



**VIDEO.EDITION.AUSTRIA**  
**RELEASE.02**

**THE POINT OF VIEW**

EDITED @ MEDIENWERKSTATT WIEN

**Martin Krenn** **ONE SHOT** 2007, 2:20

In a single take, a street scene is documented in which an elderly man, in an unexpected act, becomes the protagonist of the short film. ONE SHOT was filmed in Tirana/Albania and can be read as a metaphor for the fight (for survival) of the individual within post-communist society.

In einer Einstellung wird eine Straßenszene dokumentiert, in welcher ein älterer Mann, der eine unerwartete Handlung setzt, zum Protagonisten des Kurzfilms wird. Gedreht wurde ONE SHOT in Tirana/Albanien und kann als eine Metapher auf den (Überlebens-)Kampf des Einzelnen innerhalb der postkommunistischen Gesellschaft gelesen werden.

**MARTIN KRENN** → Was born 1970 in Vienna and studied at the University of Applied Arts and the University of Music (Electronic Music) in Vienna. → From 2002 to 2006 he was teaching at the Academy of Fine Arts in Vienna. Since 2006 he is teaching at the University of Applied Arts in Vienna. → Krenn examines and discusses in his work sociopolitical topics. He uses different media such as photography, video and internet to develop projects that are realized in exhibitions, the web and in public space. He participated in numerous exhibitions in and outside Europe. → Filmography (selection): 2007 "Travel Scans". 2006 "Harry Spiegel - Aufzeichnungen zum Widerstand/Notes on Resistance". 2001 "Border Crossing Services" (with O. Ressler). → [www.martinkrenn.net](http://www.martinkrenn.net)

**Oliver Ressler** **THE FITTEST SURVIVE** 2006, 23:40

In order to prepare for the competitive, social Darwinist, pecking order of global capitalism, privately-owned security enterprises offer their self-developed civilian training programs that simulate conflict situations - in varying complexities up to war scenarios. One of these enterprises, the British AKE Group, promises, according to their web page, to provide "... clients the competitive advantage of engaging safely in areas that might otherwise have been closed to opportunity." The video THE FITTEST SURVIVE is based on filming the five-day course "Surviving Hostile Regions" done in Wales, Great Britain by the AKE Group.

Um auf die konkurrenzbetonte, sozial-darwinistische Hackordnung des globalen Kapitalismus vorzubereiten, bieten private Sicherheitsunternehmen eigens entwickelte Trainingsprogramme für ZivilistInnen an, in denen Konfliktsituationen bis zu Kriegsszenarien simuliert werden. Eines dieser Unternehmen ist die britische AKE Group, die laut Webpage ihren „Klienten einen Wettbewerbsvorteil verschafft, sich sicher in Gebieten engagieren zu können, die sonst für Geschäftsgelegenheiten möglicherweise nicht zugänglich wären“. Das Video THE FITTEST SURVIVE basiert auf Aufnahmen aus dem 5-tägigen Kurs „Surviving Hostile Regions“, der von der AKE Group in Wales in Großbritannien durchgeführt wurde.

**OLIVER RESSLER** → Born 1970 in Knittelfeld, Austria. → Oliver Ressler is an artist who lives and works in Vienna and organizes theme specific exhibitions, projects in the public space and videos on issues such as global capitalism, forms of resistance, social alternatives, racism and genetic engineering. → Ressler has participated in more than 150 exhibitions, including the Biennials in Prague (2005), Seville (2006), Moscow (2007) and Taipei (2008). → In 2002, Oliver Ressler's video "This is what democracy looks like!" won the 1st prize of the International Media Art Award of the ZKM. → [www.ressler.at](http://www.ressler.at)

**Social Impact ONE SAFE WAY INTO THE FORTRESS EUROPE** 2005, 3:30

Western Europe tightens its borders. Refugees drown in the sea or in border rivers, they die of exposure during the attempt to cross borders in the night, they suffocate in containers or commit suicide in custody pending deportation. Social Impact visits the border between Austria and the Czech Republic to draw attention to these dramatic events. Routes across the border are researched and are going to be available for download on the internet, as "guide book" with maps and as trailer for cinemas.

Westeuropa macht die Grenzen dicht. Flüchtlinge ertrinken im Meer oder in Grenzflüssen, sie erfrieren bei nächtlichen Grenzübertritten, ersticken in Containern oder begehen Selbstmord in Abschiebegefängnissen. Social Impact begibt sich an die Grenze zwischen Österreich und Tschechien, um auf diese dramatischen Geschehnisse aufmerksam zu machen und dokumentiert Fluchtrouten mit Überlebensgarantie. Aktuell als Download im Internet verfügbar, als Wanderführer oder Kinowerbespot.

**SOCIAL IMPACT – KUNST & AKTIONSFORSCHUNG** → Since 1997 Social Impact has been active in a number of different artistic genres to expand the manoeuvring space for marginalised groups. Migration, surveillance and repression have been points of reference for regional and exemplary intervention models. → Examples of actions taken so far: conception and distribution of a language guide for sex workers working the streets; fashion collection against police violence and racism; emergency accommodation for the homeless and for asylum seekers.

**Stefan Kreuzer/Nino Leitner/Nataša Sienčnik GASTARBAJTERI NAZAJ DOMA** 2007, 20:00

The documentary GASTARBAJTERI NAZAJ DOMA (Migrant workers back home) is a poetic portrait of three former migrant workers who left Yugoslavia in the seventies to try their luck in Germany. The economic boom of post war Europe produced an increased demand of labour. Whereas Germany became a new home for some, the protagonists of the film decided to return to their home country. They speak about their experiences of leaving their families, living in a foreign country and returning home.

Der Dokumentarfilm GASTARBAJTERI NAZAJ DOMA (Gastarbeiter wieder zu Hause) ist ein essayistisches Portrait von drei jugoslawischen Gastarbeitern, die in den 1970er Jahren nach Deutschland kamen. „670 km von zu Hause entfernt“, sagt Malika am Anfang des Filmes und definiert ihre geographische Emotionalität. „Zu Hause“ wird zur tragenden Idee des Films, ob nun in Deutschland oder im wieder gefundenen Heimatland. Malika, Maria und Jože sind nämlich zurück gekommen nach Slowenien – nach Hause.

**STEFAN KREUZER** → Born 1981 (Fürstenfeldbruck, GER). Since 2003 studying Painting at University of Applied Arts Vienna. → Exhibitions and publications in Austria and other countries.

**NINO LEITNER** → Born 1982 (Innsbruck, A). Studied Multi Media Art and Film Studies in Austria and UK. Director & DoP, production company nino film (Vienna). Film festival screenings of "Every Step You Take" (2007) around the globe. Several film awards.

**NATAŠA SIENČNIK** → Born 1984 (Klagenfurt, A). Since 2007 studying Transmedial Art at University of Applied Arts Vienna. MA Comm. Design (Kingston University and Graphic College Vienna). → Exhibitions in Austria and other countries. Several Awards.

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**Thomas Korschil** **ZUR GESCHICHTSPOLITIK DER SPÖ – UND IHREN FOLGEN** 2006, 13:40

Mitarbeit: Eva Simmler

In part 1, KREISKY 1972, the chancellor, during the "Ortstafelsturm" (the demolition of bilingual street signs), invokes the myth of the "Kärntner Abwehrkampf" (Carinthian defensive battle) – to this day code for the collective suspicion and discrimination of the Slovene minority in Austria. At the same time he downplays the Nazi past of one of his cabinet members. Part 2, NEUHAUS/SUHA 2005, depicts provincial governor Haider's absurd attempt to defend the constitutional state against some of his enraged followers. A toadying statesman and a provincial politician trying to act the statesman.

In Teil 1, KREISKY 1972, beschwört der Bundeskanzler während des „Ortstafelsturmes“ den Mythos des „Kärntner Abwehrkampfes“ – bis heute Chiffre für die kollektive Verdächtigung und Herabsetzung der slowenischen Minderheit. Zugleich verharmlost er die NS-Vergangenheit eines Regierungsmitgliedes. Teil 2, NEUHAUS/SUHA 2005, zeigt Landeshauptmann Haider beim absurd anmutenden Versuch, aufgebrauchten AnhängerInnen gegenüber den Rechtsstaat zu verteidigen. Ein Staatsmann biedert sich an. Ein Provinzpolitiker gibt den Staatsmann.

**THOMAS KORSCHIL** → Born 1968 in Salzburg. → Experimental and documentary films and videos. Film programmes. Texts. Teaching.

**Klub Zwei** **RESPONSE ABILITY. HOW DO THE DESCENDANTS OF THE PERPETRATORS DEAL WITH THEIR HISTORY? / ANTWORTEN KÖNNEN. WIE GEHEN DIE NACHKOMMEN DER TÄTERINNEN MIT IHRER GESCHICHTE UM?** 2006, 33:20

Klub Zwei speak about the legacy of emigration and the Holocaust. For Hannah Fröhlich, her own experience and reflections on living and working in Vienna as a Jew have led her to hand over the responsibility she once imposed on herself for "pointing out all the atrocities here". "Now," she says, "I only do it when I feel like it. When I have fun doing it." To me, this signifies that a Jewish woman minding her own business is capable of causing panic in Vienna, and she is aware of this power.

*Anthony Auerbach, London*

Wie gehen Nachkommen von Opfern und Tätern heute mit dem Nationalsozialismus um? Wie bestimmend sind solche familiären Konstellationen noch für die eigene Identität? Fragen dieser Art stehen im Mittelpunkt der Arbeit des Künstlerinnenduos Klub Zwei. In RESPONSE ABILITY (antworten können) werden zwei Interviews mit Jüdinnen zueinander in Dialog gesetzt, in denen es um Sichtweisen auf das gegenwärtige Wien und den Mangel an Auseinandersetzung mit der nationalsozialistischen Vergangenheit geht.

*Dominik Kamalzadeh, Wien*

**KLUB ZWEI** → Since 1992 Klub Zwei – Simone Bader and Jo Schmeiser – have been working at the interface of art, film and new media. → Our main fields of interest are political issues and how they are portrayed. Our work centres on criticizing dominant modes of representation and developing new ways of presenting them. → S. Bader teaches at the Academy of Fine Arts in Vienna. J. Schmeiser works as graphic designer in Vienna. → [www.klubzwei.at](http://www.klubzwei.at)

**Anja Salomonowitz** **DAS WIRST DU NIE VERSTEHEN** 2003, 52:00

My movie is about three women who belong to what is historically referred to as the generation of perpetrators and victims. With their different stories of life, different narrations and memories they all belong to one family, my family.

In meinem Film geht es um drei Frauen, die dem, was in der Geschichtswissenschaft als Täter- und Opfergeneration bezeichnet wird, angehören. Mit ihren unterschiedlichen Lebensgeschichten, unterschiedlichen Erzählungen und Erinnerungen leben sie alle in einer Familie, in meiner Familie.

**ANJA SALOMONOWITZ** → Anja Salomonowitz who studied film in Berlin and Vienna, is mainly interested in exploring the border between fiction and documentary. → Her works in the field of documentary have been attracting international attention: Her movie "You Will Never Understand This" won the "Prix Regards Neufs" at the renowned film festival "Visions du Réel" in Nyon and was shown at numerous festivals in the world. Her last movie "It Happened Just Before" won the "Caligari Filmpreis" at the International Forum of New Cinema at the Berlinale 2007. → Anja Salomonowitz lives and works in Vienna.

**Martin Lasinger** **KARFREITAG 2005** 2005, 1:30

This is a true story. A woman told it to her grocer on Good Friday 2005. I liked it, because it is a story of over-saturation and renunciation, of feeding and refusal in all that remembrance of 2005. Finding pictures was hard, after I had set the whole thing, a friend gave me that gun cleaning set, he didn't like to have it at his home.

Das ist eine wahre Geschichte. Eine Frau hat sie ihrer Greißlerin am Karfreitag 2005 erzählt. Mir hat daran gefallen, dass es im ganzen Gedenken eine Geschichte von Übersättigung und Verzicht war, von gut gemeinter Zwangsernährung und Verweigerung. Bilder finden fiel schwer. Nachdem ich das Ganze schon hingeschmissen hab, hat mir ein Freund das Waffentputzzeug geschenkt, weil er es nicht mehr daheim haben wollte.

**MARTIN LASINGER** → Born 1974. Studied film and video at the University of Arts in Linz, makes videos, does graphic design, radio, and has 10 chicken and a cat.

**Chris Althaler** **LEBEN AM LIMIT** 2004, 17:40

There are 250.000 single mothers and 50.000 single fathers living in Austria. Eva Forster (Caritas Linz) ordered the production of a video within an EU project, that offers workshops for ENSI (European Network for Social Inclusion). Twelve women bring up the topic of the needlessly hardened social conditions they have to deal with and offer visions for the easing of the situation.

In Österreich leben ca. 250.000 allein erziehende Mütter und 50.000 allein erziehende Väter. Die Caritas Linz (Eva Forster) ist Auftraggeberin für den Videofilm, der im Rahmen eines EU-Projektes bei workshops von ENSI (European Network for Social Inclusion) eingesetzt wird. Zwölf Frauen thematisieren die unnötig erschwerten gesellschaftlichen Rahmenbedingungen, mit denen sie zu kämpfen haben und erörtern Visionen zur Entspannung der Situation.

**CHRIS ALTHALER** → Born 1956 in Lienz/Osttirol. Photographer, social worker, studied at the University for Arts in Linz - Prof. Laurids Ortner and Prof. Herbert Lachmayr. → Since 1984 single 8 films and videos as well as installations, paintings and music. → Received the Austrian State Award of the BMUK and the Golden Role of Medienwerkstatt Linz. → Working as a social worker in the year 2007. 2008 timeout to relax and get inspired by

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art. → Taking part in several exhibitions and video festivals, "Video Edition Austria" and "ground 0" (Video Edition Upper Austria).

## **Stefanie Wuschitz** **TETESCHA US. SHE IS CROSSING BORDERS** 2006, 9:20

Stefanie Wuschitz's TETESCHA US is an animated film that got its start in a cartoon workshop organised by Stefanie Wuschitz and Korinna Lindinger in the Palestinian refugee camp of Beddawi in the north of Lebanon. Palestinian girls took photos and drew cartoons. Stefanie Wuschitz based her animation on the pictures. The central theme in the work is the idea of the impossibility of presenting the conflicts in the Middle East in the form of a single, coherent story.

TETESCHA US ist eine Animation, die ihren Ausgang in einem Comic-Workshop nimmt, den Stefanie Wuschitz und Korinna Lindinger in einem palästinensischen Flüchtlingslager organisierten, dem Camp Beddawi im Nordlibanon. Palästinensische Mädchen zeichneter Comic-Geschichten und fotografierten. Stefanie Wuschitz basierte ihre Animation auf deren Zeichnungen und Fotos. Das zentrale Thema der Arbeit ist die Unmöglichkeit einer Representation der Konflikte im Nahen Osten in Form einer einzigen kohärenten Erzählung.

**STEFANIE WUSCHITZ** → Stefanie Wuschitz was born 1981 in Vienna, where she studied Media Art at the University of Applied Arts. Her work was strongly influenced by a six months residence in the Middle East. She continued her studies at the ITP Masters Program at New York University. → After graduation in 2008 she moved to Sweden to work as digital art fellow at the University of Umeå. She now focuses on developing interactive art projects for social change.

## **Karl-Heinz Klopff** **60 SEKUNDEN IN DEN FARBEN MEINES HEMDES** 2006, 1:30

A fictive, seven colour diagrammatic curve is built up at intervals of a second in the form of vertical coloured stripes on one of the artist's shirts. At the same time, the countdown of an electronic timer bleeps synchronously. This minimalist animation is an attempt to comment ironically on global developments and excesses, such as share prices, heights of buildings, speed.

In Form von vertikalen Farbbalken eines Hemdes des Künstlers baut sich im Sekundentakt eine fiktive, siebenfärbige Diagrammkurve auf. Dazu piepst synchron der Countdown eines elektronischen Zeitmessers. Diese minimalistische Animation ist der Versuch eines ironischen Kommentars zu globalen Entwicklungen und Übersteigerungen wie z.B. Aktienkursen, Gebäudehöhen, Geschwindigkeiten.

**KARL-HEINZ KLOPPF** → Born in Linz, Austria, where he studied at the Academy for Artistic and Industrial Design. → The main concern of his artistic practice is constructed environments and the everyday life in the urban sphere. Works in different media such as video, photography, installations and projects in the context of architecture and urbanism. Exhibitions include: Vienna Secession (1993). "Cities on the Move" (1997-2000). "Performative Installation", Galerie im Taxispalais Innsbruck (2003). "Wayward Economy", Taipei (2005); 9th International Istanbul Biennial (2005). "Postmedia Conditions", Neue Galerie Graz; MediaLab Madrid (2005/06). "From/To", Landesgalerie Linz (2006/07).

- DVD 2** → **REFLECTING MEDIA** → Axel Stockburger → Susanne Schuda → Robert Mathy  
→ Flora Watzal → Christoph Schwarz → Oliver Hangl → Teresa Galen  
→ Benjamin Gaier → Doris Schmid
- **REFERENCE MOVIE** → Markus Hanakam / Roswitha Schuller → Chris Haring /  
Mara Mattuschka → Uwe-Daniel Kopp → Christina Tsilidis → Heike Nösslböck  
→ Miriam Bajtala → Julia Kläring / Nils Olger
- DVD 3** → **COMPOSITION** → Tommy Schneider → Doris Mayer → Sabine Maier → Samuel  
Schaab → Rudolf Müller → Annja Krautgasser → Dariusz Kowalski → Gertrud  
Fischbacher → Jutta Strohmaier → alien productions → Anna Mitterer
- **PASSAGES** → Die Fabrikanten → Sasha Pirker → Bernadette Huber → Kamen  
Stoyanov → Nicole Pruckermayr
- DVD 4** → **SONIC PATTERNS** → Michaela Schwentner → Alexandra Reill → Gerald  
Roßbacher / Michael Weingärtner → Masc Foundation / 39 DADA  
→ Parallel Media → Andrés Ramírez Gaviria → Lia → Tina Frank
- **COMPULSION** → Petra Buchegger → Johannes Hammel → Anna Jermolaewa  
→ Heidrun Holzfeind → Hubert Sielecki → Claudia Klučarić
- **NEGOTIATION AREA** → Muzaffer Hasaltay → diekönigin → Si.Si. Klocker → Nana  
Swiczinsky → Christina Goestl / Boris Kopeinig → Sabine Bitter / Helmut Weber

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