

TANK 203.3040.AT

# VHS 2017 - VISION X SOUND

30/09/2017 + 01/10/2017 + 07/10/2017 (ORF-LANGE NACHT DER MUSEEN)



## Experimentalvideo-Screeningtage im Rahmen des Jahresprogramms 2017

Kategorien:

- 1: Computer-/Videoanimationen, Musikvideos
- 2: Experimentelle Dokumentationen

[  
LiveVisuals  
Performances  
Installationen  
Ausstellungen  
Werke  
]



# TEILNEHMER



## I. ★ II.

- |                         |   |  |
|-------------------------|---|--|
| Christa Biedermann      | • | <i>[in Zusammenarbeit mit der Universität für angewandte Kunst Wien, kuratiert von Nikolaus Jantsch]</i> |
| Hans Michael Bittner    | • |  |
| Kelsey Boncato          | • |  |
| Linda Christanell       | • | Maria Chalela-Puccini  |
| Waltraut Cooper         | • | Alexander Gratzer  |
| Kuesti Fraun            | • | Josephine Hedegaard  |
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| Dirk Koy                | • | Lukas Uvacek   |
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| Isabel Pérez del Pulgar | • |  |
| Jörg Piringer           | • |  |
| Johan Rijpma            | • |  |
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| Roland Wegerer          | • |  |
| Jana Wisniewski         | • |  |

Christa Biedermann

BÜROTRICK

03:40

2011

INFRONT and BEHIND the camera: Christa Biedermann  
Langeweile im Büro?

An office drone finds fun through gender.

(Transgender Film Festival 2013 San Francisco)

[www.christa-biedermann.jimdo.com](http://www.christa-biedermann.jimdo.com)



makes Pop art is a poor painter. This is a Pop film about Pop with Pop colors, Pop Music, Pop TV Screen, Pop Fashion and a homage to Georges Méliès.

Starring my family people (wife, father, uncle, grandfather and his father, grandmother) it was poorly conceived and pimped with bad Pop Music to be a real Pop Art Video.

Christa Biedermann

ONLY FOR YOU

6:40

2017

Performance/Music video

INFRONT and BEHIND the camera: Christa Biedermann

Two women dancing everywhere where ever ...



Kelsey Boncato

IDESIA – AIN'T OVER

03:06

2017

Music/sound: Sophie Dimitroff, Daniel Oldham

Co-Director: Daniel Oldham

Animation: Kelsey Boncato

Assist Camera: Lena Dimitroff, Phyllis Dimitroff

IDESIA – AIN'T OVER is an experimental music video of consciousness through indigo hues; a young woman discovers strength in an internal world while daydreaming on a train. Animated dreamscapes overlaid on dyed canvas merge geometric and organic forms. Combined with layered analog synths, bass, and ethereal vocals, IDESIA – AIN'T OVER evokes themes of persistence, yearning, and memory.



Hans Michael Bittner

POP

02:09

2015

Music/sound: Waylon Thornton

Someone who cannot sing is a Pop singer. Someone who is a bad musician is a Pop musician and someone who



Linda Christanell

ZUM GEBURTSTAG

04:50

1985

Originalmaterial S-8 Film

Konzept, Realisation: Linda Christanell

Musik, Ton: Anestis Logothetis

Erinnerungsreste und Wunschstücke geben dem Nonsens eine Färbung.



Waltraut Cooper

DONAUWASSER

01:46

2007–2008

Lichtinstallation, Österreichisches Parlament

Waltraut Coopers Licht- und Klanginstallationen sind Reaktionen auf architektonische Gegebenheiten von öffentlichen und privaten Orten. Das Licht als künstlerisches Medium von Waltraut Cooper akzentuiert architektonische Elemente und ermöglicht durch bewusste Setzung neue Raumwahrnehmungen. Licht wird zum Träger abstrakter Begrifflichkeiten und Vorstellungswelten wie in der interaktiven Installation „Date“ oder der „Regenbogen Trilogie“. Waltraut Cooper hat zahlreiche dauerhafte und temporäre Installationen im privaten, öffentlichen und musealen Raum



realisiert. Ihre poetischen Werke bilden sichtbare Zeichen im urbanen Raum.

(Parlamentsdirektion Robert Zolles)

Kuesti Fraun

GERO PEMPELFORTER

06:00

2016

Credits: Andreas Uehlein

Portrait of a man and his passion for art.



Ingrid Gaier

ART EDUCATION

00:47

2013

ART EDUCATION ist ein Film, der direkt auf 35-mm Film gezeichnet bzw. gestempelt wurde. Dias, die aus dem gängigen Lehrfundus von Kunstinstitutionen stammen, werden abgespielt und wurden direkt auf den Filmträger montiert. Ein Kopf spuckt in wahlloser Reihenfolge den Lehrkanon der Kunstgeschichte aus.

Eine ironische Frage, wie Kunstarbeiten zur gesellschaftlich anerkannten und tradierten Norm werden.



GRAF+ZYX

POOR CAT

Die erstaunliche Verlagerung einer künstlerischen Perspektive

01:30

1982–2008

Flash-Animation – Video, Musik und 2D-Animation

<http://amok.ix-o.com/poorcat>

2008 added to the Rhizome ArtBase

Text, Grafik, Animation, Video, Performance, Komposition, Instrumente, Stimmen, Programmierung, Produktion und

© GRAF+ZYX

Die Flash-Animation POOR CAT synthetisiert unterschiedlichste künstlerische Ansätze der digitalen Produktion zum audiovisuellen, siteübergreifenden Webclip.

Gewidmet unseren Freunden Goldmund, Mister Spok [der Würfelraumer / the cube (starship)], Tiger, Lu Rid [König des Universums / king of the universe], Mauser, Missis Bärlin [mit freundlichen Grüßen / sincerely yours], Mopsi und Schrödingers Katze.



Grace Graupe-Pillard

PAINTING EXPOSED

03:24

2010

Score: Wolfram Tones, Kevin MacLeod

Artworks: Dale Chihuly, Doug and Mike Starn, Exit Art, Grace Graupe-Pillard, William Kentridge

This video is the fourth in a series of an artist dancing exposed and vulnerable. Art openings, pre-painting rituals, the act of painting, and the tangled world of negotiating the “business” of art is the focus of this video.



Barbara Anna Husar

WITH ALL MY TRILOBITS

03.46

2014

Music/sound: Thomas Wagensommerer, Rosi Rehaug Rehformen aka Reka Kutas

Credits: AIKO Kasuko Kurosaki, Thomas Jelinek, Lena Kienzer, Valentin Sam, Bernadette Stummer

2 iron meteorites, 55 grams carbon, 70 grams silicium, 13 petrified trilobites, 13 human trilobites, many flying eggs, 13 mortarboxes, 26 hard disks, 7 chippans, 7 salad spinners, 11 hard drive engines, 22 stamped trilobites, 18 carabiners for deep sea fishing, 12 read/write heads, 21 hard drive





magnets, 12 golden longnecked deep fryers, franz and some silicon sand.

Reanimated index fossils of the Prehistoric Archaeology are interacting with current data storage media. Trilobites are the most divergent group among all extinct creatures. The three-lobed arthropods with exoskeletons inhabited our oceans for 300 million years...

Nikolaus Jantsch

[IO](#)

04:40

2017

Music: Attic Giant

IO is an animated music video of the band Attic Giant, which is its debut song. The Video shows a combination of direct on film painted background scenes with hand drawn animation.



Kasumi

[INFINITE JEST](#)

03:59

2017

INFINITE JEST exhumes the visual and auditory components of our culture and reconstitutes them not as the products of the entertainment industry, but as the exuberant



and bold representations of human persistence and joy within a dying universe. The uncannily familiar cast of characters, relics of a fabricated and imagined America, are set adrift in the subconscious mind of its creator, and materialize in full color on the screen.

[www.kasumifilms.com](http://www.kasumifilms.com)

Renate Kordon

[RAUMFAHRT](#)

Original 16mm Film

04:50

1989

Die Filmmacherin als Raumfahrerin, als Kosmonautin, deren Kamera wie auf einer Umlaufbahn durch den Ort des All-Tags gleitet, um dessen Koordinaten abzutasten.

© Bady Minck





Dirk Koy

FRAUTONIUM LOMBOK

02:31

2017

Music: Yello, yello.com

Mix: Ian Tregoning

Animation: dirkkoy.com, instagram.com/dirkkoy

A music visualization which was designed only by the use of circles.



Dirk Koy

ZURICH 2.0

03:07

2015

Music/sound: Niki Reiser

Immersive journey through a digitally manipulated city: Zurich. The artist Dirk Koy presents an interaction between reality and its digital reproduction. Through the technique of photogrammetry and animation, this 360 film is like falling through a glitch and entering in a fragmented and hyper digitalized new dimension of the city.



Anya Liftig

LAMP DANCE NUMBER ONE

05:09

2017

This is a dance duet with a broken IKEA Tertial Lamp. Filmed in a broken dairy farm in Virginia.



Isabel Pérez del Pulgar

ACCIONES NÓMADAS

03:53

2016

Video, performance, sound: Isabel Pérez del Pulgar

The structure of dual thinking causes the components that order it to be established in a bipolar way: spirit – nature, mind – body, white – black, man – woman, true – false. A hierarchy is created where meanings, in absolute terms, correspond to the good and bad, to the positive and negative. In this way identities are constructed under assumed biological differentiators derived from their nature. It has also been constructed with ideological presuppositions. A sociocultural construction that establishes a social order perpetuating the dominance of one group over another. The fragmentation of the image creates a kaleidoscopic vision that reflects, as a mirror, the inner gaze full of subjectivities, doubts, questions and fears towards one's identity.







Jörg Piringer

[P\\_A](#)

03:41

2017

P\_A is video from the darkvoice project.

Darkvoice is the obfuscation of language. Darkvoice is the code-talker that no one understands because his language never existed. Darkvoice is the ultimate self-censorship, the undecipherable message. Darkvoice is the sound of the new world order, the private language of the net.



Johan Rijpma

[ELASTIC RECURRENCE](#)

02:02

2017

From all directions gravity pulls on the shards of a breaking dinner plate. While the pieces of the plate expand into space, elastic strings try to draw them back together. A self-replicating cycle of falling and retracting follows from the dead center position of each piece. Even though this expansion of matter appears to be never ending, the new connections seem to unify all the fragments into a recollection of the initial form.



Johan Rijpma

[EXTRAPOLATE](#)

02:00

2016

This work was created with support from “Animation Artist in Residence Tokyo 2016” part of the Agency for Cultural Affairs, Government of Japan (Bunka-cho) “Project to invite overseas creators of media arts 2016” and the Mondriaan Fund.

In this hand drawn animation a line is being extrapolated through a grid. When the line surpasses the boundaries of the grid, the process spreads to and reflects on its surroundings. Beyond each boundary the extrapolation of movement is causing deformation in a systematic but speculative way.



STATION ROSE

[VIDEOCLIPS](#)

02:05

1994

Editing: Elisa Rose

Music: Gary Danner

Videoclips for STATION ROSE's CD-ROM “Icons, Morphs & Samples” 1994 and the homepage [www.stationrose.com](http://www.stationrose.com), 1995.



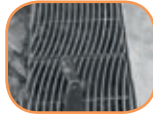
Tristan de Sade

WOLFRAGRAM

03:39

2017

Reward me if you can, and punish if you must – for building you enchanted castles, or leaving you in the cold rain (for that matter I do not care). Just don't forget one thing ... I am running home to you!



Waschmaschine half mir dabei, denn einige Geräusche klingen wie Schüsse, andere wie rauschender Wildbach und rotierende Maschinen.



Roland Wegerer

THIS IS MY VOICE

07:35

2010

The video performance THIS IS MY VOICE shows a stuttering chorus. Ten choreographically identical speech performances are shown simultaneously. The irritation caused by the stuttering sound results in a new onomatopoeic sound.



II. [in Zusammenarbeit mit der Universität für angewandte Kunst Wien, kuratiert von Nikolaus Jantsch]

Maria Chalela-Puccini

AN EDUCATED WOMAN

03:30

2015

This is a 3 episode series turned into a three-part film about society and education, and how these defines or not our identity.

1. Episode: An educated woman
2. The factory
- 3: The absurdity of a self-portrait

All handmade with gouache on glass and board. 2014–2015



Jana Wisniewski

WEISSWÄSCHE

02:09

2015

Zur mangelnden Wertschätzung von Arbeit, Wissen und Kreativität wollte ich ein Dramolett fabrizieren. Die



Alexander Gratzner

ESPRESSO

05:21

2015

Music/sound: Alexander Gratzner

Konzept, Animation, Realisation: Alexander Gratzner  
MISTER WAITER? ONE MORE ESPRESSO PLEASE.  
NOBODY'S COMING. IS THERE SOMEBODY? WHO IS  
WHO? IN THIS URBAN CAFÉ.  
SOME PEOPLE WAIT FOR ANSWERS, OTHERS FOR  
COFFEE.



Josephine Hedegaard

THE STRANGER

01:46

2014

Music/sound: Barbara Fiig

Ein Kurzfilm über Freundlichkeit, Versuchung, Undankbarkeit und Fehler.

Eine Fremde will einem Fremden helfen, aber anstatt auf Dankbarkeit trifft sie auf Enttäuschung.



Silvia Knödlstorfer

WAY HOME

04:36

2017

Music/sound: Philipp Feichtinger

A little boy is on his way home from his first day of school, suddenly he loses his glasses and an intriguing adventure starts. He finds himself in a bizarre blur world full of monsters and ghosts.

The strange creatures pretend they want to show him the way home. Following their lead, a dangerous threatening trip is about to begin.



Jiyoon Lee

INSOMNIA

04:00

2017

A cat comes home from work, and is exhausted. She goes to bed, and finds herself in a weird dreamworld full of fantastic elements. Suddenly an uninvited visitor appears and tries to catch the cat.



Xenia Ostrovskaya

DRUM & BASS

03:48

2015

Music/sound: Princess Angine

A political film about the indifference of good and evil, black and white, accompanied by Xenia Ostrovskaya's song "Mistaken".



Miriana Sarandeva

THE GARDEN

03:30

2015

Voice: Stuart Freeman

Tim explores a garden in his dreams in the company of a three foot tall cockroach. He must face his fear and finally share the secret of the garden.



Xenia Ostrovskaya

PRINCESS DISASTER MOVIE

03:27

2014

Music/sound: Princess Angine

Once upon a time there was a princess, that stepped on a jelly and found an emerald in the sea before she got eaten by a shark. This caused an atomic war, a species extinction, a gene mutation and a tower fall. All in 3 minutes 24 seconds. PRINCESS DISASTER MOVIE is the first animation to the music of the author by the Austrian artist and musician of Russian origin, Xenia Ostrovskaya. The film is a reflection on getting older by example of rise and fall of invented civilizations. The film was made in the studio of experimental animation film at the University of Applied Arts in Vienna in 2013-2014.



Florentin Scheicher

NACHTS

04:00

2015

Visualisierung eines nächtlichen Wanderwegs durch die beleuchteten Straßen Wiens.

Lang belichtete Fotos wurden in After Effects in einen 3D-Raum zusammengesetzt und auf den Sound von my pander shell fly abgestimmt.



Florentin Scheicher

TRAUMSEQUENZ

01:56

2015

Music/sound: Florentin Scheicher

Kamera: Dominik Leski

Die Animation ist die Visualisierung eines intensiven und nie verstandenen Kindheitstraums. Es geht um Größenunterschiede, die wir uns nicht vorstellen können. Eine Konfrontation, die uns zeigt, wie unbedeutend wir sind im Vergleich zu dem, was sich außerhalb des irdischen Lebens abspielt.



Birgit Scholin

DAS REALE IST NICHT UNMÖGLICH

10:00

2015

Music/sound: Ralph Wakolbinger, Wolfram Leitner

Compositing: Ernst Miesgang

Colour by: Mario Seidl

In Anlehnung an Gilles Deleuzes Konzept der Wunschmaschinen sucht der Held der Geschichte Anschluss In einer technifizierten Realität wollen Kabel, Steckverbindungen, Drähte, Brüste und Münder an die Weltmaschine angeschlossen sein. Im Wunsch existiert nicht nur der Mangel,



sondern das Reale: das Reale ist nicht unmöglich, in ihm ist und wird vielmehr alles möglich.

Studio für experimentellen Animationsfilm  
Gruppenarbeit

STOP THE PIGEON

03:04

2015

Amelie Schlögelhofer, Anna Nagy, Anna Schmoll, Maria Chalela-Puccini, Marissa Wedenig, Nina Gospodarek, Verena Preininger, Veronika Abigail Beringer, Thomas Zuber

This film was made during the animation film workshop with Osbert Parker. Abteilung für Malerei und Animationsfilm – Univ. Prof. Judith Eisler. In Kooperation mit der Abteilung KKP – Univ. Prof. Barbara Putz-Plecko. Universität für Angewandte Kunst 2015.



Lukas Uvacek

LIVING ROTATIONS

05:00

2017

In dem animierten Kurzfilm LIVING ROTATIONS lasse ich die Protagonisten in einem fiktiven Weltsystem auftreten, wobei ich durch die Darstellung ihrer Körper mit der Vorstellung einer perfekten Vereinigung des natürlich Organischen und des künstlich Mechanischen spiele.



against a – likewise computer-animated – structurally-minimalist background.

Albert's world is black, white, and very gray. He diligently waters the plants on his rooftop terrace before going to work. At this point, the protagonist's other side opens up as he tenderly says goodbye to his pregnant wife after having a meal together. By profession, Albert is a torturer. He is someone who reproduces everyday movements in his professional life, and vice versa. The watering can thus proves to be not only an object for sprinkling water during one's free time, but also a tool for waterboarding – the same applies to the pliers, which Albert uses to pinch tomatoes off of the local plant as well as the fingers of his victims. Albert listens to Händel, displaying a stoic professionalism as he forces confessions from people.

One of the strengths of this animation movie is that director Felix Weisz does not even rudimentarily provide the motives for Albert's choice of professions. This refusal abandons viewers in humanistic perplexity – nothing helps, not even the philosophical books that Albert, his wife, and a work colleague are studying.

(Melanie Letschnig, translation: Lisa Rosenblatt)

Felix Weisz

ALBERT

07:00

2016

Sound Design: Philipp Feichtinger

Director, Script, Animation: Felix Weisz

Editing: Elisa Maier

Synchron: Sophie Vitovec, Markus Freistätter

Albert makes a composed impression. He wears a tie and shirt, from which neatly trimmed chest hair somewhat playfully flashes through. A tribal tattoo decorates his chest. It is large enough to hint at an audacity oriented on the mainstream, and thereby small enough to avoid seriously affronting anyone. In overall appearance, Albert is a slightly spidery computer-animated figure, who moves through life



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## VXS 2017

GRAF+ZYX Tank 203.3040.AT

30/09/2017 + 01/10/2017 15:00–18:00 (Triple-Screening)

<http://203.3040.at>

<http://203.3040.at/vxs2017>

<https://vxs.3040.at>

## ORF-Lange Nacht der Museen 2017

GRAF+ZYX TankStelle 203.3040.AT

07/10/2017 20:00–23:00 (Monitor)

<http://203.3040.at/langenacht17>

Unseren besonderen Dank an alle teilnehmenden Künstler\*innen, Autor\*innen, Sponsoren und Partner

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