

silent green

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Film  
Feld  
Forschung

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silent green is an interdisciplinary event location and an independent project that has found its unique home in the historic buildings of the former Wedding Crematorium. The privately funded cultural center founded in 2013 by Jörg Heitmann and Bettina Ellerkamp sees itself as a safe space for thinking, researching and experimenting – for shifting the thresholds of individual artistic disciplines to connect them and create new, hybrid art forms.

With the non-profit company Film Feld Forschung (Film Field Research) – founded in 2016 by Jörg Heitmann and Bettina Ellerkamp – silent green is dedicated to the many fields of audiovisual application. The anchoring point of this work is the former subterranean morgue – AKA the “Betonhalle” on the grounds of silent green – which serves as a center for audiovisual research. Here, in laboratory conditions, audiovisual material can be dissected into individual elements of image, sound and language, then analyzed and re-composed using instruments of free artistic experimentation. This makes it a space for theoretical and practical research of and within the language of the medium of film, as well as for appreciation of both the finished product, and the research and creative processes behind a work of art.

Since its founding, Film Feld Forschung has put together numerous exhibitions, film screenings and discursive events, including *Edit Film Culture!*, *The Garden. Cinematics of the Soil* and *The Third Life of Agnès Varda*, taking an interdisciplinary approach to art interaction that addresses acute questions faced by society as a whole on ecology, collective work, and support for female perspectives in art and culture.

Thanks to friendly support by the Goethe-Institut, Film Feld Forschung has also been able to welcome four grant recipients to silent green: Cairo-based media artist Maha Maamoun (2016/17); experimental film icon Shelly Silver (2017), artist / filmmaker Oliver Husain (2021) and the artist duo Xiu Xiu in 2022.

Film Feld Forschung aims to appeal to general audiences interested in art and culture, as well as to neighbors, artists and cultural agents in all industries. One goal in particular is to create synergies and informal networks between audiences, artists and institutions. The revitalization of the formerly empty Wedding crematorium by silent green helps create a sustainable creative infrastructure that is both firmly rooted in its neighborhood as well as a cultural magnet for greater Berlin and beyond.

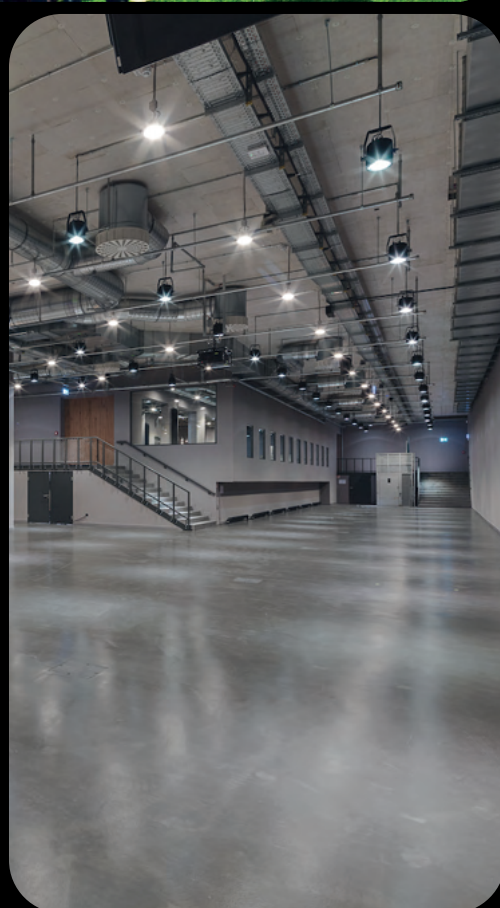
*Film Feld Forschung is a project by silent green under the direction of Bettina Ellerkamp, Jörg Heitmann and Linda Winkler.*



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# Film Feld Forschung

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# *Was anderes machen (The Home and the Movie)*

*A Festival celebrating 60 years of Das kleine Fernsehspiel*

„We are making a cinema that no longer exists and a television that does not yet exist“ (J.L. Godard). This is how the head of the editorial department Eckart Stein described the vision of the ZDF editorial department *Das kleine Fernsehspiel*, newly founded in 1963. Conceived as a television workshop and development laboratory, a platform was created for the international new generation of auteur cinema.

Elementary questions of our present about diversity, equality and decolonisation have been dealt with in this broadcasting slot since its beginnings, as have cinematographic experiments and film language positions that pointed far into the future. The freedom in genre and length, the curiosity about cinematic narratives beyond commercial cinema makes the archive of *Das kleine Fernsehspiel* a treasure trove for film studies research: Rainer Werner Fassbinder and Alexander Kluge, Helke Sanders and Ulrike Ottinger, Sohrab Shahid Saless and Raoul Peck, Derek Jarman and John Akomfrah, the filmmakers of the Berlin School and German-Turkish cinema to currently important directors such as Maryam Zaree, Mo Asumang and Burhan Qurbani are just a few of the early works that can be found here.

The exhibition and the event programme *Was anderes machen (The Home and the Movie)* at silent green takes this TV archive as the starting point for a historical retrospective, a description of the state and a question about the future of young auteur film. In the process, television and film culture heritage are thought together for the first time.

A Film Series and a Festival with symposium, exhibition, performance, cinema on Demand and research stations will create a walk-in archive of independent world cinema. Accompanying the exhibition and symposium, there will be film screenings with talks in our temporary TV Studio in the Betonhalle, with guests including Nora Fingscheidt, Massoud Bakhshi, Jorge Bodanzky, Merzak Allouache, Omah Diegu and Edna Politi.

*Was anderes machen (The Home and the Movie)* is a project of silent green Film Feld Forschung gGmbH in co-operation with the Arsenal - Institute for Film and Video Art and Film Studies/Media Dramaturgy at the Johannes Gutenberg University Mainz. With the kind support of the ZDF editorial department *Das kleine Fernsehspiel*. Supported by the Deutsche Klassenlotterie Berlin. Supported by the Hauptstadtkulturfonds.

2023, 16. – 26.11.:

Festival and Exhibition at silent green

2023, Juni–Dezember:

Film Series at Kino Arsenal

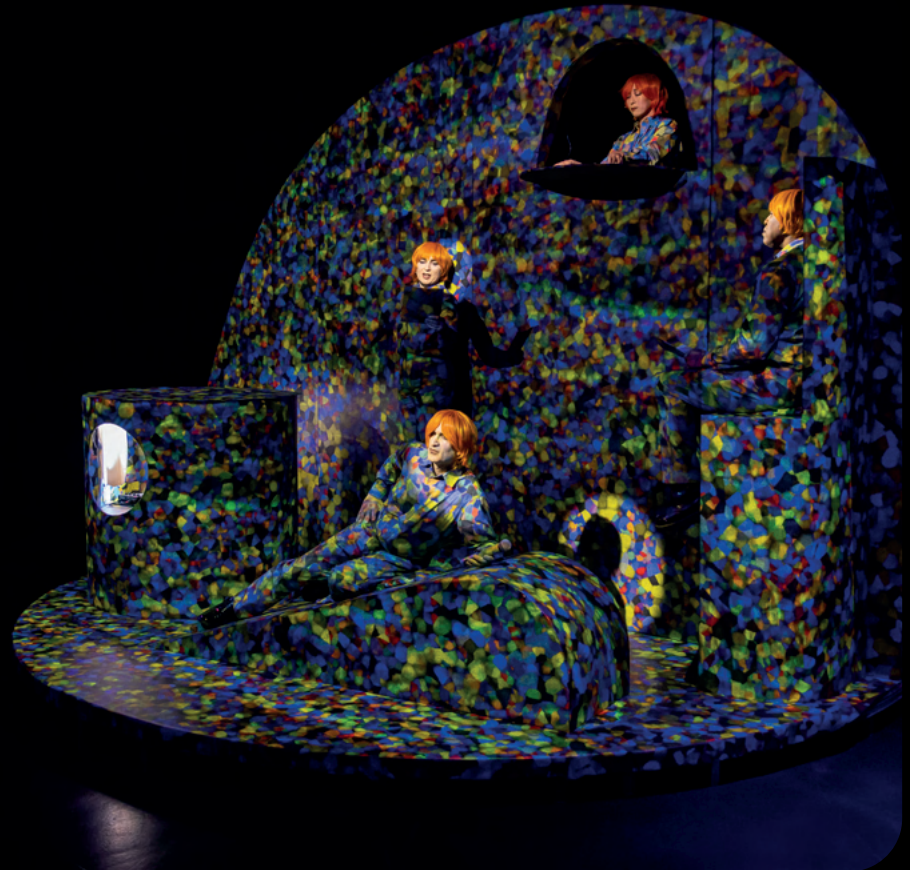


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*Was anderes machen  
The Home and the Movie*



# *Kiss the Moment*

## *Von Wurmlöchern und Swingchronizitäten im Bilderuniverum Dagie Brunderts*

With this first comprehensive solo exhibition, silent green presents in installation form the most important Super 8 films and pinhole camera photographs by the exceptional artist Dagie Brundert, who has always pursued a radically analogue and ecological aesthetic in her work.

For more than three decades, filmmaker Dagie Brundert has been on the trail of chance, finding beauty in the banal and creating little marvels that celebrate this in ways that are as humorous as they are poetic. Her enthusiasm is for imperfect, impermanent, unfinished things and existences. And she captures these in her artistic universe: in experimental Super 8 film and analogue pinhole camera photography.

Over the years, Brundert has produced a wide range of films that playfully demonstrate the entire palette of what is possible with Super 8. In addition to the film camera, the artist works with self-made pinhole cameras and shows what a simple Illy espresso can conjure up. As a pioneer in the production of organic film developers, she produces unique effects with analogue means that show a very unique, poetic approach to the world. In the age of digitalisation, a new longing for the analogue image is palpable in this.

Dagie Brundert has not only contributed to making the Kiss the Moment exhibition a - to use her words - „murmuring, humming, chattering“ and thus thoroughly lively experience with her works, but also with her enormous ingenuity.

The show of works presents an artist who stands out for her special spontaneity and creative goings-on, and whose DIY approach encourages us to do the same.

*Kiss the Moment is a project of silent green Film Feld Forschung gGmbH.*

*Funded by the Berliner Senatsverwaltung für Kultur und Gesellschaftlichen Zusammenhalt.*

2023, 19. – 27.8.

Solo Show with Dagie Brundert



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*Kiss the Moment*





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# *The Third Life of Agnès Varda*

Art and cinema lost one of its most influential personalities with the death of Agnès Varda in March 2019. At the age of 90, the photographer, filmmaker and artist left a life's work spanning more than six decades, in which the "forerunner of modern cinema" continually re-invented herself and her art, to the very end. Varda's third creative period – her "third life as a young artist" as she liked to say – is, however, much less known and explored than her multiple award-winning work as a director, which comprised more than 50 films. Varda's installation art seems like the necessary continuation of her reflections on cinema, on her own authorship, and the status of the image in our society.

The solo exhibition in the concrete hall of silent green was therefore dedicated to this "third life of Agnès Varda", which she began in 2003 at the age of 75 at the Biennale in Venice. For the first time, the exhibition gave visitors in Germany the opportunity to come into comprehensive contact with the artist Agnès Varda – in almost 30 works on 1600 square meters of space. Especially worth mentioning are two world premieres that were composed and exhibited: A series of photographs of Germany, taken by Varda in 1960, and the first implementation of the cinema shack *Cabane de Cinéma: La tente de Sans toit ni loi* (*A Cinema Shack: The Tent from Vagabond*), designed by Varda.

The exhibition was complemented by a programme and a film line-up at Kino Arsenal that picked up themes from the exhibition and made cross-references within Varda's work visible. In cooperation with Spector Books, Film Feld Forschung published the most comprehensive catalog of Varda's installation works to date, in German and English.

*A project by silent green Film Feld Forschung gGmbH, in cooperation with Ciné-Tamaris and Succession Varda. Film line-up in cooperation with Arsenal – Institut für Film and Videokunst e. V. Funded by Kulturstiftung des Bundes. Funded by the German Federal Government Commissioner for Culture and the Media.*

2022, June 9–July 20

Framework programme with contributions by: Erika Balsom, Dagie Brundert, Nathalie David, Jean-Michel Frodon, Uta Fröhlich, Gertrud Koch, Maria Mohr, Stefanie Schlüter  
Curators: Dominique Bluher, Julia Fabry



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*The Third Life  
of Agnès Varda*





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# Film Feld Forschung

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*The Third Life  
of Agnès Varda*



# *Future Soundscapes Festival*

Totalitarian and technocratic systems, the exploration of new living spaces, glittering visions of end times – the science fiction genre is more relevant and successful than ever, and deeply rooted in pop culture. While cyberspace, biotechnology and genetic manipulation are shaping our scientific and informational society with ever-increasing speed, fictional futures themselves are becoming a contested field of cultural, economic and political interests. More than ever, future prognostications are now an instrument that can influence the present and control its development.

This makes an examination of the popular genre science fiction – whose narratives and images are already ubiquitous, with numerous stereotypes firmly anchored in the collective memory – even more relevant. However, until now, one unexplored field in the discourse has been sound as an essential

element in the creation of future worlds – whether as noise, tone or music. The *Future Soundscapes Festival* is therefore dedicated to the genealogy and esthetic of science fiction sound, and presents interdisciplinary art and events on the question: What does the future sound like?

The festival components of music, media and sound art range from dystopian film soundtracks and post-human sound installations to experimental electronic music that pushes forward into unexplored worlds of sound. Workshops and talks look into the stories and esthetics of futuristic sounds as well as into contemporary sound phenomena; trace acoustic clichés; and search for auditory blueprints for the future between dystopia and utopia.

2018, November 23–25

**Contributors:** Jan Brauer, Josephin Böttger, Karl Heinz Jeron, Felix Kubin, Manfred Miersch, Peggy Piesche, Gato Preto, Anna Schürmer, Quadrature, Liam Young, Hubert Zemler

2019, October 10–13

**Contributors:** Bettina Allamoda, Mario Asef, Robert Barry, Nicolas Bernier, Peter Cusack, Dirk Dresselhaus, Stefan Drees, Driftmachine, Perera Elsewhere, Katharina Hauke, Johanna Hedva, Karl Heinz Jeron, Kalma, Takashi Makino, Bjorn Melhus, Yara Mekawei, Manfred Miersch, Hatsune Miku, Sandra Naumann, Nguyen + Transitory, Christian Obermaier, Quadrature, Sote, Forest Swords, Telesonic 9000, Jemma Woolmore

2022, September 22–25

**Contributors:** Bendik Giske, Ale Hop, KMRU, !K7 Records, Heather Leigh, logs, Resina, Perila, Plaid, Katatonic Silencio, Sapphire Slows, Sol Vikar, Carmen Villain

**Curators:** Lukas Balmer, Bettina Ellerkamp, Nina Rüb, Linda Winkler



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*Future  
Soundscapes  
Festival*





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*Future  
Soundscapes  
Festival*





# *M–Dokumente, all about Mania D., Malaria!, Matador*

West Berlin in the late 1970s and 1980s: The city is enlivened by a blossoming subculture, fostered by artists and musicians who see DIY, sampling, improvisation and crafting as a form of expression for their art. Add to it Berlin's unique island-like status in a divided Germany: The limitless freedom in the city surrounded by a wall attracts international artists and later superstars like David Bowie, Nick Cave and Lou Reed. This era formed the cornerstone for the mythological freedom that the city – after the fall of the Wall, with plenty of space for experimentation – continued to expand on and which characterizes it to this day.

The wave of memories of those wild times in West Berlin in the late 1970s and the start of the 1980s has since faded. The various views on the vivid subculture in the shadow of the Wall were what lent many a debate some excitement. However, the memorial culture was largely shaped by men and led to important, moving and significant perspectives of the 1980s being overlooked or ignored.

This was the jumping-off point for the project M-Dokumente, which made the explicitly female perspective of the all-female bands Mania D., Malaria! and Matador from the West Berlin music and art scene the focus of a festival at silent green.

Starting in 1979, the three bands surrounding Beate Bartel, Bettina Köster and Gudrun Gut played concerts, released records and toured the world in varying constellations. What stood out in particular, and was new at the time, was the autonomy in performance by the musicians, which is reflected in both their music and their lyrics, but also in their style and their genre-overlapping approach: "More art in music and more music in art". To this day, these bands are considered visionary – they helped shape a new image for women in pop culture and are vanguards and role models for the still important and necessary emancipatory movement in music, in Berlin and far beyond it.

*Funded by Musikfonds and Musicboard Berlin GmbH.*

2022, October 21–24:

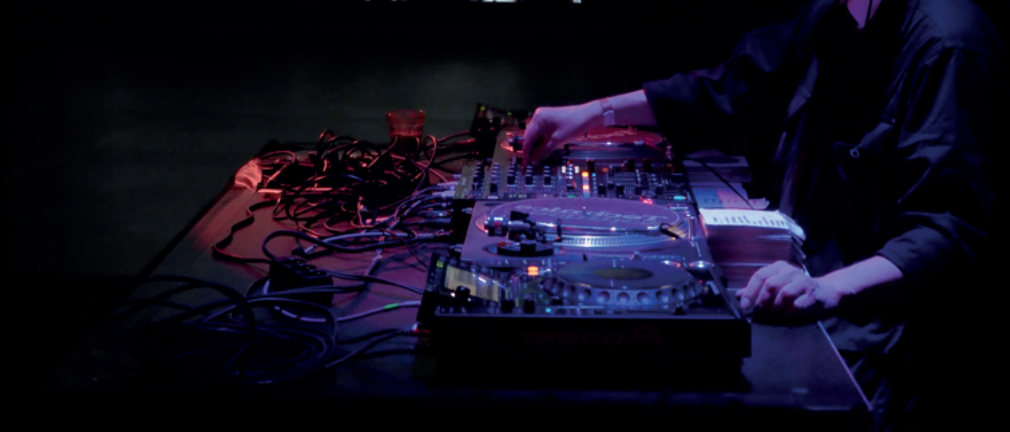
Contributors: Anika, Beate Bartel, Christian Baumjohann, Natalie Beridze, Maria Colours, Robert Defcon, Die Mücken, Gudrun Gut, Christine Hahn, Midori Hirano, Islaja, Bettina Köster, Pilocka Krach, Melissa E. Logan, Alex Murray-Leslie, Mark Reeder

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*M-Dokumente, all about  
Mania D., Malaria!, Matador*



## M\_Dokumente

Editors / Herausgeberinnen:

Beate Bartel Gudrun Gut Bettina Köster





# *The Garden. Cinematics of the Soil*

The exhibition project *The Garden. Cinematics of the Soil* was dedicated to the life and works of the British filmmaker, artist and activist Derek Jarman. His eponymous film *The Garden* (1990) and his legendary garden Prospect Cottage became the jumping-off point for a contemporary artistic focus on essential questions in our society and its future: Environmental pollution and illness, collectivity and resiliency.

The exhibition in the concrete hall of silent green made various connections to the special topography and the utopian potential of Jarman's garden on the southern coast of England: film recordings, objects, diaries and paintings showed fragments of his last residence Prospect Cottage, which the filmmaker – who died in 1994 due to HIV-related complications – set up in the direct vicinity of a nuclear power plant and military base. There, he created a very special idyll of collaborative, communal living between human(s) and nature that provided a refuge from an increasingly destructive and discriminatory society, and which is still a place of pilgrimage for thousands of visitors from all over the world.

The film *The Garden*, which was created against the backdrop of AIDS activism and the anti-nuclear movement, makes the paradox of the place a central theme: Between dream and reality, idyll and pain, beauty and impermanence, nature becomes a metaphor for the creeping decay of the human body within the context of climate change, illness and destruction.

Contemporary artists and friends of Jarman focused on his ideas in imagery and themes in sound and media installations designed specially for this project, and in supplementary talks and workshops. A film program showed other Derek Jarman works as well as queer, feminist, experimental and political films from the 1980s and 90s and the present at Kino Arsenal and on the grounds of silent green.

*Funded by Kulturstiftung des Bundes. Funded by the German Federal Government Commissioner for Culture and the Media. With support from Amanda Wilkinson Gallery, James Mackay and Keith Collins Will Trust. Film series in cooperation with Arsenal – Institut für Film und Videokunst.*

2021, July 21–August 28

Contributors: Mareike Bernien, Dagie Brundert, CHEAP Art Collective, Club des Femmes (So Mayer, Selina Robertson), Peter Cusack, Heather Davis, Peter Fillingham, Alex Gerbaulet, Bishnupriya Ghosh, Inas Halabi, Oliver Husain, James Mackay, Bhaskar Sarkar, Philip Scheffner, Howard Sooley, Kerstin Schroedinger, Annie Symons, Mary Katharine Tramontana, Ed Webb-Ingall, Rehana Zaman.

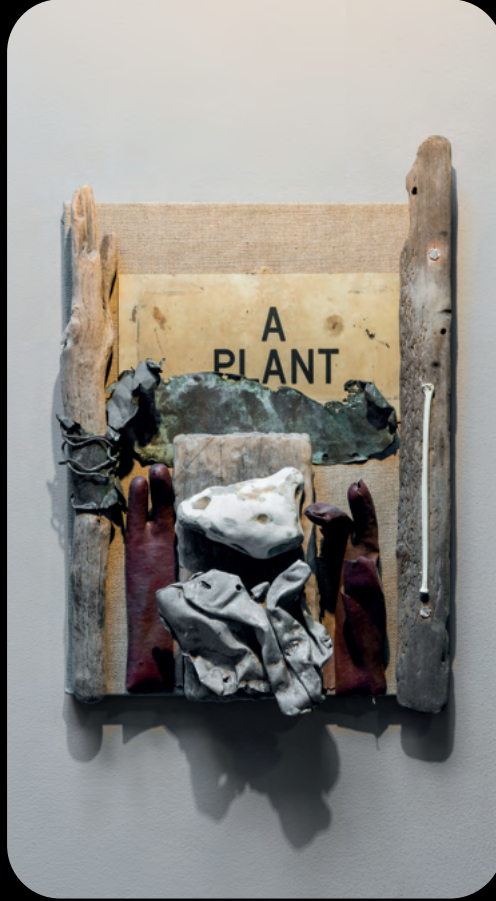
Curators: Bettina Ellerkamp, Jörg Heitmann, Stefanie Schulte Strathaus, Marc Siegel (Talk series)

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# Film Feld Forschung

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*The Garden.  
Cinematics of the Soil*





# *Female to Empower*

Women DJs, composers and producers are and have always been integral parts of our musical realities. In the big, male-dominated narratives of music history, however, they are still seldom mentioned. Which is why the series of concerts, films and talks *Female to Empower* tells music stories large and small from an exclusively female perspective, combining music documentary films with live concerts and conversations with female artists and contemporary witnesses.

*Female to Empower* shows cinematic portraits of female pioneers in electronic music and forgotten funk feminists of the 1970s; makes the history of women in jazz visible; and dedicates itself to fearless, loud and provocative guitar-rocking women in punk and grunge, and to the networks they created and organized themselves. In addition, the series presents women who turn gender norms upside down and take on male-dominated genres like rap and reggaeton.

The series doesn't just take a look back using historic and documentary elements, but connects the film content with live concerts by selected women musicians to make the whole musical spectrum of female creation in today's music experienceable. Talks with artists and contemporary witnesses provide the audience with an opportunity for immediate exchange. The interdisciplinary approach of the series dives deep into the biographies and working worlds of female musical pioneers, aiming not only to create role models, but also present perspectives and strategies for active participants in contemporary music.

*Funded by Musicboard Berlin GmbH.*

2019, August 8–10

Contributors: Miriam Davoudvandi, Doctorella, Kerstin & Sandra Grether, Gudrun Gut, Diviam Hoffmann, Pilocka Krach, Barbara Morgenstern, Lena Stoehrfaktor, Tellavision, Maike Rosa Vogel

2020, August 20–22

Contributors: Elke Brauweiler, CATT, Katharina Ernst, Juba, Diana McCarty, Morgan Neville, Noraa, Pamela Owusu-Brenyah, Thomas Riedelsheimer

Curators: Andreas Döhler, Bettina Ellerkamp, Sandra und Kerstin Grether, Pamela Owusu-Brenyah, Nina Rüb

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*Female to Empower*





# silent green Film Feld Forschung *Stoffwechsel*

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From 2019 to 2022, Film Feld Forschung implemented the project *Stoffwechsel (Metabolism)*, a series of events and workshops and an exhibition focused on the material aspect of the recording medium film, and the earth as an archive: film is a recording medium, but what is its memory made of, and how is it made? What is the cinema's relationship to its medium, and to the medium of the image? What is the physical relationship between bodies and landscapes to the image, and therefore to the observer and their environment? In *Stoffwechsel*, Film Feld Forschung looked at various relationships with, materials of, and temporalities on earth. How can the tension between exploitation and healing be conceived of – in new kinds of image production, of cinemas, and in our understanding of the archive?

The exhibition *Contested Grounds, Contested Colours* looked at the relationships between the trades of five artists: filmmakers Arthur and Corinne Cantrill explored the relationship between the land, indigenous cultures, cinema, and politics. Mareike Bernien and Kerstin Schroedinger examined the ideological implications of color in various contexts. What becomes visible in color images, and what is hidden? And *The Red Book* by the artist Inas Halabi attempted to capture the invisible threat of radioactivity through storytelling and visual material.

In addition to workshops on the concept of permaculture, and on film development using organic materials, *Stoffwechsel* also included a series of films and a 4-channel installation by the indigenous Australian media collective Carrabing Film Collective. The collective comprises 32 members of an extended family that came together in 2010 to start a process of self-representation and social analysis of modern colonialism.

*Stoffwechsel is a project by Film Feld Forschung as part of Archive außer sich, a project by Arsenal – Institut für Film und Videokunst, part of a cooperation with the Haus der Kulturen der Welt, Staatliche Kunstsammlung Dresden and Pina Bausch Foundation, part of The New Alphabet, an HKW project, funded by the German Federal Government Commissioner for Culture and the Media, thanks to funding from the German federal parliament.*

2018-2022

Contributors: Ali Nobil Ahmad, Mareike Bernien, Dagie Brundert, Arthur und Corinne Cantrill, Carrabing Film Collective, Constanze Fischbeck, Alex Gerbaulet, Ros Gray, Henriette Gunkel, Inas Halabi, Philip Hoffman, Lara Khaldi, Sahar Qawasmi, Anne Quirynen, Kerstin Schroedinger, Shelly Silver, Nida Sinnokrot, Fetewai Tarekegn, Sinthujan Varatharajah, Haytham el-Wardany, Nicole Wolf

Curators: Bettina Ellerkamp, Jörg Heitmann, Stefanie Schulte Strathaus, Nicole Wolf



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*Stoffwechsel*





# *Edit Film Culture!*

In 1954, Adolfas and Jonas Mekas, two refugees from Lithuania, started a film magazine in New York City that would go on to shape discussions on overlaps between the cinema, society and art in the US and internationally. From 1955 to 1996, *Film Culture* magazine became a one-of-a-kind platform for exchange between filmmakers and audiences, theory and practice, film and art. *Film Culture* was dedicated to the European avant garde, Soviet revolutionary cinema, and auteur films of Europe and Hollywood, offering an eclectic mix of interviews, manifestos, film analyses, poetry and photo essays.

More than twenty years after the magazine was discontinued, silent green Film Feld Forschung revisited the magazine's history, asking the question: What does it mean to be a film culture editor today?

Talks and panels by theorists and filmmakers highlighted the significance of *Film Culture* for thoughts on the development of contemporary international film cultures. The exhibition looked at the production and design history of *Film Culture* magazine, as well as the many films, activities and institutions that developed alongside it.

*Edit Film Culture!* showed works by Shirley Clarke, Maya Deren, Robert Frank, George Maciunas, Jonas Mekas, Hans Richter, Jack Smith and Joyce Wieland, among others. A temporary library also made all 79 editions of the magazine available for viewing and research.

Together with Spector Books, Film Feld Forschung published the 80th edition of *Film Culture* magazine: *Film Culture 80. The Legend of Barbara Rubin* is a portrait of one of the New York underground's key figures of the 1960s, told in letter exchanges and other documents.

*Edit Film Culture!* is a project by silent green Film Feld Forschung gGmbH, in cooperation with Jonas Mekas / Anthology Film Archives, Arsenal – Institut für Film und Videokunst e.V., SAVVY Contemporary e.V., Harun Farocki Institut, Spector Books and the Lithuanian Culture Institute.

Funded by Hauptstadtkulturfonds. With friendly support from ifa - Institute for Foreign Relations, Jonas Mekas Visual Arts Centre and the Lithuanian Culture Institute.

2018, July 6 to 22

Contributors: Ale Bachlechner, Erika Balsom, Robin Behling, Didi Cheeka, Mónica Delgado, Suliman Mohamed Ibrahim Elnour, Corry Elyda, Heinz Emigholz, Tamer El Said, Jürgen Ebert, Anton Garber, Karola Gramann, Ulrich Gregor, Martin Grennberger, Vinzenz Hediger, Birgit Hein, Shai Heredia, Anne König, Kalani Michell, Jonas Mekas, Kamila Metwally, Anuj Malhotra, Thurston Moore, Abhishek Nilamber, Ara Osterweil, Sophie Charlotte Rieger, Susanne Sachsse, José Sarmiento-Hinojosa, Heide Schlüpmann, Hiroko Tasaka, Amy Taubin, Mark Webber, Yvonne Curators: Christian Hiller, Daniela Kinateder, Stefanie Schulte Strathaus, Marc Siegel, Bettina Ellerkamp and Jörg Heitmann

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*Edit Film Culture!*





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*Edit Film Culture!*



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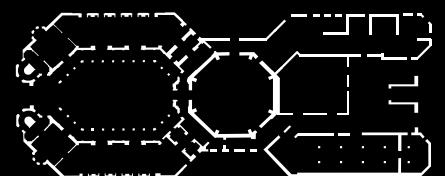
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