

---

exf f.

tage des  
experimentellen  
films frankfurt

---

15 — 18  
09  
2022

english

## about us

If there is one theme that runs through our festival programme this year, it is that of collective work. The abandonment of the understanding of the (usually male) artist as a singular entity, as a solitary genius who produces his masterpieces alone, has long been considered outdated and has for some time given way to a wide variety of collective and group emancipatory approaches. This urge for togetherness led to our opening programme being put together jointly by two filmmakers we invited: Eva Claus and Ewelina Rosinska will not only present their own works, but have also each selected a film by other filmmakers that are significant for them and their work.

The filmmaking of Gunvor Nelson, to whom we dedicate one of our two major programmes this year, has always come through contact with others. Frequenting the circles around the *Canyon Cinema Group* during her time in San Francisco, with figures such as Bruce Baillie, Chick Strand, James Broughton and Robert Nelson, this penchant for complicity inscribes itself throughout her artistic output, from the works shot on 16mm that mix documentary, autobiographical and experimental approaches in playful and sometimes absurd ways, to more recent video works. As the curators Martin Grennberger and Daniel A. Swarthnas, with whom we share a certain attention to cinematic form and a similar gaze, write in their introduction to the show of works:

*She has always filmed from an intimate and private perspective, in her own way, and often things and people close to her and the environment in which she lives: herself, in her house, her garden, her family, her friends, the river in front of her house in Kristinehamn, in San Francisco, at Muir Beach – and last but not least, all this in relation to her own painting.*

With our second major programme track, dedicated to Helga Fanderl, the concept of the collective undergoes a shift in meaning. Although Fanderl makes her Super 8 films alone, using only her hand-held camera, she is always closely connected to the environment she films and the motifs she chooses through her specific approach: »*The world is not the object of the film, but its material,*« as she paraphrases Philippe-Alain Michaud in her introduction to the programmes on the occasion of our festival. But the aspect of community is felt even more strongly in Fanderl's specific screening practice: it is always she herself who assembles the programs, drawing on her catalog of works, which includes several hundred films. No programme is ever repeated; each screening is understood as a unique interplay between space, audience, film projector and filmmaker, forming a unique, shared event.

This screening practice finds its echo in Bruno Delga Ramo's work, as an intellectual kinship, as a shared gaze, since Fanderl represents for Ramo a formative model for his own cinematic practice. Ramo »develops his work as a research based on art practice that seeks an experimental and spatial approach to cinema, where the ideas of specificity and the processual are important.« As part of *exff. 2022*, he will present his cinematic explorations of space in a double programme that includes performances as well as Super 8, 16mm and 35mm films.

The work of Swiss filmmaker, painter, performance artist and curator Hannes Schüpbach presents us with yet another form of collaboration. Schüpbach is interested in the emergence and passing of individual moments in the fabric of time, which he weaves into rhythmic constellations, assembling shots of nature, people, and spaces into scores. Since the beginning of his filmmaking in the late 1990s, Schüpbach has been in contact with various artists and poets whose influences and ideas have been inscribed in his artistic practice in a variety of ways. For example, he has worked with archaeologist and poet Joël-Claude Meffre. His latest film, *Essais*, completed in 2020, is a portrait of seven of his friends, artists,

creatives, and scientists with whom he is in close exchange.

This togetherness is also what shapes our own approach to *exf f*. We do not want to play films off against each other, which is why we reject competitions for our format. As was the case last year, our programme selection is accompanied by the work of various curators who, through their respective perspectives and ways of working, enrich, complement and renew our own approaches and ideas.

In addition to Martin Grennberger and Daniel A. Swarthnas, we are delighted to have Annette Brauerhoch as part of this year's *frankfurter formen* programme. She will present films from the *archive for German experimental and avant-garde film by women*, which she founded at the University of Paderborn. The collection, built up from 2004 to 2014, is an impressive example of the possibilities of setting a sign of solidarity within an institutional context. Not only does the archive ensure the preservation of an often neglected and ignored body of filmmaking, it also offers young students access and the opportunity to view these works, which, with their »formal and thematic confrontations with and questioning of established norms of ›film art««, are essential sources of inspiration.

Furthermore, we are very pleased to be able to collaborate with the *Kinothek Asta Nielsen*, as we did last year: For this year's edition, Karola Gramann has put together a programme with filmmaker and film scholar Christine Noll Brinckmann featuring their work, which the two will present in conversation during *exf f*.

Finally, our closing programme brings together Ken Jacobs and Takashi Makino, two audio-visual artists who belong to different generations, but whose works are anchored in a profound interest in exploring the technical possibilities of cinema and its basic elements – above all the projector.

There is one small exception, however: with *A Child's Garden and the Serious Sea* we present a film by experimental film icon Stan Brakhage. We are happy to show the film at the *DFP – Deutsches Filminstitut/Filmmuseum*, which will be an-

other venue this year, besides the *Pupille*.

We would like to thank our sponsors, HessenFilm und Medien GmbH, the cultural office of the city of Frankfurt, the AStA (student union) of Goethe University Frankfurt and our cooperation partner Kinothek Asta Nielsen e.V., without whose support this festival would not have been possible.

*Martin Klein, Larissa Krampert, Björn Schmitt*





---

**Tirana, D:** Eva Claus

## opening programme – eva claus & ewelina rosinska

For our opening program, we asked Eva Claus and Ewelina Rosinska to show some of their current works. Besides a collection of their films (including two world premiers), each of the two will present a film of another filmmaker as a reference, a commentary or just a little addition to their selection.

Eva Claus makes films since 2015, primarily on 16mm. After her formation at Viennese Friedl Kubelka school, she studied at the Royal Academy of Arts in Ghent. Her films are characterized by observations of the everyday of people and landscapes. In a contemplative way, she pays attention to small, but often surprising encounters and impressions. They're marked by her specific sense for repetitive rhythms that reflect the filmmaking process itself. Claus presents three of her latest films: *2Heim* (2018), *Tirana* (2020) and *Any Way* (2022), which will premiere at our festival. *2Heim* was filmed in Vienna, right before moving away. There is a strong farewell feeling, time is running inescapably. In the Albanian capital Claus observes with amused curiosity children and adolescents who are climbing a brutalist building in shape of a pyramid. In *Any Way* the camera follows the movements of three runners, changing between slow motion and real time. Details that get usually unnoticed get visible and the changes of rhythm create a trance-like ambience. In addition to this selection, Claus shows *All My Life* (1966) by Bruce Baillie which he filmed in summerly California. The camera moves in a simple and continuous movement along an old picket fence, the sky is radiant blue, we listen to a scratched record of the same name by Emma Fitzgerald and then something »magical – call it cinema« (Manohla Dargis) happens.

With Ewelina Rosinska, we announce another premiere: *Popiół imieniem jest człowieka* (*Ashes by Name is Man*). After studying art history in Kraków, she visited the DFFB (German Film and Television Academy Berlin), where she attended

Ute Aurand's Bolex workshop. Her artistic approach is intuitive and personal, in search of impressions collected at different places of her life, images that she finds and get recombined in the editing process, creating new relations between them. Popiół imieniem jest człowieka collects images from Kraków and Lviv and is a personal approach to her own experience of growing up in Poland. She shows the world of her grandparents, tender close-ups mix with observations of a Catholic-patriotic reality marked by narratives of national pride and victim myth. The film attempts to break up identities that have been practised over generations and to renegotiate them with their ambivalences. We see sacred objects and buildings, ruins and cemeteries that are experienced and not remembered in a pathetic way. In between, there are many landscape shots, we see deer, birds, cows, foxes, which give a different framing to the complicated and often violent entanglements of this region, showing that it is not only shaped by the human. She'll also show Mojave (2006) by Wilhelm Sasnal that he filmed in the US-American desert of the same name. His work was an important companion in the making of Rosinska's film. With a hand-held camera, Sasnal films his wife and son among aeroplane ruins to the music of Polish films from the 50s.

---

**15.09.2022 | 18:00**

Pupille

**opening programme – eva claus & ewelina rosinska**

**2Heim**

D: Eva Claus, 16mm, b&w, silent, 2,5 min, 2018

**Tirana**

D: Eva Claus, 16mm, b&w, silent, 3 min, 2020

**Any Way**

D: Eva Claus, 16mm to hd, b&w, sound, 17,5 min, 2022

**All My Life**

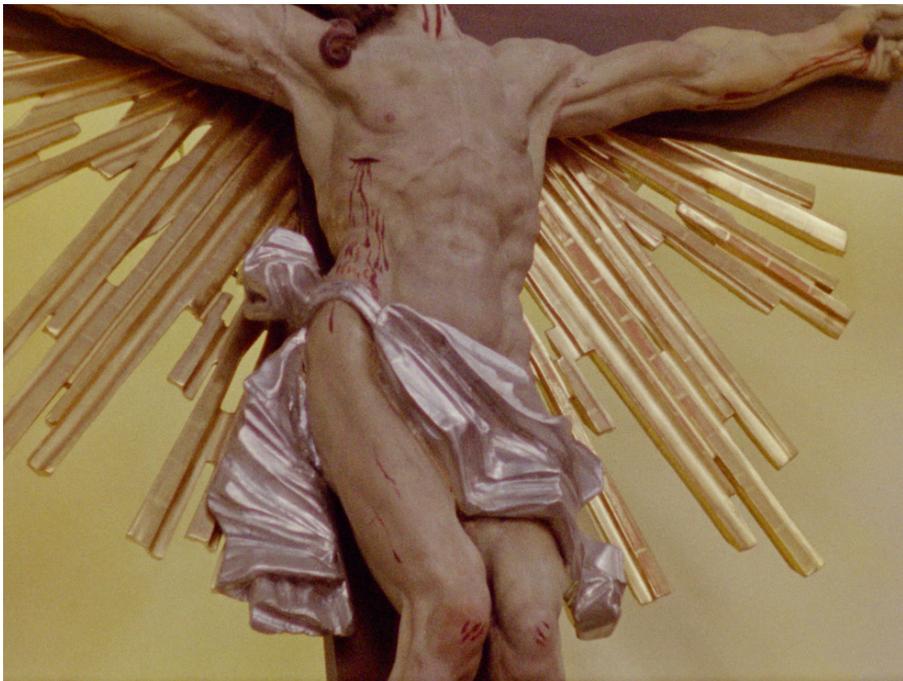
D: Bruce Baillie, 16mm, colour, sound, 3 min, 1966

**Popiół imieniem jest człowieka (Ashes by Name is Man)**

D: Ewelina Rosinska, 16mm to dcp, colour & b&w, sound,  
20,5 min, 2022

**Mojave**

D: Wilhelm Sasnal, 16mm to hd, colour, sound, 6,5 min, 2006



---

**Popiół imieniem jest człowieka, D: Ewelina Rosinska**

## artist showcase: helga fanderl

*The beauty of the ephemeral*

or

*the world is not the subject of the film, but its material.\**

For the presentation of my work at *exff. tage des experimentellen films* I have selected a total of 65 short films without sound from my oeuvre. In two programmes, with the exception of a reel of five black-and-white films at the beginning, I present Super 8 films in colour, and in the third black-and-white blowups of Super 8 on 16mm. Each programme consists of a composition of individual works that form a temporary 'film' for the duration of the screening, a dense and loose fabric of references, correspondences, and contrasts between motifs, colours, rhythms and textures. All films are cut (or mounted) in camera. They show and preserve the chronology of their making, the camera work and intensity of perceiving and recording, sensation and shape finding while filming in a situation that inspires me. I find my objects and they find me when I am carefree open-eyed with the camera. Often it is the elements and patterns of movement that appeal to me and challenge me. I make visible on the filmstrip what emerges and passes in the moment. My instrument, the relatively small and lightweight S8 camera, is handheld close to my body, my eye on the viewfinder, one index finger on the shutter release. It's about reacting quickly and making all the formal decisions in

---

\* Philippe-Alain Michaud: »So wird im Werk von Helga Fanderl Bild für Bild offenbar, dass die Welt nicht Gegenstand des Films ist, sondern sein Material.«, in: Helga Fanderl filmt und projiziert, Katalog 59. Internationale Kurzfilmtage Oberhausen, 2013bw

interaction with what I'm filming, often in a gesture. Super 8 is not a cinema format. Originally designed for amateur use, and actually a »poor« medium, it has its own aesthetic qualities and needs a more intimate setting than big cinema. That's why the films are projected not from the booth, but from the projection room. You hear the projector, so the films are not silent. You see the projection and the person operating the projector. I also like to project 16mm prints from the auditorium.

*Helga Fanderl*

---

**15.09.2022 | 20:30**

Pupille

**artist showcase: helga fanderl – programme 1**

**Mona Lisa – Fontaine Médicis – Voliere – Passanten –  
Feuerwerk**

D: Helga Fanderl, super 8, b&w, silent, 16,5 min

**Portrait – Teetrinken – Roter Vorhang**

D: Helga Fanderl, super 8, colour, silent, 7 min

**Flugzeuge I – Große Voliere – Riesenrad – Apferlente**

D: Helga Fanderl, super 8, colour, silent, 13,5 min

**Lichtstreifen – Eisbahn – Nachts – Rex – Tunnel**

D: Helga Fanderl, super 8, colour, silent, 4,5 min

**Binsen – Wasserfall – Brunnen – Mädchen**

D: Helga Fanderl, super 8, colour, silent, 10 min

**artist showcase: helga fanderl – programme 2**

**16.09.2022 | 14:00**

Pupille

---

**Pelikane – Osterglocken im Schnee – Blätter im Fluss –  
Heftige Quellen**

D: Helga Fanderl, super 8, colour, silent, 12 min

**Lousias – Pflanzen – Pfosten im Fluss – Figuren im Nebel –  
Menschen am Meer**

D: Helga Fanderl, super 8, colour, silent, 11 min

**Gespiegelt – Blütenbaum – Imkerschule – Pleinair-Fotos –  
Mimosen im Wind**

D: Helga Fanderl, super 8, colour, silent, 7 min

**Umlauftank – Schaukeln – Theos Pfirsiche – Auf einem  
Bodden**

D: Helga Fanderl, super 8, colour, silent, 11,5 min

**Karrussell – Wasserpflanzen – Spielende Hunde – Fahrt über  
das Wasser im Herbst – Blätter auf dem Glasdach**

D: Helga Fanderl, super 8, colour, silent, 14 min

18.09.2022 | 16:00

---

Pupille

**artist showcase: helga fanderl – programme 3**

**The Color Run – Mona Lisa (2013) – Löwenkopfbrunnen –  
Gasometer II – Schlittenfahren – Im Schnee**

D: Helga Fanderl, 16mm, b&w, silent, 16,5 min

**Schattenbild I – Weiße Vorhänge – Sanfelices Treppenhaus –  
Frauenbründl (Für G.) – Steinerne Stadt**

D: Helga Fanderl, 16mm, b&w, silent, 14 min

**Kakibaum – Gasometer I – New Hope – Aquarium –  
Geburtstagsfeier – Feuerturm**

D: Helga Fanderl, 16mm, b&w, silent, 15 min

**Nacht am Kanal – Schneefall – Weiße Blumen – Wildgänse**

D: Helga Fanderl, 16mm, b&w, silent, 8 min



## artist showcase: gunvor nelson

The filmmaker and artist Gunvor Nelson was born in 1931 in Stockholm, but grew up in the small town of Kristinehamn, Sweden. After studying art in Stockholm, she moved to San Francisco in 1953 where she studied and later taught art and film at San Francisco State University (1969–70) and the San Francisco Art Institute (1970–1992). In the 1960s, Nelson made the films *Schmeerguntz* (1966), *Fog Pumas* (1967) and *My Name is Oona* (1969) (the former two with Dorothy Wiley), all of which are considered classics of experimental film history for their personal, complex, innovative, distinctive and surreal montage, often with a feminist and absurdist perspective. Nelson, like many other filmmakers and artists active in the San Francisco Bay Area at the time, hung out in the circles around Canyon Cinema, a group including personalities such as Bruce Baillie, Chick Strand, James Broughton and Robert Nelson.

In these four programmes, encompassing films completed between 1966 and 1991 all shot on 16mm, a plethora of formal approaches and areas of interest are explored, from the early work's energetic playfulness, dictated by a multifarious montage straddling the overtly critical, absurdist, comic and even anarchic, to the latter work's more emphasised engagement with memory, reconnection, family history and ageing.

Rather than seeing her work in terms of »experimental«, »avantgarde« or »feminist«, Nelson prefers »personal« as the most apt description of her way of working, and she has always filmed from a close and private perspective in her own way, and often things and people in her vicinity and the environment she lives in: herself, in her home, her garden, her family, her friends, the river outside her house in Kristinehamn, in San Francisco, at Muir Beach and not least in relation to her own painting.

In Nelson's films, animation is often interspersed with filmed material in inter-linked collages, in which she in various ways overpaints, ruptures, redirects and superimposes images in parallel and fluid montages. The films often move playfully and complexly in time and space without clear delineation, where unexpected collisions are followed by more documentary or narrative content. Central also is Nelson's work with the interaction of sound (and voice) and the expansion of the image to achieve unforeseen constellations. There is an enhanced sense of the tactile here: multilayering, the expansion and contraction of movement, the image as palimpsest. She writes:

»I want my images to contain a kind of enigmatic depth, a charge and an energy that can convey more than what is discovered at a quick glance at the surface. The images must contain many dimensions and layers of meaning beyond the obvious. I see this as an advantage: film consists of more than one image and is made up of many frames in a row, a number of images that can amplify or collide with each other in exciting and unexpected ways.«

In 1993, Nelson moved back to Kristinehamn, where she is still active as artist and videomaker.

*Martin Grennberger & Daniel A. Swarthnas*

*Thanks to Filmform (Anna-Karin Larsson, Andreas Bertman), Light Cone (Miguel Armas) and Canyon Cinema (Seth Mitter) for providing the analogue prints of this programme.*

## **programme 1: beginnings, body and surrealism**

In the introductory programme, we are confronted with a disarming striptease in *Take Off*, unforeseen absurdities and anachronisms in *Fog Pumas*, light streaks on swimming bodies in *Moons Pool*, and in *Schmeerguntz*'s found footage montage, beauty contest and fashion alternate with pregnancy, diaper changes, gunk, vomiting, sports and fights. On *Schmeerguntz*, coined after Nelson's father's nonsense word for sandwich ('smörgås' in Swedish), critic Ernest Callenbach wrote: «A society which hides its animal *functions beneath a shiny public surface deserves to have such films as Schmeerguntz* shown everywhere».

*Martin Grennberger & Daniel A. Swarthnas*

---

**16.09.2022 | 16:00**

Pupille

### **artist showcase: gunvor nelson programme 1: beginnings, body and surrealism**

#### **Schmeerguntz**

D: Gunvor Nelson & Dorothy Wiley, 16mm, b&w, sound, 15 min, 1966

#### **Fog Pumas**

D: Gunvor Nelson & Dorothy Wiley, 16mm, b&w, sound, 25 min, 1967

#### **Take Off**

D: Gunvor Nelson, 16mm, b&w, sound, 10 min, 1972

#### **Moon's Pool**

D: Gunvor Nelson, 16mm, b&w, sound, 15 min, 1967

## **Field Study #2**

D: Gunvor Nelson, 16mm, colour, sound, 8 min, 1988

*Prints courtesy of Filmform, Stockholm*

### **programme 2: the gaze of the returnee**

Nelson's return to Sweden brought a kind of re-actualized and multi-layered encounter with the past, where places and monuments are experienced with a shift in perspective. Filming is here a self-reflexive process and an embodiment of what she sees. The dynamics and productive frictions between animation and live action, sound and silence are given greater and more decisive importance than in previous films.

*Martin Grennberger & Daniel A. Swarthnas*

### **artist showcase: gunvor nelson programme 2: the gaze of the returnee**

**17.09.2022 | 11:30**

Pupille

#### **Frame Line**

D: Gunvor Nelson, 16mm, b&w, sound, 22 min, 1988

#### **Light Years Expanding**

D: Gunvor Nelson, 16mm, colour, sound, 25 min, 1987

#### **Natural Features**

D: Gunvor Nelson, 16mm, colour, sound, 28 min, 1990

*Prints courtesy of Filmform, Stockholm, and Light Cone, Paris*

### **programme 3: the family sphere**

The films *My Name Is Oona*, *Red Shift* and *Time Being* constitute a trilogy which, with varied optics, shapes and temporalities, deals with the imaginative and inventive world of childhood, family, the relationship of memory to the present, the fragility of ageing and the end of life.

*Martin Grennberger & Daniel A. Swarthnas*

---

**18.09.2022 | 14:00**

Pupille

### **artist showcase: gunvor nelson programme 3: the family sphere**

#### **My Name is Oona**

D: Gunvor Nelson, 16mm, b&w, sound, 10 min, 1969

#### **Red Shift**

D: Gunvor Nelson, 16mm, b&w, sound, 50 min, 1984

#### **Time Being**

D: Gunvor Nelson, 16mm, b&w, sound, 6 min, 1991

*Prints courtesy of Filmform, Stockholm*

### **programme 4: muir beach**

Two films focusing on friends and life in and around Muir Beach, California. *Kirsa Nicholina* documents a pregnancy and childbirth at home. *Five Artists BillBobBill-BillBob*, made together with Dorothy Wiley, is a personal film with a documentary

approach and which revolves around five male artists, but is equally a film about everyday life, family relationships and the circle of artists they all belonged to expressed from two women's point of views.

*Martin Grennberger & Daniel A. Swarthnas*

**artist showcase: gunvor nelson**  
**programme 4: muir beach**

**18.09.2022 | 18:00**

---

Pupille

**Kirsa Nicholina**

D: Gunvor Nelson, 16mm, colour, sound, 16 min, 1969

**Five Artists BillBobBillBob**

D: Gunvor Nelson & Dorothy Wiley, 16mm, colour, sound, 70 min, 1971

*Prints courtesy of Canyon Cinema, San Francisco*



---

**Natural Features, D:** Gunvor Nelson, Courtesy of Filmform

## **a film selection by hannes schüpbach**

Hannes Schüpbach (\*1965 in Winterthur) is a filmmaker, painter, performance artist and curator. Since the end of the 90s he has been making films on 16mm, expressing his interest in perceptive figurations of the emergence and passing of singular moments in time, such as transition and sequence, already addressed in his paintings, and continued within the medium of analog film material. Different sequences of nature, humans, daily objects, spaces, light and shadow casts are constellated to visual scores via the technique of double exposure that layers and dissolves different surfaces of the film in well set rhythms. Momentarily, repetitive but changing pictures from near and far, in the play of sharpness and blurriness, fade in and out, sometimes with the use of coloured filters, are in exchange with black film of different lengths. The black separates and relates the single sequences but also gives space for after image effects. Schüpbach is drawn to the artistic approaches of music and poetry that are transformed and translated into the cinematographic field even though the films entirely do without sound. He addresses the linguistic and poetic dimensions of his films himself when he speaks about ›outspoken‹ images, or ›thinking (with)in images‹. Sensemaking is not achieved through the narrative of a story but through the rhythmic entanglement of the combined images and the impressions they create within each spectator. Hannes Schüpbach will present two programmes of his films.

### **programme 1**

This programme is a selection of Schüpbach's earlier films he made in the 2000s. *Winter Feuer* consists of short, gestural pictures of different people in a wintery

mountain village. Shots of the snowy landscape are connected with images of flames, embers and sparks of a fire. *Toccata* follows the structural logic of »il tocco«, a short and soft touch. We see images from Genova, people, streets and traffic but also plays of light and the materialities of different architectures that withdraw themselves from a precise temporal situation. In *L'Atelier* Schüpbach (re)creates the physical space of his Parisian studio through the film. We see views out of the windows, trees and buildings that are seemingly the same but at the same time always different and changing. *Verso* is a kind of film portrait of Schüpbach's father to whom he turns and whose movements he follows.

---

16.09.2022 | 18:00

Pupille

**a film selection by hannes schüpbach – programme 1**

**Winter Feuer**

D: Hannes Schüpbach, 16mm, colour, silent, 3 min, 1999/2000

**Toccata**

D: Hannes Schüpbach, 16mm, colour, silent, 28 min, 2002

**L'Atelier**

D: Hannes Schüpbach, 16mm, colour, silent, 16 min, 2007

**Verso**

D: Hannes Schüpbach, 16mm, colour, silent, 15 min, 2008

**programme 2**

The second programme consists of *Falten*, where Schüpbach pays attention to the materiality, even sculpturality of fabrics, but also natural objects such as flowers, leaves and his own hand. We also show *Instants*, which was shot in the coun-

tryside in Avignon and plays with the temporal specificity of the instant. In this context he worked together with the poet and archeologist Joël-Claude Meffre who created a poem cycle of the same name. Before the projection of *Instants*, Schüpbach will read some of the poems. The last part of the programme consists of the filmmaker's latest and longest film *Essais*, in which he observes seven of his friends, artists, creatives and researchers, their movements, gestures and idiosyncrasies. In between, there are sequences of the dancer Kira Blazek who again and again, in changing clothes, tries out new steps, movements and bendings.

## **a film selection by hannes schüpbach – programme 2**

**17.09.2022 | 20:30**

---

Pupille

### **Falten**

D: Hannes Schüpbach, 16mm, colour, silent, 28 min, 2005

### **Instants**

D: Hannes Schüpbach, 16mm, colour, silent, 16 min, 2012

### **Essais**

D: Hannes Schüpbach, 16mm, colour, silent, 42 min, 2020



**Essais**, D: Hannes Schüpbach

## projection performances by bruno delgado ramo

Bruno Delgado Ramo (\*1991 in Seville) develops his work as a research grounded in art practice, seeking an experimental space for the means of cinema.

Each screening is considered a singular event, since the presentation starts from the particular spatial conditions and decisions made on site are directly incorporated into the projection. Recently, he has been collaborating regularly with Esperanza Collado and Paula Guerrero. Since 2021, he and Paula Guerrero have formed the group *Las Synergys*, which explores the live experiences of film projection and DJ mixing. Both also lead the initiative *kino~okno*, which includes films and curated programmes as well as exhibitions, installations and live formats, focusing on the mechanical, photochemical and optical roots of cinema.

While Bruno Delgado Ramo was unable to attend our festival last year due to the Covid-19 pandemic, we are now even more pleased to welcome him to Frankfurt. As part of ex f., Ramo will present a two-part programme consisting of, on the one hand, performances that reveal the screening and projection device-such as *Projektion in Projektionsaft* and *Expectation in the Air* – and, on the other hand, various film works that he himself will screen on Super 8, including *Unabridged Maneuver*, which was completed only a few months ago and celebrated its world premiere at the Super 8 Festival in A Coruña.

### programme: side a

This programme opens with a performance that invites the spectator to assist the assembly of the screening material. In this way, the cinematographic dispositif is deconstructed before our eyes, in a choreography made out of light, shadow, spa-

tial operations or sound. It is only fitting that such a materialist proposal should be followed by a film treating Baruch Spinoza – or rather certain of the famous philosopher's objects: his lens grinding machine and various other quotidian objects, now displayed in a museum, are met by the film camera, as lens-based-machine.

The last part of this first programme is formed by a pairing of two films, *Un baile con Fred Abstrait* und *Una película en color*. In the latter, Delgado Ramo cinematically reenacts Xavier de Maistre's imagined *Journey Around My Room* – revealing the seemingly infinite possibilities of cinema, light and colour.

»I hope that I have made a film, a method. Blue is also a method. (...) Cinema? Yes, it's a method. Red is also a method«. (Marcel Broodthaers)

### **programme: side b**

We begin with two performances that explore the basics of film projection: Screen, film projector, film reel, projectionist. There may not be an image yet, but the projection has begun.

The two film works that make up the second part of this programme deepen Delgado Ramo interest in multifaceted investigations of spatial situations. In *Practicaje/Frame Lift*, he intriguingly highlights the similarities that exist between the choreography of dockworkers in the port of A Coruña and filmmaking. In a metaphorical sense, the work equates the camera's viewfinder (and frame) with pilotage areas (where only an expert, the harbour pilot, can manoeuvre thanks to his thorough knowledge of these waters). Both are restricted areas where the manoeuvres are carried out.

The port as a space returns in the last film of the programme, *Unabridged Man-*

*euver*. Conceived as an exploration of harbour control areas and manoeuvring with the Bolex, the film alternates between the studio's editing table at the LIFT (Liaison of Independent Filmmakers of Toronto) facilities and various locations on the west shore of Lake Ontario. The word manoeuvre refers to both the material operations performed with one's hands and the on-board procedures when approaching a port. The film explores the idea of precision in both practices.

*Bruno Delgado Ramo*

**projection performances by bruno delgado ramo**

**16.09.2022 | 20:15**

Pupille

---

**programme: side a**

**Projektion in Projektionsaft**

D: Bruno Delgado Ramo, double projection super 8, sound, 15 min, 2021

**Spinoza/Ongodist**

D: Bruno Delgado Ramo, 16mm (18fps), colour, sound, 11 min, 2020

**Intermission**

D: Bruno Delgado Ramo, super 8 (loop, 18fps), silent, 5 min, 2021

**Un baile con Fred Abstrait seguido de Una película en color**

D: Bruno Delgado Ramo, super 8 (18fps), colour, silent, 55 min, 2019/2020

**programme: side b**

**Secuencia de acciones en vivo**

D: Bruno Delgado Ramo, 16mm, 5 min, 2022

**Expectation in the Air**

D: Bruno Delgado Ramo, 35mm, silent, 6 min, 2022

**Practicaje/Frame Lift**

D: Bruno Delgado Ramo, super 8 (18fps), colour, silent, 25 min,  
2022

**Unabridged Maneuver**

D: Bruno Delgado Ramo, 16mm, colour, silent, 18 min, 2022



**Expectation in the Air, D:** Bruno Delgado Ramo

## **frankfurt forms: double feature cmelka/vanisian & the paderborn collection**

As last year, the frankfurter formen programme focuses on filmmakers who have lived in Frankfurt for a time or who still live there. It sees itself as a showcase for current and historical works from the various experimental film scenes in the Rhine-Main region and looks for connections and differences in the work with analogue film material.

### **kerstin cmelka & garegin vanisian**

First, three films about bodies and spaces that surround them: Retreats, private spaces, openness and loneliness, togetherness. Kerstin Cmelka studied at the Städelschule from 1999 to 2005 and during this time she made a series of 16mm films. The two short films *Et In Arcadia Ego* and *Mit Mir* play with carefully designed double and multiple exposures and work with the viewer's own body as well as the ghostly power that has been inherent in cinema since its beginnings.

Garegin Vanisian lives and works in Berlin and Frankfurt and has made a number of analogue short films. His most recent film, *Das Herz durch Wüsteneyen rennt* – *working title*, weaves the pain and grief of its protagonist into a web of textures, tattoos, literature and music. At the centre of the film, shot and edited on 16mm, is a double loss: how to deal with the emptiness created by the departure of a loved one? And how to deal with the disappearance of the leading actress, who seemingly refuses to play the role given to her?

## **feminist interventions – the paderborn collection**

Arch-Catholic city and experimental films by women that deal with sexuality in explicit images – how does that go together?

When I was appointed to the University of Paderborn in 2001, I wanted to teach film as film. No money was granted for film rentals, but a one-time amount for teaching materials. This resulted in the collection of experimental films by women, to which the solidarity of many filmmaker friends contributed decisively. Some prints were given to me as gifts, most of them newly fabricated in copying works that no longer exist. In the film classes at the Städel, the Hochschule der Künste Bremen and the Hochschule für Bildende Künste Braunschweig, the few female filmmakers often went their own and different ways than their fellow students. From this environment, the archive brings together female interventions that focus on female sexuality, stage bodies, and explore power relations in spaces of vision and action. Many of the contributing filmmakers come from Frankfurt: Noll Brinckmann, Anja Czioska, Eva Heldmann, Lilo Mangelsdorff, Laura Padgett, Pola Reuth. Their films form the focus of the programme, which is about a perceptual-aesthetic relationship to the material environment and an examination of the performativity of gender.

*Annette Brauerhoch*

**frankfurt forms: double feature**

**kerstin cmelka & garegin vanisian**

**Mit Mir**

D: Kerstin Cmelka, 16mm, colour, silent, 3 min, 2000

**Et In Arcadia Ego**

D: Kerstin Cmelka 16mm, colour, silent, 3 min, 2001

**Das Herz durch Wüsteneyen rennt – working title**

D: Garegin Vanisian, 16mm, colour, sound, 15 min, 2021

**feminist interventions – the paderborn collection**

**Fragment**

D: Laura Padgett, 16mm, b&w, sound, 3 min, 1987

**Viva Avis**

D: Lilo Mangelsdorff, 16mm, colour, sound, 6 min, 1985

**Polstermöbel im Grünen,**

D: Christine Noll Brinckmann, 16mm, colour, sound, 7 min, 1984

**Duschen, San Francisco**

D: Anja Czioska, 16mm, b&w, silent, 3 min, 1994

**Unterwasser**

D: Anja Czioska, 16mm, b&w, silent, 3 min, 1994

**Compartment**

D: Eva Heldmann, 16mm, colour, sound, 5 min, 1990

**Wenn der Haarwuchs lästig wird**

D: Anja Telscher, 16mm, colour, sound, 6 min, 1987

**Kool Killer**

D: Pola Reuth, 16mm, colour, sound, 5 min, 1981



---

**Das Herz druch Wüsteneyen rennt – working title, D: Garegin Vanisian**

## »the whole life« – films from noll brinckmann 1979–1988

Karola Gramann has selected a programme for exff showing 7 films from Noll Brinckmann's oeuvre; the screening will be followed by a discussion between filmmaker and curator.

In Noll Brinckmann's work there has always been the connection between filmmaking, writing about film, and scholarly analysis and reflection. In a 2007 interview with Alexandra Schneider, she comments:

**Alexandra:** Before you started making film, you worked as a film scholar. How did you get into filmmaking?

**Noll:** I didn't start out with a background in film studies, but out of curiosity. [...] I approached my projects from a lyrical or aesthetic impulse, not from a theoretical perspective, so there were hardly any tangible touches. But then, during the editing, the filmic work began to interest me theoretically as well, to that extent it was rather the other way around. When I sat at the editing table, I gained insights into cinematic aesthetics or had ideas about theory. [...] If I intuitively recognized that a cut resulted in a rhythmic flow, I tried to explore what regularity that was based on, for example, with colour, when and how does continuity result, or which colours can be intensified in the montage. I liked to work with interspersed monochrome fields in order to achieve successive colour increases.

**A:** What role did feminist film theory, as well as feminist theory networks and networking among artists, play in your filmmaking?

**N:** Maybe less consciously for the films than for the theory, or, better, for the

whole life. If the whole of life is oriented in that direction, then the films are also born out of that spirit. But I haven't made feminist films programmatically.\*

*In cooperation with Kinothek Asta Nielsen e. V.*



**»the whole life« – films from noll brinckmann 1979–1988**

**17.09.2022 | 18:00**

Pupille

**The West Village Meat Market**

D: Noll Brinckmann, 16mm, colour, silent, 12 min, 1979

**Die Urszene**

D: Noll Brinckmann, 16mm, colour, sound, 6 min, 1981

**Dress Rehearsal und Karola 2**

D: Noll Brinckmann, 16mm, colour, sound, 15 min, 1981

**Grünspan**

D: Noll Brinckmann, 16mm, colour, sound, 12min, 1982

**Ein halbes Leben**

D: Noll Brinckmann, 16mm, colour, sound, 5 min, 1983

**Der Fater**

D: Noll Brinckmann, 16mm, colour & b&w, silent, 26 min, 1986

**Stief**

D: Noll Brinckmann, 16mm, colour, silent, 12 min, 1988

---

\* From an interview: *The Primal Scene. Christine Noll Brinckmann. Films and Texts*, Berlin, 2008 Arsenal experimental edition DVD



---

**Stief, D:** Noll Brinckmann

## stan brakhage: a child's garden and the serious sea

For the first time this year, *exff.* will not only take place in the Pupille, but also in the cinema of the Deutsches Filmmuseum. For our first guest screening we have chosen Stan Brakhage's *A Child's Garden and the Serious Sea*, a rarely screened film by the director.

From the 1990s onward, Stan Brakhage made almost only hand-painted films, e.g. films in which he painted directly onto the filmstrip. The films that later became known as »Vancouver Island Quartet« are an exception, the first of which is *A Child's Garden And the Serious Sea*. Brakhage shot it on Vancouver (Canada) in the garden where his second wife Marilyn had often spent time in her childhood, and on the beach of the sea. These two planes are by no means contrasted, but rather intertwined in many ways. The result is a poetic meditation on childhood and on how a child develops an awareness of the world.

*Winfried Günther*

In poet Ronald Johnson's great epic *Ark*, in the first book *Foundations*, the poem *Beam 29* has this passage:

*The seed is disseminated at the gated mosaic a hundred feet  
below, above  
long windrows of motion  
connecting dilated arches undergoing transamplification:*

*›seen in the water so clear as christiall  
(prairie tremblante)*

which breaks into musical notation that, »presto,« becomes a design of spatial tilts: This is where the film began; and I carried a xerox of the still unpublished *ARC 50* through *66* all that trip with Marilyn and Anton around Vancouver Island. As I wrote him, »The pun ›out on a limn‹ kept ringing through my mind as I caught the hairs of side-light off ephemera of objects tangent to Marilyn's childhood: She grew up in Victoria; and there I was in her childhood backyard ...‹: and then there was *The Sea* – not as counter-balance but as hidden generator of it all, of *The World* to be discovered by the/any child ... as poet Charles Olson has it:

*Vast earth rejoices,  
deep-swirling Okeanos steers all things through all things,  
everything issues from the one, the soul is led from drunkenness  
to dryness, the sleeper lights up from the dead,  
the man awake lights up from the sleeping.  
(Maximus, from Dogtown – I)*

*Stan Brakhage*

---

**18.09.2022 | 11:30**

**stan brakhage**

DDF

**A Child's Garden and the Serious Sea**

D: Stan Brakhage, 16mm, colour, silent, 73 min, 1991



---

**A Child's Garden and the Serious Sea, D: Stan Brakhage**

## **closing night: ken jacobs & takashi makino**

To bring our festival to a fitting close, we have once again chosen a programme that should promise an intense audio-visual experience. With the pairing of Ken Jacobs' *Globe* and Takashi Makino's *cinéma concret*, the closing programme brings together two generations of filmmakers who, despite their different working methods and formats – Ken Jacobs' film will be shown as a 16mm print, while Makino's films will be screened exclusively digitally – are united by a philosophy they share: to enable viewers to see in a new way. In our case, this is made possible by the use of special filters (Jacobs) and glasses (Makino) to create a 3D effect during the screening. Unlike in commercial cinema, where this new technology was gradually trivialised and served solely as an argument to justify higher ticket prices, the two filmmakers use three-dimensionality to put us in a situation of wonder at the breathtaking possibilities of cinema – which is how viewers must have felt in 1890s when they saw moving images projected for the first time.

---

**18.09.2022 | 20:30**

Pupille

**closing night: ken jacobs & takashi makino**

### **Globe**

D: Ken Jacobs, 16mm (3D), colour, sound, 22 min, 1971

### **cinéma concret**

D: Takashi Makino, DCP, colour and b&w, sound, 24 min, 2015





pupille  
kino in der uni

Pupille e.V. – Kino in der Uni  
Mertonstr. 26–28  
60325 Frankfurt am Main

[www.exff.de](http://www.exff.de)  
[exff.filmtage@gmail.com](mailto:exff.filmtage@gmail.com)

**festivalteam:**

simon bugert, wilma demel, martin klein, larissa krampert, simon schiller, björn schmitt, günther volkmann, martin urban

**tickets:**

**single tickets:** 4,50 €  
**day passes:** thu: 8€ / fri–sun: 10 €  
**festival pass:** 40 €

**cinemas:**

Pupille – Kino in der Uni e. V.  
c/o AStA Studierendenhaus Goethe-Universität  
Mertonstraße 26–28  
60325 Frankfurt am Main

---

exff.

tage des  
experimentellen  
films frankfurt

---

DFF – Deutsches Filminstitut & Filmmuseum  
Schaumainkai 41  
60596 Frankfurt am Main

**thanks to:**

Arsenal e.V. (Angelika Ramlow), Annette Brauerhoch, Christine Noll Brinckmann, Simon Bugert, Canyon Cinema (Seth Mitter), Eva Claus, Kerstin Cmelka, DFF – Deutsches Filminstitut & Filmmuseum (Natascha Gikas, Andreas Beilharz, Winfried Günther), Helga Fanderl, Filmform (Anna-Karin Larsson, Andreas Bertman), Paweł Gardynik, Martin Grennberger, Leandro Harries, Luca Killer, Kinothek Asta Nielsen e.V. (Gaby Babić, Karola Gramann, Heide Schlüpmann), Light Cone (Miguel Armas), Takashi Makino, Fritz Mettal, Gunvor Nelson, Mathias Ochs, Bruno Delgado Ramo, Ewelina Rosinska, Wilhelm Sasnal, Hannes Schüpbach, sixpackfilm (Jonida Laçi), Daniel A. Swarthnas, Universität Paderborn (Alexandra Simopoulos), Martin Urban, Garegin Vanisian, Günther Volkman

**funders:**

HessenFilm und Medien, Kulturamt der Stadt Frankfurt, AStA der Johann Wolfgang Goethe-Universität



- 16:00** Pupille **frankfurt forms: double feature** \_\_\_\_\_ 32  
kerstin cmelka & garegin vanisian  
feminist interventions – the paderborn collection
- 18:00** Pupille **»the whole life«** \_\_\_\_\_ 36  
films from noll brinckmann 1979–1988
- 20:30** Pupille **a film selection by hannes schüpbach** \_\_\_\_\_ 23  
programme 2

---

**sunday, 18.09.2022**

- 11:30** DFF **stan brakhage: a child's garden and the serious sea** \_\_\_\_\_ 39
- 14:00** Pupille **artist showcase: gunvor nelson** \_\_\_\_\_ 16  
programme 3: the family sphere
- 16:00** Pupille **artist showcase: helga fanderl** \_\_\_\_\_ 11  
programme 3
- 18:00** Pupille **artist showcase: gunvor nelson** \_\_\_\_\_ 16  
programme 4: mur beach
- 20:30** Pupille **closing night** \_\_\_\_\_ 42  
takashi makino & ken jacobs

more information on

**exff.de**

**thursday, 15.09.2022**

---

**18:00** Pupille **opening programme** \_\_\_\_\_ 7  
eva claus & ewelina rosinska

**20:30** Pupille **artist showcase: helga fanderl** \_\_\_\_\_ 11  
programme 1

**friday, 16.09.2022**

---

**14:00** Pupille **artist showcase: helga fanderl** \_\_\_\_\_ 11  
programme 2

**16:00** Pupille **artist showcase: gunvor nelson** \_\_\_\_\_ 16  
programme 1: beginnings, body and surrealism

**18:00** Pupille **a film selection by hannes schüpbach** \_\_\_\_\_ 23  
programme 1

**20:15** Pupille **projection performances by bruno delgado ramo** \_\_\_\_\_ 27  
programme: side a  
programme: side b

**saturday, 17.09.2022**

---

**11:30** Pupille **artist showcase: gunvor nelson** \_\_\_\_\_ 16  
programme 2: the gaze of the returnee



pupille  
kino in der uni

funders:

