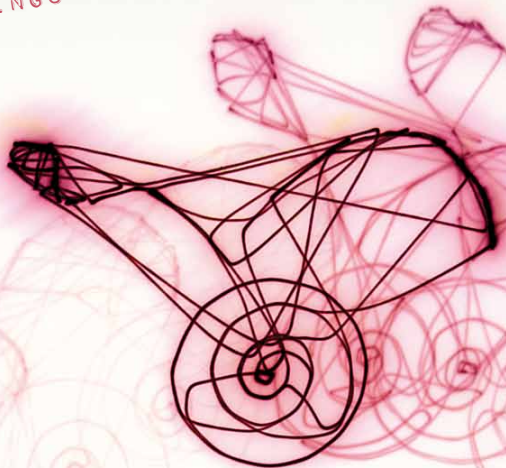
🗨️ **artist's statement** For the last few years I've been working predominantly on what's considered 'autobiographical film', tackling its conventions and claims to truthfulness from various angles. Following observations about how 'coherent biographies' are constructed, and partly based on the psychiatric assessments declaring me 'incurably transsexual', in *LIKE RATS LEAVING A SINKING SHIP* I try to layer sometimes contradicting aspects of interpretation, information, memory and non-remembrance up to a point where such terms as narration, fact, chronology and history appear to rest on shaky foundations. Although I myself do not believe that there is much sense to be found in my past, I took great interest in reflecting upon the way such apparatuses as state, law and psychology do not only affect our present, but also the ways in which our lives are documented and interpreted in what we might call an 'official memory'.



Vika Kirchenbauer

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**LAYOUT**

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