

VOL »5

# EMERGING ARTISTS

Contemporary Experimental Films  
and Video Art from Germany



GERMAN  
SHORT  
FILMS

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For the fifth time the AG Kurzfilm – German Short Film Association together with German Films compiled a programme dedicated to the young experimental film and video art from Germany. “Emerging Artists” wants to support experimental, highly artistic works that can not only be seen at film festivals but also in museums or galleries. This curated programme is available for screenings in various formats. There is also the possibility to invite filmmakers for presenting the programme. Please contact us for booking and details.

We thank the jury who selected the eight works for the fifth edition of “Emerging Artists” from more than 130 submissions – Sarah Adam (A Wall is a Screen), Carsten Aschmann (independent filmmaker, Film- und Medienbüro Niedersachsen e.V.), Anne Gaschütz (FILMFEST DRESDEN), Tobias Hering (independent curator) and Anne Turek (AG Kurzfilm – German Short Film Association).

**PUBLISHER/CONTACT**

**AG**  **Kurzfilm**  
GERMAN SHORT FILM ASSOCIATION

**AG Kurzfilm - German Short Film Association**

Förstereistr. 36 • 01099 Dresden • Germany

Anne Turek

[turek@ag-kurzfilm.de](mailto:turek@ag-kurzfilm.de) • [www.ag-kurzfilm.de](http://www.ag-kurzfilm.de)

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**German Films**

Herzog-Wilhelm-Str. 16 • 80331 Munich • Germany

Martin Scheuring

[scheuring@german-films.de](mailto:scheuring@german-films.de) • [www.german-films.de](http://www.german-films.de)

**LAYOUT**

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 **AG**  **Kurzfilm 2021**

# PRELUDE

With technological developments ongoing, in a future not too distant, the still image may feel like a halted video. The moving image will likely have become the standard of how we think of an image, any stillness will appear a chosen effect rather than a default state.

The eight artists compiled on this volume ponder and explore images' genealogy, their present potentials as well as their future value. How do images come to move? How are we moved by them? And how do images set into motion occurrences and actions in what we often consider to be "real life"?

"Real life", of course, is inseparable from images in that they help shape individual perception as much as political realities. Thus, to engage with images and their vast implications through the medium of moving image itself constitutes a central artistic strategy of our times.

For this year's Emerging Artists compilation, already in its fifth edition, the AG Kurzfilm – German Short Film Association has brought together a variety of distinct perspectives and approaches by artists whose paths will be exciting to follow: Veneta Androva, Adrian Figueroa, Krzysztof Honowski, Daniel Hopp, Vera Sebert, Deniz Şimşek, Daniel Theiler and Julius Weigel.

Vika Kirchenbauer

*Vika Kirchenbauer is an artist, writer and music producer based in Berlin. She was part of the first edition of "Emerging Artists" in 2013 with her video work LIKE RATS LEAVING A SINKING SHIP.*

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# FLÜSSIGE WESENSZÜGE EINER BILDAPPARATUR

LIQUID TRAITS OF AN IMAGE APPARATUS

Germany 2019 | 7:22 | experimental animation | German dialogue | English subtitles



**director** Vera Sebert  
**producer** Vera Sebert  
**screenwriter** Vera Sebert  
**editor** Vera Sebert  
**director of photography** Vera Sebert  
**sound** Vera Sebert

**synopsis** On a cinema screen these images are detached from their initial meaning. Like a random rhizome structure an associative montage of minimalistic user interfaces follows the film's timeline. Our own body perception and our interpretation formed by media conditions become protagonists in a film without narrative.



Vera Sebert

**contact** [mail@verasebert.com](mailto:mail@verasebert.com)  
[www.verasebert.com](http://www.verasebert.com)

**bio** 2007 - 2015 Fine Arts at University of Fine Arts Braunschweig and Academy of Fine Arts Vienna. 2015 - 2019 Language Arts at University of Applied Arts Vienna.

**artist's statement** My art works are located in the border areas of visual media, language, film and computer programs: Computer code allows the adaptation of all other media whose properties are imitated, fragmented and reassembled in virtual space. The hybrid exposes the categorical separation between artistic image and text production and creates a space for experiments that explores the mesh of code, image, sound and language in a digital environment. Which language meets the requirements of the digital media? How does language determine our ideas of machine processes? And how does code define our body perception?



# NICER, SOON

Germany, Israel 2019 | 11:00 | experimental fiction | English dialogue | English subtitles



**director** Julius Weigel

**producer** Julius Weigel

**screenwriter** Julius Weigel

**editor** Julius Weigel

**director of photography** Julius Weigel

**voice** Angelo de Taisne

**sound** Dennis Nedbal, Jared Meier-Klodt

**synopsis** In NICER, SOON a narrator shares two memories. In the process of repeating them in rotation they seem to get charged by ideas of romantic popular culture. The images in this one take are described in circular motion, leading to the understanding that everyone is in the center of their surroundings.



Julius Weigel

**bio** Julius Weigel studies sculpture at the Weißensee Academy of Art in Berlin. He spent his last two semesters in Jerusalem at Bezalel Academy of Fine Arts (screen based arts) and at HGB Leipzig (expanded cinema). In 2020 he was one of the finalists for the Berlin Masters Award.

**artist's statement** My strategy for creating art is always linked to writing, sometimes leading me to films or installations. The constructed narratives in my work often describe an intimate situation or observation. They are hybrids of fiction, reality and possibility, offering a personal mood an audience can join in on.

**contact** [weigel.fj@gmail.com](mailto:weigel.fj@gmail.com)





# BEASTS OF NO NATION

Germany 2019 | 9:28 | experimental fiction | English dialogue | German subtitles available



**director** Krzysztof Honowski  
**producer** Krzysztof Honowski  
**screenwriter** Krzysztof Honowski, Laura Sundermann  
**editor** Krzysztof Honowski  
**director of photography** Krzysztof Honowski  
**cast** Laura Sundermann, Bradley Davies  
**sound** Krzysztof Honowski, David Beule

**synopsis** An essay film about crowds, nationalism, and the loneliness of rollercoasters. Born in London to Polish immigrants, Krzysztof Honowski is very confused by what is happening in those countries right now. Together with actress Laura Sundermann they create a parody of a grand narrative that "speaks for a generation".

**bio** Born in London in 1986. Since 2011 his work has been exhibited and screened throughout Europe, including the German Competition of the International Short Film Festival Oberhausen 2020, Barbican London, Atopos Athens, Tropez Berlin, Kunsthalle Düsseldorf, Jewish Museum Berlin, and Ruhrtriennale 2019.

**artist's statement** In my practice I work to describe the condition of exile. I look at exile as both historical fact and as how people become alienated from their societies and from themselves. The pieces that I make often engage with concrete political moments by working through how these may have already been investigated in historical works of film or performance art. I am interested in how the poetic and artistic strategies of the recent past can be examined anew, often by combining them with contemporary digital prosumer methods and technologies. Through this approach multiple stories and temporalities can take place simultaneously in my work, producing the effect of a displacement. I make an offer to the viewer to join me in decoding, enjoying, and making sense of it.



**Krzysztof Honowski**

**contact** [kmhonowski@gmail.com](mailto:kmhonowski@gmail.com)  
[www.honowski.com](http://www.honowski.com)



# IF THERE IS LOVE, YOU WILL TAKE IT

Germany 2020 | 10:45 | fiction | German, English dialogue | English subtitles



**director** Daniel Hopp  
**screenwriter** Daniel Hopp  
**editor** Marko Mijatovic  
**director of photography** Ben Paetzold  
**cast** Daniel Hopp, Alexandro Sandros,  
Cristiano Cortini, Dustin Janko  
**music** Johannes Hass  
**sound** Nika Son

**synopsis** Like talking toy animals, we sit there and speak, every day. We speak copy-and-paste language. We don't know yet what we will have said. In the 'Istanbul', it's risky – like being on a 'Scarface' film trip. It can work, it can fail, just like maintaining the role.

**bio** Daniel Hopp was born in Vienna and studied Fine Arts at the HFBK Hamburg and the ABK Stuttgart with Jeanne Faust, Anselm Reyle and Felix Ensslin from 2013. Since 2019 he has been participating in the “Moving Image” postgraduate programme at the Royal College of Art. He works with film, video and performance.

**about** IF THERE IS LOVE, YOU WILL TAKE IT encompasses the overlapping of cinematic and everyday life constructions of reality and fiction. While we widely acknowledge that reality is constructed just as much as fiction, this realization doesn't protect us from the effects the former produces. “Play the gangster you'd like to be” is the task the protagonists, self-proclaimed ‘tough boys’ and the artist and director himself, take up in a cultural center and unofficial gambling spot in a red light district. What does a gangster talk like? References from old-school gangster films are implemented into the protagonists' speech, and reverberate back to the speakers through the mechanical mouths of the cute stuffed talking animals sitting on the table. Questions of identity, subjectivity, role and hierarchy (both that of the art work and the artist) are a recurring theme of Daniel Hopp's artistic practice. He works with friends, neighbours, colleagues, acquaintances from different social milieus, creating a topology of social roles and positions to locate his own position as an artist.  
*(Charlotte Klink)*



**Daniel Hopp**

**contact** [info@daniel-hopp.com](mailto:info@daniel-hopp.com)  
[www.daniel-hopp.com](http://www.daniel-hopp.com)

# CENTAURESS

Germany 2020 | 8:15 | experimental documentary | Turkish dialogue | English subtitles



**director** Deniz Şimşek

**producer** Deniz Şimşek

**screenwriter** Deniz Şimşek

**editor** Deniz Şimşek

**director of photography** Deniz Şimşek

**sound** Deniz Şimşek, Christian Obermaier

**synopsis** Year 2003, footage from TV archives, the future president of Turkey speaks to his folk. Gender – an intimate memory, 2<sup>nd</sup> grade, the schoolyard in Üsküdar under blue sky. An everlasting catchy tune from a juice commercial. In an instant of remembrance your memory gets you to fall through its own time and space.

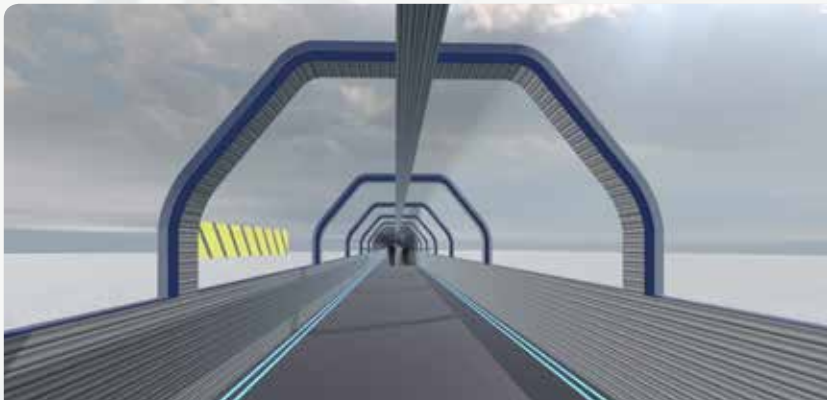
**bio** Born in 1995 in Istanbul, studied film there. Since 2016 lives in Berlin, studies Art and Media in the class of Prof. Thomas Arslan at UdK Berlin. Working between documentary and fiction, on the boundaries of personal and sociopolitical, she deals with subjects such as identity, gender, and memory.

**artist's statement** I grew up watching a lot of television. When I recall certain memories, especially those bodily ones that include my first perceptions of femininity and the female body as a child, the images and sounds from the television appear in my mind – seemingly unrelated. Yet somehow they are there, my memory has chosen them and built a zone to embed stories into. CENTAURESS reflects this, using only found footage and minimal imagery. It adopts the narrating model of the memory. I admire the way the memory operates with its unique method of narration and montage: The selection and elimination process, its ability to rely on associations, the colours, movements and distinct details, the links that subtly hold them all together; or sometimes even the stressed absence of those links. Regardless of the dominant subject, my works are always on some level connected to these notions.



**Deniz Şimşek**

**contact** [denizsimsek95@gmail.com](mailto:denizsimsek95@gmail.com)



# FROM MY DESERT

Germany 2019 | 14:16 | animation | English dialogue | German subtitles, English subtitles available



**director** Veneta Androva  
**producer** Veneta Androva  
**screenwriter** Veneta Androva  
**editor** Veneta Androva  
**director of photography** Veneta Androva  
**voice** Una Hepburn  
**animation** Veneta Androva  
**sound** Nadia D'Aló, Benedikt Frey

**synopsis** The young investor is ecstatic about the meeting. There he hangs, Martin, beautiful, alluring, exciting.  
It's almost like love. But can the relationship last?  
(Carolin Weidner, DOK Leipzig 2019)



**Veneta Androva**

**bio** Veneta Androva (\*1985 in Sofia, Bulgaria) obtained a degree in History of Art/Philosophy from Humboldt University (2014) and graduated with a Master in Fine Arts from Weißensee Academy of Art in Berlin (2018). She also did part of her studies at Bezalel Academy of Arts and Design (2016-2017).

**artist's statement** Exploring socio-political, economic and gender issues, I animate stories that I place within adaptive systems – such as social networks, trade markets, politics, or gambling. I combine archival and documentary material with paintings, all related through animation in simulated environments. Using computer game aesthetics, my narratives question social constructs of power. By juxtaposing apparently incompatible elements – gambling and peace (OASIS, 2018), capitalism and love (FROM MY DESERT, 2019), artificial intelligence and gender (AIVA, 2020) – I explore questionable and problematic themes of the present.

**contact** [vandrova@gmail.com](mailto:vandrova@gmail.com)  
[www.venetaandrova.com](http://www.venetaandrova.com)





# LETTERS FROM SILIVRI

Germany 2020 | 15:51 | experimental documentary | Turkish dialogue | English subtitles



**director** Adrian Figueroa

**producer** Cigdem Mater, Adrian Figueroa

**screenwriter** Tunçay Kulaoğlu, Adrian Figueroa

**editor** Claud Jehu

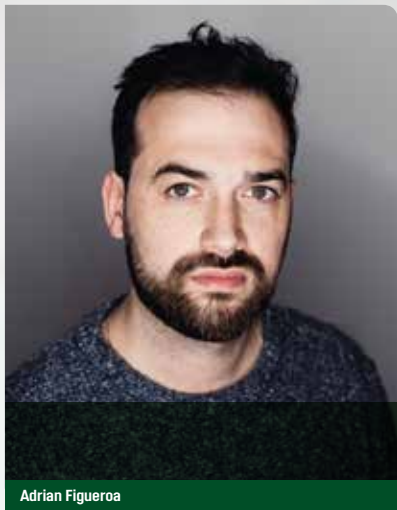
**director of photography** Meryem Yavuz

**narrator** Mustafa Avkıran

**concept** Tunçay Kulaoğlu

**music & sound design** Miguel Toro

**synopsis** LETTERS FROM SILIVRI draws on letters of the Turkish philanthropist and public intellectual Osman Kavala to document a timeline of his imprisonment.



Adrian Figueroa

**bio** Adrian Figueroa is a theatre director and filmmaker. In 2009 he completed his masters degree at the Central School of Speech and Drama in London. He is interested in both fiction as well as factual events and draws his inspiration from the moment when the borders of real life and performance start to blur.

**about** Adrian Figueroa is not a director of realistic depiction; in his films, videos and theatrical performances he creates art spaces, associative scenes in which changing surfaces of light merge with dance and solidification. (...) In all his works the director is moved by the fact that happiness and misery of our consciousness consist in not being able to come to rest. Always wanting to be somewhere else. A happiness that dreams in the smallest cell beyond all limits – a misery, of course, that disregards boundaries and thus – we are back in reality – can end up in prison cells.  
*(Hans-Dieter Schütt, journalist)*

**contact** [adrianfigueroa4@gmail.com](mailto:adrianfigueroa4@gmail.com)  
[www.adrianfigueroa.net](http://www.adrianfigueroa.net)



# TOP DOWN MEMORY

Germany 2020 | 12:20 | experimental | German, English, Italian dialogue | German, English subtitles



**director** Daniel Theiler  
**producer** Daniel Theiler  
**screenwriter** Daniel Theiler  
**editor** Nadja Krüger, Daniel Theiler  
**director of photography** Smina Bluth, Moritz Hossli  
**cast** Charity Collin, Mandy Unger, Mechthild Schade,  
Thalia Werner, Linus Ralling  
**voice** Wera Bunge  
**production designer** Momme Ostendorf  
**music** Bertolt Meyer, Jan Ostendorf  
**sound** Özcan Ertek, Jochen Jezussek

**synopsis** The film deals with the manipulation of history in the context of the reconstruction of the Berlin City Palace. Starting from the confusions surrounding an alleged proclamation of a socialist republic from one of its balconies in 1918, the film examines other political events that occurred on balconies. Reenactments of iconic political and cultural events on the original balcony raise questions about authenticity and manipulation.

**bio** Daniel Theiler is an artist and architect. He graduated as Meisterschüler of Nina Fischer in Art and Media from UdK Berlin. Studies of art at Bauhaus University Weimar and at the School of the Art Institute of Chicago and architecture at TU Berlin, ETH Zurich, and the University of Strathclyde Glasgow.

**artist's statement** I work in various media, from video installation and film to photography, sculpture, and public interventions. My work tries to transform everyday objects and situations by placing them in artistic contexts in humorous ways. For doing so, I delve into the history of places, which I use as a source of inspiration for my quest for their utopian potentials. I use these sources for creating visions of the future by means of reconstruction and deconstruction. I try to expose social conventions and the absurdity of everyday life and try to configure their individual parts into something new. In so doing, the given artistic context determines the choice for the specific medium.



**Daniel Theiler**

**contact** [mail@danieltheiler.de](mailto:mail@danieltheiler.de)  
[www.danieltheiler.de](http://www.danieltheiler.de)