



GERMAN
SHORT
FILMS

EMERGING ARTISTS

CONTEMPORARY EXPERIMENTAL FILMS
AND VIDEO ART FROM GERMANY

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PRELUDE

The experimental short film, the avant-garde film, the art film, the video art, the personal film, the artists film – whatever one may choose to call this genre – have high season. While the audience in „regular“ cinemas tends to shrink, in art museums not only the exhibition of moving images in general, but also the integration of film projectors, black boxes, and even whole cinemas has grown steadily. At the same time, the number of film festivals worldwide has exploded in order to provide a forum for discussion and a platform for innovative works. Spaces of visual arts and film festivals are not looking for blockbusters or shallow entertainment without critical potential. They all select their programmes according to artistic criteria - aesthetical as well as socio-political - and not according to expected profitability.

For the fourth DVD of Emerging Artists, the AG Kurzfilm – German Short Film Association, has once again assembled a number of perspectives, which demonstrate the diversity of personal handwriting and approaches: Ilaria di Carlo combines an exciting architectural study of staircases with a surreal, paranoid performance. In Clara Winters and Miguel Ferráez's work, the tourists in the tropics have their say with their opposing feelings. During a solar eclipse, Florian Fischer and Johannes Krell film fascinating optical phenomena. The monstrosity of including fatal stunts in action films is illustrated by Jens Pecho, and David Gómez Alzate focusses on the phenomenon of seeing light reflections even though no light reaches the eye. Marian Mayland uses extremely outdated Super-8 footage for his criticism of the non-prohibition of ultraright parties in Germany. The Emerging Artists keep pace with the times.

Brigitta Burger-Utzer
managing director sixpackfilm



THE DIVINE WAY

Germany 2018 | 15:00 | experimental | no dialogue

director Ilaria Di Carlo

producer Ilaria Di Carlo

screenwriter Ilaria Di Carlo

editor Sofia Angelina Machado

director of photography Jan Klein

cast Ilaria Di Carlo

production designer Ilaria Di Carlo

music Demetrio Castellucci

sound Demetrio Castellucci

synopsis Loosely based on Dante's "Divine Comedy", THE DIVINE WAY takes us along on the protagonist's epic descent through an endless labyrinth of staircases. As the woman journeys deeper, the staircases mutate and she is trapped and pulled into their dangerous landscape, conducting us through more than fifty locations.

bio Ilaria Di Carlo is a visual artist working in the fields of experimental film, video art and performance. She graduated from the Fine Arts Academy in Rome and from the prestigious Central Saint Martin's in London. She subsequently studied film at the SAE Institute of Berlin. She lives and works in Berlin.

artist's statement THE DIVINE WAY reflects the themes of identity and self-discovery journey in relation to architecture and landscape. Fascinated by the architectural beauty of staircases, my artistic intention was to make a film that takes place only in staircases and that expresses emotions translated into pictures. The film was shot in fifty different locations and collects some of the most impressive staircases in Germany.

Symbolically, a stairway always suggests a journey. In psychoanalysis, staircases often represent the subconscious and twisting landscapes of our personalities that can turn us in so many different and contrasting directions.

Loosely based on Dante's "Divine Comedy", the film depicts the mystical path of life's journey, which sometimes pushes us into total darkness, in order to see where the light truly comes from.



Ilaria Di Carlo

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BEYOND BEACH

Germany 2018 | 14:00 | experimental | English, Spanish dialogue | German, English, Spanish subtitles

director Clara Winter, Miguel Ferráez

producer Clara Winter, Miguel Ferráez

screenwriter Clara Winter, Miguel Ferráez

editor Clara Winter, Miguel Ferráez

director of photography Clara Winter, Miguel Ferráez

cast Clara Winter, Miguel Ferráez, Megan Marsh,
Fannie Comté, Matt Dahse, Scotty Gartel, Constanza
Jofré, Germana Lillini, Flo Austerich

sound Miguel Ferráez

synopsis The horizon is infused by a pastel-pink haze like a neverending sunset screensaver. People from all corners of the world are stranded here, taking up on the deal western society claims to offer: The possibility to escape from it.

bio Clara Winter: Born in Leipzig 1989, studied at the Kunsthochschule Kassel, École supérieure des beaux-arts de Toulouse and LUCA School of Arts Brussels; master student of Bjørn Melhus; stipend of Cusanuswerk and Otto Braun Fonds; 2018 Artist in Residence at Gängeviertel Hamburg.

Miguel Ferráez: Born in Mexico City 1989, studied Visual Communication in UAMN, Mexico; recipient of the Fundación Carolina/Santander Scholarship; master in Screenwriting in UNAV, Spain. State of Mexico Youth Award of Film 2011; Toluca Youth Award of Film 2013; Presea de las Artes Quimera Metepec 2015

artist's statement **Thinking About Capitalism but Then Seeing a Cool Bird: Our Working Process**

We enjoy placing ourselves in environments relevant to our questions and research to bring about ruptures in our presumptions. People we meet on the way become an important part of the reflective process and/or the films themselves. We see our works as narrative experiments for which we use thought trails, persiflage and naivety as our tools to open up interpretation and discussion.



Clara Winter, Miguel Ferráez

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UMBRA

Germany 2019 | 20:17 | experimental documentary | no dialogue

director Florian Fischer, Johannes Krell

production RosenPictures Filmproduktion GbR,
Academy of Media Arts Cologne

screenwriter Florian Fischer, Johannes Krell

editor Florian Fischer, Johannes Krell

director of photography Florian Fischer,
Johannes Krell

sound Johannes Krell, Florian Marquardt,
Alexander Schmidt

visual artist Sebastian Thewes

synopsis The film UMBRA deals with rare and common optical phenomena that occur in nature. These phenomena evoke familiar images such as shadows or reflections on a water surface; but also unusual ones like the "Brocken spectre" or the pinhole effect during a solar eclipse. These ancient and natural projections can be considered as pre-cultural and independent of any apparatus. They occurred even before mankind and are united by their intangible, ephemeral presence. In their immateriality and fragility, they are precursors of the cinema image. UMBRA develops a visual dialogue between phenomenon and apparatus, archetype and image, self and self-perception.

bio Florian Fischer: Born in Tuebingen 1981; diploma in Communication Design, University of Applied Sciences Potsdam 2009; master class of Arno Fischer, Ostkreuzschule Berlin 2010; artistic assistant, University of Applied Sciences Harz, 2011-2016; Professional Media Masterclass LAB/Werkleitz, Halle 2015; M.A. Image Sciences, Danube University Krems 2017; Berlinale Talents, 2018

Johannes Krell: Born in Halle (Saale) 1982; B.A. in audiovisual media/camera at Beuth University of Applied Sciences 2006-2011; freelancer as cameraman, editor and sound designer since 2008; Professional Media Masterclass/Werkleitz, Halle 2013; Postgraduate diploma in media arts at Academy of Media Arts Cologne 2018

artist's statement Elementary for us is the examination of apparent dualisms such as culture and nature or science and spirituality. It is important to us to explore the boundaries and interfaces of these poles through film in order to reveal their intersections and thus question existing hierarchies and ways of thinking. Our current project UMBRA is the last part of a trilogy which, with the help of documentary and scenic approaches, enables different interpretations of nature(s).



Florian Fischer, Johannes Krell

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THREE CASUALTIES

Germany 2018 | 7:18 | experimental | English text inserts

director Jens Pecho

synopsis The video THREE CASUALTIES is an investigation of three movie scenes, showing stunts that led to the deaths of the stunt doubles performing them. In some cases these scenes remained in the films whereby the audience witnessed an actual death on screen while simultaneously watching a fictional one.

bio Jens Pecho studied at the Academy of Media Arts Cologne as well as the Staatliche Hochschule für Bildende Künste – Städelschule in Frankfurt am Main. As a visual artist, he works with text- and video-based installations.

His works have been shown internationally at museums as well as film festivals, among them the Art and Exhibition Hall of the Federal Republic of Germany, the Forum d'Art Contemporain – Casino Luxembourg, the Herzliya Museum of Contemporary Art, Israel, the International Short Film Festival Oberhausen, Germany, the Message to Man IFF Saint Petersburg, Russian Federation, and the Uppsala International Short Film Festival, Sweden.

about "Increasingly uncoupled from the experience of real death, we are drawn to the "morgue" (Wilma Kiener) of cinema to "watch death at work" (Jean-Luc Godard): With cinematic representations of dying and death, we compensate for existential deficits. This becomes bearable only due to our knowledge of witnessing fiction. In Jens Pecho's film, however, the reality of death comes into play. The cool distance of his cautious, factually committed commentaries and the de-dramatization of the images in the slowdown do not moderate our voyeurism: "There Will Be Blood", and the promise of cinema wants to be kept. Pecho's ambiguous case studies show us the "pornography of death" in Western media, as Geoffrey Gorer already stated in 1956 – and our susceptibility to it."
(Matthias Müller)



Jens Pecho

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FOSFENO

Germany 2018 | 11:15 | experimental | no dialogue

director David Gómez Alzate

producer David Gómez Alzate

editor David Gómez Alzate

director of photography Leon Daniel

cast Andrea Krohn

production designer Anthoula Bourna

sound Davi Rodríguez de Lima

synopsis In 1967 the anthropologist G. Reichel-Dolmatoff published a study about an aboriginal culture, although the tribe in question was not visited and the only interviewed informant was far away from his cultural ambient and tribal territory. Through it he discovered a relation between hallucinations and the phosphene form.



David Gómez Alzate

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bio Born 1992 in Colombia. Studied film at the Hochschule für Bildende Künste in Hamburg (HFBK); visiting student at the École Nationale Supérieure des Beaux Arts in Paris (ENSBA) and at the Escuela internacional de Cine y TV in Cuba (EICTV); in 2018 he enrolled at the German Film and Television Academy in Berlin (DFFB).

about "David Gómez Alzate works with association analogies. Flora and fauna are articulated to a stylized indigenous dance or to monuments that refer to a pre-Hispanic past, which could be imagined as a kind of historical phosphene that we hardly recognize as concrete. Under this premise, David creates a metaphor unveiling the consequences of a colonial past."
(Cámara Lúcida, Desistfilm Review)



EINE KNEIPE AUF MALLE A BAR ON MAJORCA

Germany 2017 | 15:00 | experimental documentary | German dialogue | English subtitles

director Marian Mayland
producer Marian Mayland
editor Marian Mayland
sound Marian Mayland

synopsis Essen, Germany, 2016. Two obsolete apparitions: Super 8mm film stock, Kodachrome K40, exposed 30 years past its expiration date – and the far-right National Democratic Party of Germany (NPD).



Marian Mayland

bio Born 1988 in Bocholt; 2013-2015 master studies in fine arts at the FHNW Academy of Art and Design in Basel; 2014-2015 studies at the Academy of Fine Arts Vienna, class of Prof. Marina Gržinic; 2015-2016 studies in philosophy in the context of art with Prof. Peter Osborne at the Royal Institute of Art in Stockholm

artist's statement In various media like film, digital installations and drawings I approach topics that I find, in some way, concerning: A historical POW camp and its connection to the military-industrial complex in my hometown, a 1960s social housing project and its associated utopian narratives, and most recently, the surge of the populist right in western democracies and its relation to conspiracy theories.

Intense periods spent gathering materials precede each work. The topic and materials very much dictate the medium. Recurring themes include memory and loss of it, conceptions of history and generation of meaning.

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For the fourth 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 six works for the fourth edition of "Emerging Artists" from more than 80 submissions – Sarah Adam (A Wall is a Screen), Marie-Thérèse Antony (DOK Leipzig – International Leipzig Festival for Documentary and Animated Film), Alice Koegel (Staatsgalerie Stuttgart) and Carsten Aschmann (Film- und Medienbüro Niedersachsen e.V.)

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