

Some Threads and Traces

13 Austrian Women (Video) Artists

Curated by Evelin Stermitz

Video Evening Screening, Thursday, June 27, 2019, 8PM

Photon Gallery Vienna, Zieglergasse 34, 1070 Wien, Austria

www.photogallery.at

This video evening screening unites different positions of thirteen Austrian women artists who include the media video in their artistic expression and reflections.

United by the thread of a female narration, the video pieces show diverse artistic issues and articulations, not only through the method of creation. From performative video pieces through animation and immersive setups, the works reveal mesmerizing artistic manifestations from women's perspectives.

Artistic women's voices and women's images presented at this video evening, bring serious, sad, uncanny, but also humorous and victorious metaphors of womanhood along.

If Gertrude Stein's rose leaves are falling into the Photon gallery, they may bring traces of tears and joy for many unrevealed women's narrations.

Participating Artists and Video Works

Ingrid Gaier, Noch bist du da, 2017, 4 Min. 13 Sec.

ISA STEIN, MESSAGINGartPERFORMANCE, 2016, 3 Min. 18 Sec.

Christina Werner, Unsere Freiheit/Our Freedom, 2016, 1 Min. 34 Sec.

Petra Buchegger, desire has no finished objectives in mind, 2008, 2 Min. 9 Sec.

Bernadette Huber, Monika II, 1999 – 2003, 2 Min. 40 Sec.

Veronika Burger, V érorose Telenovela Trailer, 2012, 2 Min. 42 Sec.

Eliane Huber Irikawa, VITAPARCOURS 5', 2001, 17 Min. 8 Sec.

Uli Aigner, HAPPY PIÑATA, SUICIDE PIÑATA, 1998, 7 Min. 24 Sec.

Katrin Plavčák and Johanna Kirsch, Orgon Rock, 2010, 5 Min. 30 Sec.

Sabine Groschup, Gugug, 2006, 6 Min. 23 Sec.

Sheida Samyi, HELP HOPES / HOPE HELPS, 2018, 5 Min. 35 Sec.

Carola Dertnig, An Exile, 2013, 6 Min. 8 Sec.

1.



Ingrid Gaier

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<https://vimeo.com/243436921>

Noch bist du da

2017

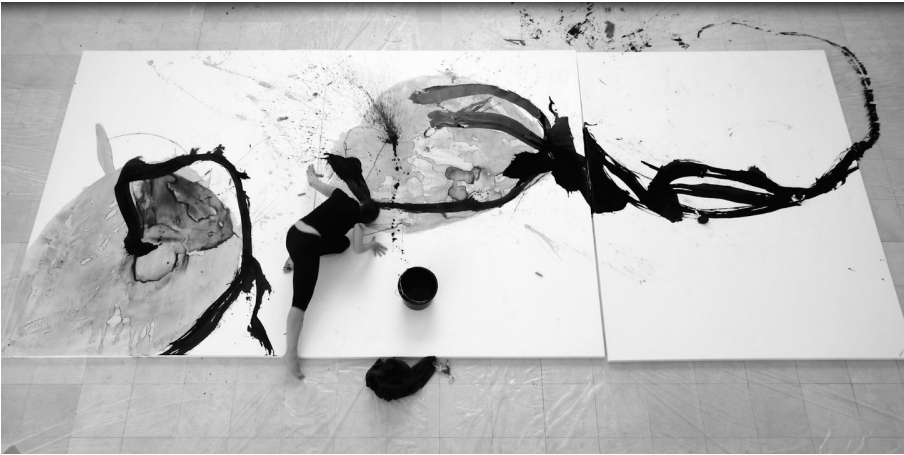
4 Min. 13 Sec.

The film is a visualization of a poem by Rosa Ausländer, which is an encouragement for life. Ms. Pribil died as an 86-year-old in her flat. Till the the end only the name of her husband was fixed at the door, although she has survived him for years.

This animation makes visible a woman who grew up amid war and destruction and lived her entire life in fear. Her little apartment, in which she would let nothing be changed, gave her a sense of security. Rose Ausländer gives women like her a voice.

Ingrid Gaier, born 1967 in Upper Austria. Studies of Painting and Graphics at the Academy of Fine Arts, Vienna/A, at the University of Applied Arts, Vienna/A, at the Art Academy Maastricht, NL; Studies of Textil/Art and Design at the University of Industrial Design and Arts, Linz/A. Scholarships in Cairo/Egypt, Cesky Krumlov/CZ, Rome/Italy, Malo/Italy, Budapest/Hungary. Visiting Professor at the University of Industrial Design and Arts, Linz/A, artistic head mistress and lecturer at the textile class of Fashion School Vienna/A, workshops at Art Academy Sofia/Bulgaria, Faculty of Art Education, Helwan University, Cairo/Egypt, University of Industrial Design and Arts, Linz/A, assistant teacher at Summeracademy Salzburg/A. Numerous exhibitions and film screenings in Austria and abroad.

2.



ISA STEIN

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MESSAGINGartPERFORMANCE

2016

3 Min. 18 Sec.

MESSAGINGartPERFORMANCE Series by ISA STEIN is about transmitting emotion and energy generated through her and one of her unique DRESSES such as e.g. BULLET DRESS, STONE DRESS or ROSE DRESS. The Performance is about getting in Balance with and within the DRESS. In this moment it seems that she gets an artwork herself. The Paintings are made with her whole body, instead of a brush, ISA STEIN paints with her long hair.

ISA STEIN has studied in Graz, Paris and New York, art and architecture, is showing national and internationally and is represented in renowned collections. Her Studio is awarded with the National Award for Design, as well as with other national and international awards.

EDUCATION at Pratt Institute New York (USA), Columbia University New York (USA), Art Students League New York (USA), L'architecture de Paris Tolbiac (France), Beaux Arts (Paris, France), University of Technology Graz (Austria).

3.



Christina Werner

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Unsere Freiheit/Our Freedom from the Installation "The Boys are Back"

2016

1 Min. 34 Sec.

„Unsere Freiheit/Our Freedom" shows a stage in the Vienna Hofburg.

The voice of Geert Wilders is audible. He speaks about the concept of freedom in democratic systems.

„Unsere Freiheit/Our Freedom" ist part of an installation called „The Boys are Back".

Christina Werner studied photography and media art at the Academy of Visual Arts from 2007 until 2013 in Leipzig (D).

In 2013, she received a Scholarship for art photography, supported by the Austrian Federal Ministry for Education, the Arts and Culture. She is one of the Prize winner „gute aussichten-new german photography 2013/2014. 2012 she received a travel and work scholarship, supported by Goethe Institut/Max Müller Bhavan in the context of year of Germany in India: „Germany and India 2011-2012: Infinite Opportunities".

In 2015 she was invited to be Plat(t)form for young emerging artists at Fotomuseum Winterthur (CH). In the same year she was nominated for the European Photo Exhibition Award 03 (2016/2017).

2016 she received a State Scholarship for fine art photography supported by the Austrian Federal Chancellery (A).

She has been exhibited internationally, including House of Photography/Deichtorhallen Hamburg (D), National Taiwan Museum of Fine Arts, Taichung (TW), Oblick Fotofestival Strasbourg (F), Goethe Institute Los Angeles (USA), Lothringer13Halle Munich (D), Kunsthalle Exnergasse Vienna (A) etc.

Werner lives and works in Vienna (A).



Petra Buchegger

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<https://www.youtube.com/watch?v=p1s4oHlgSa0>

desire has no finished objectives in mind

2008

2 Min. 9 Sec.

We are at Dolno Kamartsi, a small village located in the east Sofia, Bulgaria, where subsistence work is still the primary economy for its inhabitants. A woman appears wearing a business suit. She starts drawing a cross-hair with a piece of chalk onto a big red wall. She then begins to beat various coloured balloons in an repeating attempt to obviously hit the middle of the cross-hair. It ends with balloons dropping from above with no signs of the woman anymore. The woman in the video is the artist herself. Her business suit has been tailored by a professional sewer from the village and has been made solely by using apron fabrics. The abstract concept of desire is considered as a target that generates this strong wish inside us to get it hit. But desires may change during the course of life and our initial fierce attempts start fading out in the end. Like the high dreams of young villagers that may vanish through the everyday routine of subsistence and get finally overlapped by a simple need to survive. This video work has been produced during a artists in residence stay in Bulgaria in 2008 and is part of her larger "Apron Project" series of work. - Petra left the interpretation of the video very much to the spectator by only providing the title "desire has no finished objectives in mind".

The art of Petra Buchegger is rooted in the fringes of the everyday, in areas of the unsightly, the easily overlooked, the non-artistic. These can be objects made of salt dough, remains of apron fabrics or the simple action of a woman in a greenhouse. Petra Buchegger discovers the astonishing where others find no reason to wonder. Through her art, Petra Buchegger seeks others to win this amazement. It attracts more attention by enlarging the small things, converting them into another material, turning them into images and films. The attitude of the subsistence economy, the gaining of livelihood through careful handling of the existing, is groundbreaking for Petra Buchegger and also shapes her art. In many cases the bearers of this attitude are women in simple circumstances. Petra Buchegger therefore pays special attention to her. Beauty comes in the art of Petra Buchegger not from the brilliance of the brilliant, not from the shine of the extraordinary, but from the dust of the inconspicuous. Her art teaches to discover beauty where it has not been suspected. Simple action, recycled fabric remnants, small forms can reveal unimagined wonders in this way. A beginning is made like this. It can give birth to a new view of the world. Petra Buchegger is born 1970 in Graz, studied at the academy of fine arts in Vienna and died 2017 after a long struggle against her breast cancer.

5.



Bernadette Huber

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Monika II

1999 - 2003
2 Min. 40 Sec.

Monika, an inflatable sex doll, not conforming to EU standards and the leading actress in the Monika II video, is a woman between fiction, fantasy and everyday life. She exists between submissive fulfilled sexuality and the reality of the female role. She is a lover and a toy, disposable happiness and a functional workhorse, a whore and a housewife. Monika was acquired in 1998 in Cracow and is always available, clean, open, ready and portable, adaptable, useful and usable in various ways. She does not speak and she does not age. Forming a perfect projection screen, she devotes herself to her duties as a housewife in the Monika II video – but her routine housework ends in a nightmare.

Bernadette Huber - 1962 born in Linz, Austria

Guest auditor at the Academy of Media Arts Cologne, Media Art Class VALIE EXPORT, 1997

Austrian Government Grant for Visual Arts, 1999

For her works she uses different types of media (digital video, digital imaging, photography, installation, painting, art in public space, art and architecture projects) and interconnects them.

Exhibitions most recently at Egon Schiele Art Centrum, Český Krumlov (CZ), 2018, Belvedere, Vienna (A), 2017, Museum Moderner Kunst Klagenfurt (A), 2017, Leopold Museum, Vienna (A), 2015 and participations at prestigious film and video festivals - Diagonale, Graz (A), European Media Art Festival, Osnabrück (D) among others.



Veronika Burger

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Vérorose Telenovela Trailer

2012

2 Min. 42 Sec.

Never tired of falling in love, Vérorose plays with the structures of popular Latin American as well as European telenovelas in combination with elements of well-known musicals, such as *The Sound of Music*. In my fictional trailer, Julie Andrews is replaced by Vérorose, costumed in an exaggerated version of an Austrian Tracht. Multi-sexed, she can change her appearance whenever she wants. But she finds happy endings boring...

For the staging of the telenovela, locations in Vienna were picked which are similar to the original Latin American series locations. The trailer shows faked rehearsals, "behind-the-scene" elements and concrete elements of the telenovela Vérorose.

Veronika Burger studied Fine Arts at the Academy of Fine Arts and at University of Applied Arts in Vienna, Austria. She was artist in resident in Nida, Lithuania (Nida Art Colony, 2018), Yogyakarta, Indonesia (2016), in Bielefeld, Germany (2015), and turbo resident at ImPulsTanz Festival in Vienna (2013). In 2017 she was awarded with the promotion award for Fine Arts by the city of Vienna and received a research scholarship for video and media art of the Austrian Federal Chancellery. 2019 she will be artist in resident at the School of Arts in Chicago, US.

In 2018 her work has been on display (selection) at Jakarta International Documentary and Experimental Film Festival, Jakarta (ID), BIDEODROMO - International Experimental Film And Video Festival, BilbaoArte Art Production Center, Bilbao (ESP), FrauenFilmTage Wien (AT), and Konganei Art Spot (JPN).

7.



Eliane Huber Irikawa

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VITAPARCOURS 5'

2001

17 Min. 8 Sec.

Visuals Eliane Huber Irikawa. Music Roman Pawollek.

Performerin Susan Milford.

Part 1 of the trilogy VITAPARCOURS: The visuals were a by-product of a video-installation realised in the artist's studio which is clearly visible as the setting is mainly just a corner of two white walls. The short film leaves a lot of room for interpretation due to its avant-garde origin.

Nothing sidetracks from the solo performer, only the settings and gestures are in the focus. The abstract pictures are accompanied by equally abstract music by Roman Pawollek. The compact visuals show the entanglements of the female body.

Eliane HUBER IRIKAWA born 1963 in Kreuzlingen / TG, Switzerland, Lives and works in Vienna, Austria and Uznach, Switzerland. Field of art Printmaking Installation Painting Video Photography.

1984 - 1989 Studied art (painting) at the University of Applied Arts, Vienna, Austria 1992 - 1996

Postgraduate scholarship Monbusho of the Japanese Ministry of Education at Tokyo National University of Arts

1996 – 1998 Artist in residence in Vienna, republic of Austria, cultural section 2004 Contribution to catalogue publishing by the county of Thurgau, Switzerland 2006 - 2008 Guest professor of printmaking at the Art University Linz, Austria Since 2008 Member of the Austrian Art Society, Künstlerhaus Wien 2008, Contribution to the exhibition World of Interior or the New Home by the Austrian cultural forum 1994. Award of the 8th international triennial of graphic arts Seoul, Korea.

8.



Uli Aigner

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HAPPY PIÑATA, SUICIDE PIÑATA

1998

7 Min. 24 Sec.

A piñata is robbed of its real function when it takes a bath... | Piñatas are dolls or figures made of cardboard that are clad with cut tissue paper and filled with sweets. Most notably in Latin American countries these figures are hung at religious celebrations but also at all types of festivities. Blindfolded persons hit them with a pole until they break open and the sweets come tumbling out of them. The "evil" is destroyed and the "good" appears.

Uli Aigner was born in 1965 in Austria. After her pottery apprenticeship diploma she studied product design under Matteo Thun at the University of Applied Arts in Vienna (Graduation with Distinction, 1990) and postgraduate Digital Image Design at the Filmakademie Baden-Württemberg. After producing numerous video, performance and installation artworks, she started drawing large-scale colour pencil drawings in the mid-90s. Since 2014, she also potters porcelain objects from the series „One Million“. Her work has been shown at renowned international museums, institutions and galleries. Her visiting professorship at the Academy of Fine Arts in Munich (2001-2003), set yet another focus in her work, resulting in a 5-year curatorship at Lothringer 13 – Gallery of Contemporary Art of the City of Munich. In 2011, Uli Aigner moved with her family to Berlin and since has been focused on her artistic work.



Katrin Plavčak and Johanna Kirsch

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Orgon Rock

Headless Production 2010 plavčak / kirsch / fischerlehner

2010

5 Min. 30 Sec.

In the Music-Video ORGON ROCK a female Architekt (by genetic engineering slightly over optimized, stands as a placeholder for the human species) and a small group of meteroites named Family Temple 1 from the out of the Neptuns orbit lying Kuiper Belt, sing of their quite opposite destiny.

Katrin Plavčak (1970) is an austrian painter and musician living for the last 16 years in Berlin and recently moved back to Vienna. She studied painting with Sue Williams at the Academy of Fine Arts, Vienna and holds a diploma from the Social Academy in Vienna.

Since 2000 she is showing her art in many international galleries and institutions.

From 2012 to 2014 she was part of the feminist artist group ff and together with Caro Bittermann and Claudia Zweifel she runs the website www.thehistoryofpaintingrevisited.weebly.com, a growing archive of female painters from art history.

She is performing with M.O.G, a sewing machine improvistation duo together with the swedish artist Ulrika Segerberg. A year ago she founded the band Chicken in Vienna, a trio with Nicholas Hoffman (voc, bass) and Hari Ganglberger (drums), Katrin Plavčak (voc, git).

In the past she was playing in the indie rock bands Blendwerk (Vienna) and Erste Stufe Haifisch (Berlin).

Johanna Kirsch, born 1980 in Salzburg, lives and works in Vienna.

She studied at the Academy of fine art Vienna, at the KHBerlin and as an artistic researcher at the Jan van Eyck Academy Maastricht, NL.

Her work is an ongoing experiment with different medias like text, drawing, photo, sound, video, film, performance and installation.

The intersections of the public, the private and the political, of body politics, spaces, identities and freedom from mastery are the main motors for her work. Today Kirsch combines this with environmental issues and with different models of identification or separation with/from nature. She looks for moments when matters that didn't seem to have a common ground, are deeply interwoven and shift perspectives. Recently she has been working in (feature)documentary film and has been teaching experimental photography, performance, video and film.



Sabine Groschup

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Gugug

2006

6 Min. 23 Sec.

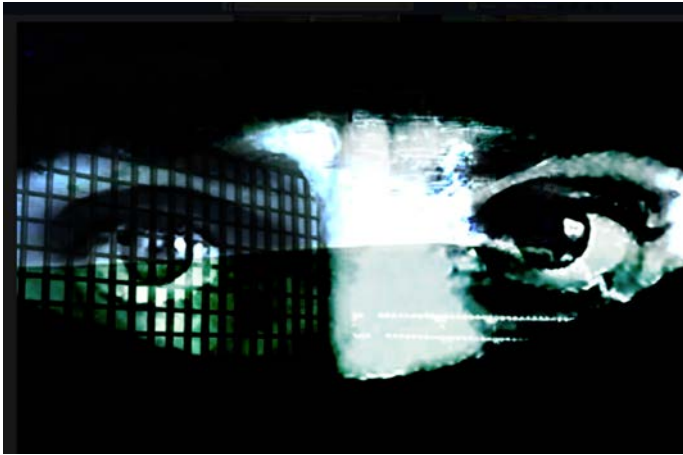
Sound: Eva Ursprung

Voices: Olga Wille, Elfi + Serafina Spatt

In 1999, two years before she died, my grandmother Olga told me and my family stories about her life as a young girl and woman in the Tyrolean countryside around 1920. Two of these stories are animated in „Gugug“.

In the first story Olga talks about her childhood thoughts on pregnancy and how women have babies. The second part is about having babies, infant death and death and the conditions of life surrounding it.

Sabine Groschup, as a visual artist, the former Maria Lassnig student works across genres, showing her painting, video art, installations, textile work and photography internationally. Solo exhibitions and participations have led her in recent years to New York, Seoul, Zagreb, Karlsruhe, Berlin, Prague, Copenhagen, Ostrava, Roanoke, Halberstadt, Amsterdam, Munich, Bolzano, New Orleans, Schaffhausen, Istanbul, Venice, Bremen and Lausanne. As a filmmaker, she is one of the most renowned proponents of artistic animated film, but also makes experimental films and documentaries. As a writer she is a fictional narrator, poet and essayist. Sabine Groschup was awarded the 2012 Preis der Landeshauptstadt Innsbruck für künstlerisches Schaffen. She was born in Innsbruck in 1959 and lives and works in Vienna.



Sheida Samyi

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HELP HOPES / HOPE HELPS

2018

5 Min. 35 Sec.

This photo- and videowork shows me hooded, only my eyes are free, the view to the outside is possible. I silently think in the dark, hidden in my own world. My head with all its words and pictures calls for help inside and outside of myself. The help is exactly coming from these repeatedly heard thoughts in my head. The depth, the black hole, offers the possibility to bring out the white, the hope much more accurate. The contrast is clearly felt. Out of this sudden lightness it gets brighter and for a while hope in this sometimes so seemingly dark world wins.

Sheida Samyi – after the education in Graphic Design at the Parsons School of Design in New York and freelancing in Los Angeles she works as a textartist mainly in the field of fine arts. During years of developing a special type which you can read from both sides, the duplicatences (exhibitions in Vienna, London, New York/Guggenheim) and from the intense work on a book with the title "art is at its end - art never ends" grew out a very typical face. Her inscribed objects, photographs and videoinstallations emphasize the ambiguity of words and her changeableness with any environment. In her lyrics (prize winner of the lyric competition of the National Library of German Poems, Carinthian Prize for Lyrics), her theater productions (direction, script, video), her poetryfilms, she also leaves more than customary room for free interpretation.



Carola Dertnig

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An Exile

2013

6 Min. 8 Sec.

“An Exile,” is a video Carola Dertnig produced in Tbilisi (Georgia) that includes a text from “Shadow Cities” by Andre Aciman. The thread that comes loose from a dress is an allusion to numerous other works by Dertnig, while also marking a “home.” And laying a trail. Suggesting perhaps a feminist reinterpretation of a myth, it is this very thread running through the video that often distorts the commonly accepted, never challenged path of a strongly patriarchal majority society. At the same time, it unravels a whole space of experience that reveals the immense power of the “other” to find, redefine, new and be forced to choose her own System for it.

Carola Dertnig is an artist who is interested in upturning and overwriting aspects of performance art history through strategies of feminist historical revisionism, including imaginative reconceptualization and performative interventions with existing documentation. Dertnig lives and works currently in Vienna. Since 2006 she is a Professor for Performative Art at the University of Fine Arts in Vienna. She was a participant in the 1997 Whitney Museum Independent Study Program in New York and has been teaching as a Guestprofessor at Cal ARTS in Los Angeles. Dertnig's work has appeared in several exhibitions at P.S.1 Contemporary Art Center, Artists Space, New York, Museum of Modern Art New York and the Secession and the MUMOK in Vienna. 2006 Dertnig published the Let's twist again If You Can't Think It, Dance it. Performance in Vienna from 1960 until today (coedited with Stefanie Seibold). 2009 / 2011 Dertnig was part of the Research project "Performing Knowledge in the Art's. In 2014 the Publication, "Performing the Sentence. Views on Research and Teaching in Performance Art", coedited with Felicitas Thun, was published.
