

65.

**International Short Film Festival
Oberhausen
1 – 6 May 2019**

“[A] quixotic, tenacious and stubbornly committed short-film festival.”

Art Monthly

“... cosmopolitan in the best sense of the word.”

Frankfurter Allgemeine Zeitung

“Inspiringly inclusive. [...] The Festival is proponent of challenging work that pushes the boundaries of contemporary cinema.”

ATP Diary

“Think tank at the top of the world.”

Blickpunkt:Film

In 2019, the Festival will take place for the first time in the new festival period from Wednesday to Monday, i.e. from 1 to 6 May 2019. Under the title "The Language of Attraction: Trailers between Advertising and the Avant-garde" everything revolves around a short film genre that is often wrongly seen only as a subservient form. Another highlight is dedicated to the great Russian filmmaker Alexander Sokurov: Oberhausen is presenting an extensive show of his rarely seen early works; Sokurov will also be giving a Master Class in Oberhausen. With the four sections Conditional Cinema, Labs, re-selected and Lectures introduced in 2018, the Festival continues its exploration of live cinema and analogue film aesthetics. For the first time, the partners of the Distributors' Screenings will also present Expanded Cinema works on four evenings.

The five competitions present a cross-section of current experimental short film production worldwide; numerous thematic sections explore the possibilities of the short form – exciting, surprising and inspiring. For all visitors interested in filmmaking in North Rhine-Westphalia, the Festival will present a series of film shows and specialist events from and about NRW on 3 May.

From March 2019, all activities and events for trade visitors will also be available online in concise form under "Professional Activities" on the Festival website.

A note at the end: the 66th International Short Film Festival 2020 will take place one week later than usual, from 13 to 18 May 2020.

Submission deadlines

Deadline for international productions:	1 February
Deadline for German productions:	15 February
Deadline for submissions to the MuVi Award:	25 February

Programme schedule online:	15 January
Complete programme online:	early April
Accreditation deadline: (accreditation is now possible)	15 April

Current programme information:

www.kurzfilmtage.de/en

The Language of Attraction: Trailers between Advertising and the Avant-garde

Trailers represent a unique cinematic language that is part advertising and part summary, employing techniques of coercion, condensation, and explication to entice audiences to invest time and money in the feature presentation promoted. This programme asks what can be learned from considering trailers as works in their own right. What constitutes their distinctive cinematic language? How has it changed as the film industry has developed? How have the form and material of trailers been appropriated by artists?

Sourced from a number of international collections, curators Cassie Blake and Mark Toscano of the Academy of Motion Picture Arts and Sciences Film Archive have compiled eight programmes featuring dozens of artists' films and nearly 100 trailers, from the 1920s to the present. Trailers will be examined in their original context, with titles ranging from **Metropolis** to **Jaws 3-D** and including many rare prints. A wide range of artists' works engaging with the form and material of trailers will include showcases for Los Angeles artists Damon Packard and Chris Langdon, as well as films from Peggy Ahwesh, Stan Brakhage, Apichatpong Weerasethakul, Martha Colburn, and many others.

Ultimately providing a closer look at a distinctive and evolving genre, this year's Theme investigates the historic, aesthetic, and social contexts of trailers, representing a cinematic language, which, however malleable, has nonetheless remained instantly recognisable.

The Curators:

Cassie Blake is a Film Preservationist at the Academy of Motion Picture Arts and Sciences. In 2010 she helped establish the world's largest collection of theatrical trailers on film, the Packard Humanities Institute Collection at the Academy Film Archive. Her writing on the subject is featured in **Films that Sell: Moving Pictures and Advertising** and she has curated trailer screenings at Deutsche Kinemathek, Hollywood Theatre, and MoMA, among others.

Mark Toscano is a curator, filmmaker, and film preservationist based in Los Angeles. Since 2003, he has worked at the Academy Film Archive, where he specializes in artists' films, including those of Stan Brakhage, Barbara Hammer, Tacita Dean, and many others. He has curated programmes at venues including Oberhausen, MoMA, Arsenal, Tate Modern, and festivals in North America, Europe, and Asia. He is a programmer with Los Angeles Filmforum, and lectures in Experimental Animation at CalArts.

A showcase of current international short film production

In five competitions, Oberhausen annually presents a cross-section of current short film production from around the world, which above all seeks the experimental and the new. On average, around 6,500 productions are submitted and prize money totalling almost 41,000 euros is awarded each year.

Filmmakers and artists such as Eija-Liisa Ahtila, George Lucas, Roman Polanski or Pipilotti Rist – and not least Alexander Sokurov – showed their early works in Oberhausen. The Festival is still a platform for discoveries that go around the world from Oberhausen. Oberhausen has screened the early works of the later Turner Prize winner Laure Prouvost since 2010; Adina Pintilie, Berlinale Prize winner 2018, was already in Oberhausen in 2013 with a short film.

The 2019 juries

International Jury

Clarissa Chikiamco, curator, Singapore
Javier H. Estrada, film critic and programmer, Madrid
Jörg Heiser, author and curator, Berlin
Adina Pintilie, festival director and director, Bucharest
Salla Tykkä, artist, Helsinki

German Jury

Kathrin Becker, curator, Berlin
Stefan Butzmühlen, filmmaker, Vorra
Ekkehard Knörer, author, Berlin

MuVi Jury

Eric D. Clark, musician, Sacramento/Paris
Nadja C. Geer, author, Berlin
Liz Pelly, author, New York

Alexander Sokurov

He is one of the most important and influential filmmakers of our time. In 1990 he first attracted international attention with **Sovetskaja elegija**, for which he won the Grand Prize at Oberhausen; he went on to win a number of awards for feature films such as **Moloch** (1999) or **Russian Ark** (2002). The Festival now offers a rare opportunity in six programmes to get to know Sokurov's extensive early short film oeuvre: documentary works in which the boundaries between fiction and essay are blurred, which examine the relationship between individual and power, which deal with recent history in long shots and rich poetic imagery. In addition, Sokurov is giving a Master Class in Russian and German in Oberhausen (prior registration required, details from March onwards at www.kurzfilmtage.de).

Kiri Dalena

The Filipino artist and filmmaker, whose works have repeatedly been shown in Oberhausen, is still something of an international discovery. Dalena's approach is both documentary and experimental; she works with photography, sculpture and film. Her themes are social injustice and human rights violations, especially in the Philippines.

Kayako Oki

The work of the Japanese artist and filmmaker is marked by her study of textile design – she treats her Super 8 films like textile material, dyes, cuts and layers, as in **Shades of Safflower-dyed Celluloid**, which was screened in competition in Oberhausen in 2016. Her approach is always documentary. The Festival is showing a selection of her works for the first time in Europe.

Eva Stefani

Eva Stefani, who has been making films since the 1980s, gained international renown when she took part in documenta 14 in Athens in 2018 with **Hirografo**, for which she was also awarded the Principal Prize in Oberhausen. The Festival presents the cinematic works of the artist, who, along with two others, will be featured in the Greek Pavilion of the Venice Biennale in 2019.

Israel Film Archive

The Israel Film Archive holds more than 32,000 film reels of Israeli and Jewish themed titles and 2,500 born digital works of all genres, many of which are unique copies. Its mandate is to preserve these treasures and make them accessible to the public in Israel and all around the globe. The programme will include works by David Avidan and Vivian Ostrovsky.

Národní filmový archive

The Národní filmový archive in Prague preserves, presents and contextualises the Czech cinematic avant-garde. The NFA collects the national cinematographic heritage, including current audiovisual works and previously neglected parallel motion pictures. The programme includes films by filmmaker Alexandr Hackenschmied, stage designer Josef Svoboda and video artist Radek Pilař.

Walker Art Center

Focusing on the visual, performing, and media arts of our time, the Walker Art Center takes a global, multidisciplinary, and diverse approach to the creation, presentation, and preservation of art. Drawing from the Walker's Ruben Bentson Moving Image Collection, this presentation features a diverse range of films from 1930s amateur footage to 1970s experimental shorts.

re-selected. Film history as print history

In the biography of a film print there are often coincidences and peculiarities that have little to do with the film itself but have decisively shaped its reception history. With this in mind, the re-selected project, begun in 2018 and headed by **Tobias Hering**, is dedicated to the Oberhausen archive. One of three programmes in 2019 is devoted to early films by Želimir Žilnik, which caused a sensation in Oberhausen and whose archived prints bear witness to how being shown or not shown became a political issue and films became secret messages. Želimir Žilnik will be present.

This event is part of a joint three-year project run by Oberhausen and Arsenal – Institute for Film and Video Art as part of "Archive außer sich" in cooperation with the Haus der Kulturen der Welt, supported by the BKM within the framework of "Das Neue Alphabet", based on a resolution of the German Bundestag.

Part 2: The Cinema of words

Sometimes words speak louder than actions. The second cycle of Conditional Cinema focuses on the human voice and language as central cinematic ingredients, celebrating “spoken film” and the “cinema of words.”

Finnish-German artist collective Speech Karaoke Action Group invite audiences to participate in a real-time collage of speeches about cinema and to choose – and perform – their favourite “film speech” from a vast pool, just like a favourite song in a traditional karaoke event. Peter Miller will continue his explorations of the cinema space, this time highlighting the human presence and real-time sounds produced manually. Mexican filmmaker Manuela de Laborde talks about the second phase of her three-year film-in-progress **Ficciones**. Marguerite Duras’ **Le Camion** is a true manifest of the conditional, extreme imaginary cinema of possibilities. The narrative is haunting love story, a full exploitation of the viewer’s ability to imagine and construct the whole film from minimal clues.

The three-year Conditional Cinema project maps territories of cinema and cinema culture that can be defined as “unfinished scenarios” or “movie skeletons.” In 2020 things will come full circle with the focus on the theme “The Obsolete Human.”

The curator:

Mika Taanila is a filmmaker and visual artist based in Helsinki. His works have been shown, among others, at the Venice Biennale 2017, Aichi Triennale 2013 and Documenta 2012. Solo shows include STUK Leuven 2018, Kiasma Helsinki (2013/14), CAM St. Louis (2013) and TENT Rotterdam (2013). In 2014, he curated the “Film without Film” programme in Oberhausen.

Collective endeavours in celluloid

This section, dedicated to the international community of artist-run labs, began last year and will continue with a strong focus on the interaction between the celluloid, photochemical procedures and collective, independent forms of production and distribution. While the commercial utilization of analogue film reaches an end the practice of such groups, scattered around the world, becomes more relevant than ever. What perspectives of artistic work on celluloid and what collective ways of working can be found in this post-cinematic reality?

More than 30 artists’ laboratories have been established in the recent past and formed a network to present their own events in public (film-labs.org). Our aim is to deepen this discourse on issues of production, distribution, screening and projection aesthetics and to engage with people from within the labs as well as interested members of the general public. With the second edition of Labs, Oberhausen continues as the first festival platform to present annually and systematically current artistic and technical developments that take place in this unique realm of cinema.

Our 2019 edition will expand and reach out further across the globe through examples from the current output of **Baltic Analog Lab** (Riga), **Double Negative** (Montreal), **Labo BXL** (Brussels), **Labor Berlin**, **Nanolab** (Vic, Australia) and **Space Cell** (Seoul). In 2018, the section was launched with four laboratories: **L’Abominable** (Paris), **Crater Lab** (Barcelona), **filmkoop wien** (Vienna) and **filmwerkplaats** (Rotterdam). Coordinated and moderated by **Vassily Bourikas**.

This is where the Festival is giving carte blanche to artists and filmmakers for exploring and experimenting with new formats of presenting moving images that are neither academic lectures nor film screenings and that move beyond the discursive world of curating.

Esperanza Collado: Things Said Once

An art statement in praise of film and cinema in recognition of its history and our responsibility in the present. Written as a poem, **Things Said Once** is built around an understanding of cinema as experience in its spatial, temporal and communitarian or social dimensions. Both text and reading, it takes place in an elaborate environment that includes a series of bodily interactions with film history.

Su Hui-Yu: Re-shooting. About martial law, cold war, censorship and those who were forbidden

The Taiwanese artist's work is about exploring the connection between mass media, pop culture, memories of martial law and the post-colonial history of Taiwan. His creative sources are old publications and films, which shaped his understanding of corporeality, existence and history. He will present recent works and projects and talk about practices at the intersection of art and cinema.

Magda Tóthová: Circumstances draw the bow

In an intermedial slide performance, the artist and co-editor of ztsrpt.net illuminates the background of Ayn Rand's ideology of rational individualism at the centre of which is the egoistic individual rising above the masses – no altruism, thank you very much. Magda Tóthová's performance is an attempt to neutralise the growing egocentrism for one moment in order to initiate its ultimate disappearance.

Films and film education

With its Children's and Youth Cinema, Oberhausen offers one of the oldest and largest international children's short film programmes in Germany. The prizes in this competition are awarded by juries of children and young people. In addition, a jury of experts has nominated a film from the programme for the ECFA Short Film Award since 2018. Film education and media competence is an integral part of these programmes. This includes offers for children and young people as well as for adults.

As members of the juries, children and young people are made familiar with film analysis, produce their own trailers for the Children's and Youth Cinema each year and present the film screenings. For some years now, the Festival has also been collaborating with Aktion Mensch to present selected programmes as inclusive screenings for the hearing impaired.

For adults, the Festival organises various conference formats: in 2019, the third LOOK event, aimed at educational multipliers from North Rhine-Westphalia, will take place in cooperation with the Arbeitsstelle Kulturelle Bildung NRW, a centre for cultural education in North Rhine-Westphalia. For over 25 years, a conference organised for teachers of religion has been organised at which short films are analysed by practitioners for their suitability in the classroom. Every year, films for educational work are purchased from the titles viewed by various providers.

Oberhausen is also committed to the creation and promotion of networks for children's film festivals. The Festival is a member of the ECFA and initiator of the ECFA Short Film Awards, and in 2019 will host a meeting of European actors in the field of children's and youth film.

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Contact LOOK: doering@kurzfilmtage.de

Video-on-Demand: new opportunities for filmmakers and festivals?

Compared to other distribution channels such as cinema and TV, VoD's market share in film distribution is growing exponentially and extremely dynamically. Can festivals also make good use of VoD? Which platform models are suitable? What experience has already been gained? Which future cooperations are conceivable? Moderated by curator and journalist Reinhard Wolf.

Rebooting the celluloid agenda?

Against all expectations, the activity of photochemical labs is not in the process of being completely discontinued. Recently it has even regained momentum. It is a fact that some filmmakers still want to shoot on celluloid. But film archives might provide the other side of the explanation... An archivist, a conservator and a lab technician discuss the issue, moderated by film programmer Katia Rossini.

Are film festivals the place for 360° and Virtual Reality?

While the cinema is facing more and more competition, Virtual Reality is sure to attract attention today. Even film festivals are setting up their own sections for this purpose. But what does cinema have in common with this new form of moving images in terms of media history? Are film festivals the right place for this? Moderated by filmmaker Christiane Büchner.

Between marketing and art: the cinema of coming attractions

This discussion will examine the language, use, and reuse of trailers as independent cultural markers, both in their intended form as ephemeral advertisements and via their appropriation as raw material for artists. A panel of experts and filmmakers will explore the complexities of the cinematic realm of coming attractions and the ways in which it has influenced their work. Moderated by curators Cassie Blake and Mark Toscano.

Concise information about all market, seminar and networking offers of the Festival for trade visitors will be online at www.kurzfilmtage.de under "Professional Activities" from March 2019.

Video Library

The Video Library includes all works submitted for the competitions as well as selected films from other festival programmes. With around 7,000 recent works, it represents one of the world's largest resources for the short form. Film buyers, festival representatives, distributors and editors use it as well as gallery owners and curators. Access is restricted to accredited trade visitors.

The market catalogue will be available online to accredited trade visitors from **18 April**.

Distributors

Selected international distributors of artist and avant-garde films present excerpts from their current catalogues. Representatives of all distributors are in Oberhausen, which makes this section a lively platform for networking and exchange. New this year: on four evenings during the festival, individual distributors will show selected Expanded Cinema works in the evening at the Festival Bar.

Argos, Centre for Art and Media (Belgium) argosarts.org
Arsenal – Institut für Film und Videokunst (Germany) arsenal-berlin.de
AV-arkki – The Distribution Centre for Finnish Media Art (Finland) av-arkki.fi
Canadian Filmmakers Distribution Centre (Canada) cfmdc.org
Circuit Artist Film & Video Aotearoa New Zealand (New Zealand) circuit.org.nz
eye film institute netherlands (Netherlands) eyefilm.nl
Filmform – The Art Film & Video Archive (Sweden) filmform.com
Light Cone (France) www.lightcone.org
LUX (UK) lux.org.uk
sixpackfilm (Austria) sixpackfilm.com
Video Data Bank (USA) vdb.org
Vtape (Canada) vtape.org

Contact Video Library: Hilke Doering, doering@kurzfilmtage.de
 Contact Distributors: Kristina Henschel, henschel@kurzfilmtage.de

Moving images in contemporary art

The Oberhausen Seminar is an experimental course designed to explore contemporary artists' moving image practice in the context of a renowned international film festival. It addresses young international artists, filmmakers, curators, and researchers who use the Festival as a laboratory to discuss ideas in the curation of moving images, the infrastructures that allow them to circulate and the critical frames used to analyse them. The 2019 Oberhausen Seminar will be led by programmers and curators Branka Benčić (Croatia) and Aleksandra Sekulić (Serbia).

Applications for the sixth Seminar will be accepted until **1 February**.
Application: www.kurzfilmtage.de/en/festival/sections/seminar/

The Seminar leaders

Aleksandra Sekulić is the programme director at the Center for Cultural Decontamination (CZKD) in Belgrade, member of the organisation Media Archaeology and the Kosmoplovci collective.

Branka Benčić is co-founder and artistic director at Apoteka – Space for Contemporary art; curator at the Artists cinema screening series at the Museum of Contemporary Art Zagreb, and founder and curator at the Cinemaniac Think Film support programme of the Pula Film Festival. She curated the Croatian Pavilion at the 2017 Biennale di Venezia.

Together they curated exhibitions and published essays on the heritage of experimental cinema, early video production and films clubs in former Yugoslavia. Exhibitions include: Video, Television, Anticipation (Museum of Contemporary Art Belgrade, Museum of Contemporary Art Zagreb, MMC Luka Pula), Slobodan Šijan: Film Leaflet (MMC Luka Pula and CZKD, Belgrade) and an archive reactivation project; MAFAF, the Invisible History – A Look From Belgrade (CZKD, Belgrade).

Die Partner des Seminars

LUX is a public arts agency based in London and Glasgow that exists to support and promote artists' moving image work.

The annual **Robert Flaherty Film Seminar**, founded in 1955, encourages filmmakers and other artists to explore the potential of the moving image.

Contact: seminar@kurzfilmtage.de

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International Short Film Festival Oberhausen

13 – 18 May 2020

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