

samstag, 9. november 2019 ab 14 uhr
galerie blaugelbezwettl, propstei 1, 3910 zwettl
„lange nacht des films 2019“
experimental-, animations-, spiel- u. dokumentarfilm

14.00 uhr

mukato

trickfilmprojekte an schulen in wien und niederösterreich

bg / brg lilienfeld

klanglicht / 2019 / 10:33

zur musik von daniel riegler

brg 23 akg wien

utopio / 2019 / 04:54

borg 1 hegelgasse 12

aou in drosendorf / 2019 / 2:07

brg klosterneuburg

exhausted / 2019 / 4:26

zur musik von schmieds puls / mira lu kovacs

borg laa / thaya

die suche nach dem glück / 2019 / 5:35

brg klosterneuburg

somebody is trying to kill me / 2019 / 3:55

music by schmieds puls

borg mistelbach

bunte flucht / 2019 / 3:44

musik klangforum wien interpretiert eva reiter

14.56 uhr

sarah mang

contactimprovisation / 2019 / 02:23

contact improvisation ist ein zeitgenössischer tanzstil, bei dem es um die aktive entdeckung aller bewegungs- und ausdrucksmöglichkeiten geht, die zwei oder mehr menschliche körper miteinander ausführen können. sarah mang lässt die starre figur der kaiserin maria theresia mit allem in kontakt treten, was sie umgibt: menschen, tiere und gegenstände. es entstehen dadurch ungewöhnliche dynamiken, prozesse, verwandlungen und überraschende transformationen. im abspann sitzt die kaiserin (deren 300 geburtstag 2017 war) und schaut im fernsehen eine performance-produktion von sarah mang...

lisa est

tageweise / 2019 / 03:33

eva petrič

recycling shadows / 2019 / 07:28

this video was made to highlight the 150-anniversary of the periodic table of elements - the place where we all come from... the "stuff" from which we are all made: atoms, blocks made of elements such as n, s, na, k, ca, ph, o, h... organized as purine and pyrimidine bases that make macromolecules like dna, rna, and other building blocks, such as amino acids that make proteins and phospholipids that make cell membranes.

images of shadows, in this video, stem from eva petrič's project gr@y matter – language of shadows, in which she investigated the communication abilities of shadows. in this pursuit, she "borrowed" the periodic table of chemical elements from the natural sciences and replaced chemical elements with shadows, visualizing emotions.

we all have shadows and we all have emotions, whether we acknowledge them or not. like shadows, emotions, also, are ungraspable. appearing and disappearing, they often trick us. they are like the twists and turns in eva petrič's shadow image stem cell at the heart of her periodic table of shadowed emotions and the recycling shadows video. translated into the pattern of idrija lace, passing from black to white and negative to positive, this shadow stem cell image illustrates the twists and turns in life and inside the bodies of each and every one of us.

the author gives her thanks to the akh, vienna, for enabling her to make the recording of the flow of blood through her heart and to rupert huber (www.ruperthuber.com) for his instrumental music.

rubik's cube of recycling shadows&e@motions / 2019 / 05:35

everyone and everything have their own shadows. whenever shadows encounter each other, they fuse and form new shadows, just as cultures and emotions do. neither shadows, nor emotions nor cultures can be enclasped - but we can, like in the rubik's cube of recycling shadows&e@motions, direct them and interact with them as well as recycle them in an infinite number of ways. the video deals with the 3d mutation of the author's periodic tablje of shadowed emotions, which resulted in the permanent interactive installation rubik's cube of recycled shadows&e@motions at the museums' platform metelkova, ljubljana, slovenia.

in front of the slovene ethnographic museum the installation illustrates interactions of ideas, people, cultures and new cultures evolving out of these interactions.

michaela grill

antarctic traces / 2019 / 29:45

sich dem geheimnisvollen, unzugänglichen über die wenigen spuren nähern, die aktuell davon verfügbar sind. zugleich das desolate und verheerende einkreisen, das der mensch in seinem umgang damit hinterlassen hat. dieser doppelten aufgabe widmet sich michaela grill in antarctic traces, einer famos durchkomponierten studie über den mysteriösesten aller kontinente bzw. die davon zugänglichen supplemente. da ist zum einen die schroffe küstenlandschaft von südgeorgien, jener der antarktis vorgelagerten inselgruppe, die grill in grandiosen, meist unbewegten kadern ins visier nimmt. da sind zum anderen (überwiegend schwarzweiße) archivbilder, in denen der thematische fokus des films, die geschichte des walfangs seit dem späten 19. jahrhundert, historisch verankert liegt. und da ist ein aus zahlreichen literarischen quellen kunstvoll gewobenes narrativ, das – aus dem off gesprochen und mit subtilem sound-einsatz verflochten – diese höchst erbärmliche episode menschlicher naturausbeutung präsent werden lässt: die bis in die 1970er-jahre anhaltende industrielle abschachtung von robben, see-elefanten und vor allem walen, die in den gewässern des südatlantiks ihren brutalen lauf nahm. in abwechslungsreicher rhythmik aus standbildern, zeitlupen, minimalen bewegtbildern und vereinzelt kamerafahrten entfaltet antarctic traces das mosaikhafte tableau einer "dead, chilly world": gletscher, skelette, industrieruinen und verrostete schiffe künden von der kompromisslosen profitgier der "whaling industry". derweilen bevölkern pinguine und robben als nicht tot zu kriegende renitenzlinge das landschaftlich "vernarbte" wasteland. antarctic traces schafft insgesamt das betörende porträt jenes tödlichen friedens, den der mensch in einem abgelegenen stück erde bzw. wasser angerichtet hat. spuren einer ruinösen freiheit, die abgrundtief im nichts wurzelt. (christian höller)

16.11 uhr

gabriele hochleitner

in der kurve / 2014 / 120:00

vor 75 jahren wurden die brüder alois und simon hochleitner unweit ihres elternhauses von der gestapo bei einer razzia kaltblütig erschossen: gesucht wurden desertere der wehrmacht. der film erzählt die geschichte der tragischen geschehnisse am 2. juli 1944 anhand der erinnerungen der einzelnen familienmitglieder und zeugen am tatort unterdorf-gut und umgebung in goldegg im pongau. die familie wurde damals tief erschüttert – erschütterungen, die bis in die heutige generation spürbar sind.

die renovierung des gedenksteins 2014 nahm die filmemacherin gabriele hochleitner zum anlass, um noch einmal die tragödie von damals ausführlich zu beleuchten und erstmals auch den spuren der täter zu folgen, die nach polen und deutschland führen.

vrääh öhner zu 'in der kurve':

was ich sehr gelungen finde, ist die art und weise, wie ihr das thema angeht – den verlust, den die familie erleiden musste, der trotz seiner gewöhnlichkeit (ich will den verlust nicht kleinreden, nehme aber an, dass es viele ähnliche schicksale gab) viel über die zeit der nationalsozialistischen herrschaft erzählt, sie auf geradezu unheimliche weise wieder auferstehen lässt.

die idee, den gedenkstein als rahmen der erzählung einzusetzen, ist in diesem zusammenhang genial: das öffentliche andenken vermischt sich mit dem familiären, die individuelle, partikulare geschichte mit der allgemeinen. das vorhaben der oral history, die

stets darauf aus war, die kleinen details der großen geschichte zu tradieren, um sie der erfahrung der öffentlichkeit zugänglich zu machen, findet sich in eurem film wieder, allerdings ohne den entscheidenden nachteil, dass die leute dabei nur zu den historisch relevanten ereignissen befragt werden, nicht zu ihrem leben davor und danach. bei euch sieht man sie, wie sie einer tätigkeit nachgehen, wie sie in die landschaft des ereignisses und in die zeit der geschichte und des gedenkens eingebunden sind. zugleich verleiht das verwandtschaftliche verhältnis der kamera bzw. der filmischen erzählung den äusserungen der menschen im film ein besonderes gewicht, eine emotionale tiefe, ohne den fall als besonders spektakulär schildern zu müssen. wie nebenbei erfährt man so auch, dass eine geschichte, die 68 jahre zurückliegt und über die die längste zeit über wohl geschwiegen wurde, präsent ist wie am ersten tag. ich denke, dass diese präsenz einzufangen bzw. ihr bei der filmischen konstruktion zu folgen, zu den großen leistungen des films zählt. kurz: ich bin sehr beeindruckt von eurem großen kleinen film. (vräth öhner, kolik)

18.39 uhr

best austrian animation 2018

leonhard müllner, robin klengel

operation jane walk / 2018 / 16:13

a city tour through the architecture of an online shooter. the film is based on the dystopian multiplayer shooter tom clancy's: the division. in this work, the game's digital war zone is appropriated with the help of an artistic operation. within the rules of the software, the militaristic environment is being reused for a pacifistic city tour.

ani antonova

the outlander / 2018 / 05:16

in 16th century the elephant süleyman makes a long journey from ceylon to portugal, then from lisbon to vienna trough the alps for five months. this is the story of his life and how other people saw or didn't see him.

dina bukva

bricks don't move in the wind / 2018 / 05:22

annabelle's life is quite perfect. annabelle has fancy bags and a really cool apartment. annabelle just never had a boyfriend, someone to do romantic things with. actually, bryce picking her up with his vintage volkswagen was probably the most romantic moment of annabelle's life. annabelle met bryce on instagram. it didn't work out between them.

kathrin steinbacher

the woman who turns into a castle / 2018 / 03:45

an animated documentary about a woman who turns into a castle based on oliver sacks case study.

moritz rührlinger, alexander gassner, niko frenkenberger

iruh / 2018 / 08:29

iruh tells the story of a godlike creature, who spends his days building his own, perfect world. his quiet existence doesn't last, as one day he finds a path of destruction left by another being. when the giant creature endangers his most precious creation, iruh is forced to act.

anna vasof

muybridge's disobedient horses / 2018 / 04:30

muybridge's disobedient horses investigates where we can find the essence of cinematic illusion when we look into everyday life and what happens when we use everyday situations, objects, spaces and actions as cinematographic mechanisms.

nikki schuster

animistica / 2018 / 07:00

organic textures found in nature of mexico are captured frame by frame in macroscopic view. the sequences are morphed into each other, while the textures begin to transform and become alive. animistica is an experimental animation film about nature and death at the edge of liveliness and deadness.

klaus schuster

fallen / 2018 / 03:00

in a cold room, furnished with palm trees, porch swing, sun-beds and an empty swimming pool, an artificial clown with human face and a fragmentary figure on high heels celebrate an absurd dance

of walking, falling and crashing, while one of marcel duchamp's ready made falls down from the gallery pedestal again and again and again.

line finderup jensen

kill joy / 2018 / 05:26

killjoy is an animated passiveaggressive suburban tragic-comedy dealing with social norms of happiness. the scene is set around a family and their dinnertable. it is the usual gathering but something is off .

siegfried fruhaufl

where do we go / 2018 / 04:00

the film was shot on train rides with the lomo supersampler, while passing train stations and landscapes. the camera decomposes the entity of the passing scenery. all the pieces and parts of the journey depict lost places and forgotten homes, and were reconstructed to a new landscape during post-production.

martina tritthart

solar mechanix 1.1 / 2018 / 03:33

"solar mechanix 1.1" is an ongoing project about the processing of images comprising phenomenons of direct glare and reflections. light phenomenons turn into sensual geometric objects that interact with the sound track. through this process the film is able to trigger emotional sensations.

schorsch feierfeil

sugar / money / 2018 / 03:31

sugar / money – maximum productivity, exact timing and the constant attempt to break out – no ladder to climb, no advancement to pursue. efficiency and optimization determines everyday life, the constant driving force is the addiction / the dependence on recognition and reward – sugar / money

simon skrepek

larson c / 2018 / 03:30

three sailors are stranded in the ice.

anton iakhontov & andreas karaoulanis

trass / 2018 / 03:20

trass takes a motif from "camptown races" (stephen foster, 1850) and expands it in a contrapuntal texture. the video adds its own levels of structural complexity and depth perspective, humorously commenting on the frenetic energy of the music.

20.22 uhr

harald hund

a misleading man / 2015 / 02:45

you're so phony / 2016 / 03:50

short film realized in co-operation with students of the european master of fine art photography at ied madrid 2016

asyl in österreich / 2016 / 05:00

planet e - emma pad / 1995 / 04:30

planet e - green girl / 1996 / 05:50

urlaub / 2000 / 03:30

urlaub (holidays) dates back to the year 2000, when the far-right fpo party managed to enter into a coalition government with the conservatives in austria. the fpo's election campaign was marked by a racist and xenophobic discourse and a particular hostility against eastern european countries who wished to join the eu. the skeleton in the film is a symbol for nationalism, a dead concept in the eyes of the author. the ufos emanating from a bulgarian monument (for soviet cosmonauts) stand for eastern european immigrants invading austria. in the video the negative stereotyping of aliens (always bad, ugly, destructive and illegally intruding) is ironically confirmed. the destruction of heritage buildings stands for the exaggerated fears of the nationalist that 'evil' immigrants will invariably undermine a country's culture, ultimately changing it for the worse.

dackel du / 2001 / 07:40

all people is plastic / 2005 / 12:20

a retro-futuristic film that builds on the contents of science fiction films, but deviates from the genre in that it does not deliver a design for the future. taking the sci-fi genre ad absurdum, existing

elements (e.g. modernist architecture of the more recent past) were used with which to construct a utopian-looking city. as in all found footage films, all people is plastic is based exclusively on existing material and the product of research. in contrast to narrative film, identification with a protagonist is rendered impossible by people who all look the same and behave identically. the film uses content and aesthetic means to address the impossibility of utopias.

apnoe / 2011 / 09:30

on the face of it apnoe describes the day-to-day life of an ‚ordinary‘ family, subject, however, to an altered gravitational force. the film shows the vicissitudes that everyday existence has in store for the family and the lengths they have to go to to maintain the semblance of an orderly life. defying all the odds, the daughter refuses to be brought low by the circumstances. she manages to sneak out of the house at night and to pursue her secret pleasures in slow motion.

it's the mailath-pokorny / 2012 / 03:30

a music clip about a day in the life of mr. mailath-pokorny, culture councilor of vienna.

music: rorschach punk

in the woods / 2013 / 03:00

a study in illusion and fear. walking through a forest a man encounters an enigmatic figure which appears as a figment of his imagination. in the end, the man himself might be an illusion.

empire of evil / 2016 / 09:30

empire of evil discusses the western view of a non-western society. it does so by way of a documentary about the partial and exclusively negative political representation of iran in the west. the film critically interrogates the medium of the documentary film and its claim to truth. this is achieved by juxtaposing and contrasting documentary footage shot secretly in iran with the image of the country created in western media.

iranium / 2017 / 30:00

in the age of „fake“ news and media manipulation this film about iran, america's favourite enemy, offers a view of the country through a lense of fact and fiction. the film's main method is to de-construct „reality“ and to subvert the principles of documentary film-making. at the same time, through the use of contradictory voice-over commentary and variously connotated visual material, it also contains facts which offer the viewer a glimpse of iran's home affairs and the state's inconsistencies. iranium may be seen as the sequel to my film empire of evil, but it contains a broader approach for (de-)constructing reality and questioning the claim to truth-telling in documentary films.

22.36 uhr

thomas steiner

prequel / 2019 / 20:00

prequel ist ein video aus material, das für eine imaginäres railroadmovie gesammelt wurde. es ist ein film für eine zeit in der noch technische apparaturen zur fortbewegung genutzt wurde. livemusik: thomas pichler

andreas ortag

carport / 2019 / 10:00

autobahnauffahrt / 2019 / 10:00

nachtschicht / 2019 / 10:00

mersolis schöne

love - a memory sculpture / 2019 / 03:52

moments of a memory. abstract traces and noisy audible tissue. fuzzy symbols of dreams pass by. overlapping spheres of dialogues. jumping details of resistance. fluid moments of realignment and vibrant togetherness of clarity. the chirping of crickets, rain, and cowbell sounds grow more compressed and freeze. somebody speaks in a fragmented way. the former movement exists as a trace of memory now.

evi jähle / mersolis schöne

determity / 2018 / 02:45

"hey you! watch out! what does the deep midnight say?" "determity" is an experimental poetic short film exploring friedrich nietzsche's poem "once more" (also called "the drunken song" from the book "thus spoke zarathustra"). by using a combination of performance and projection techniques, the film depicts a protagonist being confronted with his own psychological dilemmas in a scene dominated by alternating light and shadows.

michael pilz

how the ladies pay / 1977 / 08:00

unusual interview on the occasion of his concert (loo reed) in vienna . highly personal, funny and rambling.austrian tv (orf, 27 april, 1977)

martin anibas

moment berlin / 2019 / 10:55

stefan sterzinger

keuschheit und demut in zeiten der cholera / 2019 / 06:11

ein iphone film von und mit sterzinger

stefan sterzinger - bis 1986 - abenteuerliches mit musik in der schweiz, süd-frankreich, spanien und afrika. seither professionelle umsetzung von erlebtem, erdachtem und erforschtem in wort, klang und entertainment. der autodidakt, sänger, akkordeonspieler und konzeptionist stefan sterzinger gilt als „musikalischer grenzgänger“.