



GERMAN  
SHORT  
FILMS

Er hat ja dadurch...

...die ganze Freiheit...

der will, dass ich Freund- ich kann

mit ihm rumherum-willt das man...  
VOL » 2

# EMERGING ARTISTS

CONTEMPORARY EXPERIMENTAL FILMS AND VIDEO ART FROM GERMANY

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WARNING: This film contains flashing lights or  
patterns which may trigger epileptic seizures.

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# PRELUDE

Short film is the form that today combines art and film, offering room for experiments and discoveries. Today's short films do not document, but rather reveal the image behind the image and widen the viewer's perspective.

The works selected for the second edition of the Emerging Artists program give an insight into the positions and creative methods of young artists who each have their individual ways of searching for remnants of reality in a pseudo-real mediality. Experimentation and creativity reveal deep insights into the human constitution and display how the short film form contributes to contemporary analysis and criticism.

FLOTSAM reinvents the essay film, STICK IT transfers found footage into the present, MUSTANG JEANS abstracts current imageries in order to concisely exhibit their consequences. REIGN OF SILENCE shows an apparently untouched nature, which unmask itself gradually as an illusory world, while SEVEN TIMES A DAY WE BEMOAN OUR LOT AND AT NIGHT WE GET UP TO AVOID DREAMING transforms this illusory world into a dream, which leaves nothing as it was after awakening. MY THROAT, MY AIR restages the classic family story by using popular codes in a family's life in the 21st century, and HYPOZENTRUM unites fragmentary clippings of fiction and reality to a time-based, animated ensemble that is increasingly driven by staccato-like music and shows how stories should be told today.

**Bettina Steinbrügge**, director Kunstverein in Hamburg



# STICK IT

04:45 | Germany 2014 | no dialogue

*director* Stefan Ramírez Pérez

*editor* Stefan Ramírez Pérez

*director of photography* Stefan Ramírez Pérez

*sound recording* Linda Franke

*sound mixing* Jonathan Kastl

*colour grading* Quimu Casalprim

*sound design* Stefan Ramírez Pérez

*producer* Kunsthochschule für Medien Köln

*distribution* Kunsthochschule für Medien Köln

Ute Dilger, Peter-Welter-Platz 2, 50676 Köln,  
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*synopsis*

leap

double back

twist

tumble

stick it.

**bio** Stefan Ramírez Pérez was born in 1988. He graduated from Vancouver Film School in 2009, and has been studying at the Academy of Media Arts Cologne since 2010. His works include experimental film, video, installation and performance.

**artist's statement** The single channel video STICK IT combines television footage of women's gymnastics with recordings of myself attempting the same routines. Merging myself and the young gymnasts of the 1996 Olympics in Atlanta into one composite character, I enter an ambivalent position between envy, identification, rejection and critique of these highly controlled bodies and their restricted performative roles. The video follows the preparation and execution of a floor routine, suspending the marginal moment right before the action, encapsulating ambition, the pressure to succeed and the looming possibility of failure.



Stefan Ramírez Pérez

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# FLOTSAM

14:54 | USA, Germany 2014 | English dialogue, German subtitles

*director* cylix  
*screenwriter* cylix  
*editor* cylix  
*director of photography* cylix  
*music* Felix Knoke  
*sound design* cylix  
*voiceover* cylix  
*producer* cylix  
*distribution* cylix

*synopsis* "When you enter an existential crisis, all filters fall. Reality is shaded in low contrast, low key, foggy. Every outside signal grinds mind and teeth and exaggerates to a feedback loop. Every thought is a downward spiral. A well-known staircase for the experienced traveler in the self-destructive regions of the mind."



cylixé

*contact* [iam@cylixé.net](mailto:iam@cylixé.net) | [www.cylixé.net](http://www.cylixé.net)

*bio* cylixé was born in Germany in 1985. She works as a filmmaker and video artist between documentary and essay, experiment and narrative.

*about* Biographical experience, fictional situations and stolen life lines interlace into an associative collage. An urban essay film searching for sense through philosophy.



# MUSTANG JEANS

07:13 | Germany 2013 | German dialogue, English subtitles

*director* Marko Schiefelbein

*screenwriter* Marko Schiefelbein

*director of photography* Felix Pötzsch

*cast* Isabelle Redfern

*producer* videoframe berlin

*distribution* videoframe berlin,  
info@videoframeberlin.de

*synopsis* A woman is sitting in front of a camera telling a story about an experience she had. Even though she is able to describe the happenings quite detailed, the story also seems to be unlikely or implausible. It turns out not to be hers rather than a story from a MUSTANG JEANS commercial which she is retelling from the perspective of the main character. The work MUSTANG JEANS draws an abstract image of a human that has internalized the images and stories of the world of advertising.





Marko Schiefelbein

*bio* Marko Schiefelbein is a German artist living and working in Berlin. He studied Art History and graduated in Fine Arts in 2012 from Braunschweig University of Art (HBK).

*about* In his video works Marko Schiefelbein analyzes the bidirectional relations between the individual and advertisement of our modern consumer society. Within his works he reveals how the language and world of images of advertisement simultaneously scoop and form the iconography of our collective memory.

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# SIEBEN MAL AM TAG BEKLAGEN WIR UNSER LOS UND NACHTS STEHEN WIR AUF, UM NICHT ZU TRÄUMEN

SEVEN TIMES A DAY WE BEMOAN OUR LOT AND AT NIGHT WE GET UP TO AVOID DREAMING

17:30 | Germany 2014 | German dialogue, English subtitles

*director* Susann Maria Hempel

*screenwriter* Susann Maria Hempel

*editor* Susann Maria Hempel

*director of photography* Berta Valín Escofet

*music* Susann Maria Hempel

*sound design* Susann Maria Hempel

*voice* Susann Maria Hempel

*set design* Susann Maria Hempel & Philipp Herlt

*producer* Susann Maria Hempel

*distribution* Susann Maria Hempel

*synopsis* A cinematic devotional book. Based on interviews with an unemployable sufferer (and his fellows), living in the East German countryside, who lost his memory in 1989 and woke up into several nightmares.

**bio** Susann Maria Hempel was born in 1983 in Greiz in the former German Democratic Republic (GDR). She studied Media Art & Design from 2001-2009 at the Bauhaus University in Weimar. Her award winning films include: THE CRYING THIRD (2008), THE MAN WHO DID NOT WANT TO CRY (2009), THE FLIES (THE BIRDS II, 2010), THE WORLD IN STILLNESS CLOUDED (2012), THE BIG ROT (2013), and SEVEN TIMES A DAY WE BEMOAN OUR LOT AND AT NIGHT WE GET UP TO AVOID DREAMING (2014).

**about** All of Susann Maria Hempel's short films distinguish themselves by a strict stylistic diversity, nevertheless they display a strong individual handwriting. In this context, it is also obvious that the artist cannot be linked to a certain school. (...) Hempel's return to her hometown of Greiz after her studies can be seen as a sign of a similar contracyclical attitude of rejection. At first, this autobiographical basis offers little pleasantry: Deindustrialization, the out-migration of young people and the related social erosion. It is difficult to find "flourishing landscapes" in this place. However the filmmaker's creative energy and originality are so immense that they easily navigate the shallow waters of bare lament. The resulting films oppose the mainstream in an admirable manner. They are a symbol for insistence and continuity.

*(Claus Löser in Filmdienst 17/2014)*



Susann Maria Hempel

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# REIGN OF SILENCE

07:20 | Austria, Germany 2013 | English dialogue

*director* Lukas Marxt

*director of photography* Lukas Marxt

*sound design* Marcus Zilz

*producer* Lukas Marxt

*distribution* sixpackfilm, [office@sixpackfilm.com](mailto:office@sixpackfilm.com)

*synopsis* A static shot shows part of a landscape, a serene body of water in front of a mountain. A motorboat enters the picture from the right, obeying the directions sent by radio and forming a spiral in the water's surface. The boat then turns to the left and leaves the scene; solely its wake is visible for a time.

*bio* Lukas Marxt was born in 1983 in Schladming, Austria. He studied at the The University of Art and Design Linz (Kunstuniversität Linz) from 2004 to 2009. Completed the Postgraduate Programme at the Academy of Media Arts Cologne in 2012. He lives and works in Cologne and Brussels.

*about* REIGN OF SILENCE records a human intervention in nature. Lukas Marxt employs as aesthetic material and artistic medium an untouched, barren landscape that's strangely surreal, where humans aren't really expected. In this reduced setting he plays with the fascinating aspect of an autonomous nature, made visible by his aesthetic action; with the constantly changing relationship between humankind, environment and water; with processes of temporality and perception.

The conceptual reference to Land Art is obvious, and also to Robert Smithson's iconic "Spiral Jetty", which can be read ironically. But REIGN OF SILENCE represents more than a kind of filmic memory of a passing moment. The film not only documents something, it actually lays the filmic image over this landscape like a transparency, as a second artistic medium, indicating something beyond it and expanding the perspective. Marxt looks for a perceptual dimension that demands not only a reaction to nature as a spectacle, but also to the circumstances in which it was reproduced, and finds for this purpose a concentrated and playful form.

*(Barbara Pichler)*



Lukas Marxt

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# MY THROAT, MY AIR

16:00 | Germany 2014 | German dialogue, English subtitles

*director* Loretta Fahrenholz

*screenwriter* Loretta Fahrenholz

*editors* Loretta Fahrenholz, Steffen Martin

*director of photography* Till Megerle

*cast* Lovely Brown, Delia Rau, Zion Brown,

Tea Brown, Ulli Lommel

*sound design* Steffen Martin

*music* Ivan Sobolev

*producers* Leif Magne Tangen, Sarah Schipschack,  
vitakuben GmbH

*distribution* vitakuben GmbH, film@vitakuben.net

*synopsis* Set in Munich's petty-bourgeois Westend, MY THROAT, MY AIR documents life at home with former Fassbinder actor, Warhol collaborator, and horror movie director Ulli Lommel. Rather than shooting a straight documentary portrait of this bohemian household, Fahrenholz prefers to follow the narrative impulses of Lommel's stepchildren, inviting the possibility of a strangely self-fictionalizing realism. Lost in serious play, the kids improvise hypnotic death scenes while their mother claims to come from a planet where everything is "ethereal and incorporeal." As parent-child relations

are un-scripted and re-scripted on the fly, the dilated time of a collective daydream is punctuated by the ordinary sounds of an electric toothbrush, vacuum cleaner and piano.

**bio** Loretta Fahrenholz was born 1981 in Starnberg, Germany. She lives and works in Berlin and New York. Recent films include MY THROAT, MY AIR, 2013; DITCH PLAINS, 2013; GRAND OPENING RETURNED OF THE BLOGS, 2012; HAUST, 2010, QUE BÁRBARA, 2011, and IMPLOSION, 2011. She was awarded the Marion-Ermer-Preis 2011 and the Villa Romana Prize 2014.

**about** The film is inspired by narrative forms about family, which offer alternatives to the bourgeois norm of the nuclear family: The American feature film MRS DOUBTFIRE (1993) and R.W. Fassbinder's widely unknown science fiction radio play KEINER IST BÖSE UND KEINER IST GUT (1972), where oppression, intimacy and transgression are equally expressed.

*(Christiane Mennicke-Schwarz, curator of Werkleitz exhibition "Utopien vermeiden")*



Loretta Fahrenholz

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# HYPOZENTRUM

15:00 | Germany 2013 | German dialogue, English subtitles

*director* Xenia Lesniewski

*screenwriter* Xenia Lesniewski

*director of photography* Xenia Lesniewski

*music* Gunter Adler

*voices* Hanno Schnegg, Xenia Lesniewski

*producer* Ingmar Böschen

*distributor* Ingmar Böschen,

ingmar@puff-hamburg.tv

*synopsis* Ass-to-mouth, but Chanel works, too. A global brain and nothing for chance... and degraded objects of course. Implicitly sad and right... There is rumbling everywhere, and tension. It seems they still exist, those things you can't talk about. Sparklers would be good. Brightly coloured, anthropologically glistening confetti, in which furious vibrations scantily flutter down between emotional artefacts on the horizon of arousal.





Xenia Lesniewski

**bio** Xenia Lesniewski was born in 1985 in Frankfurt/Main. From 2005 until 2013 she studied Fine Arts at the Offenbach University of Art and Design (HfG) as well as painting and animated film at the University of Applied Arts in Vienna.

**artist's statement** Not least, I am interested in the interrelation of art, economy and society. Because the fact that art exists within the social oppositions from which it derives cannot be a reason to give up on the idea of an aesthetic difference, meaning the complicated tightrope walk for an aesthetic autonomy. In my opinion, the autonomy of art should not be identified by the expulsion of the conditions carrying it, but should be gained by reflecting on them. The resulting incoherencies should therefore not only be endured, but should be used as a stimulus for one's own work. They should be exposed to not only avoid being destined by them from behind, but rather to use them to keep open a perspective for change.

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For the second time the AG Kurzfilm – German Short Film Association and German Films compiled a program, 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 program is available for screenings in various formats. There is also the possibility to invite filmmakers for presenting the program. Please contact us for booking and details.

We thank the jury who selected the seven works for the second edition of “Emerging Artists” from 140 submissions – Giovanna Thiery (Stuttgarter Filmwinter), Maike Mia Höhne (Berlinale Shorts), Alfred Rotert (European Media Art Festival), Carsten Spicher (International Short Film Festival Oberhausen) and Gerhard Wissner (Kassel Documentary Film and Video Festival).

Er hat ja dadurch ~~er hat~~

ja die ganze Freude

der will, dass ich Freund-ich kann

mit ihm rummer-will das macht nur net,

sonst das net begreift!

mer doch net e Kind-

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