



with

Ale de la Puente

Nathalie Koger

Luzie Meyer

Nadia Perlov

Laure Prouvaust

Niclas Riepshoff

Vladimir Vulević and Nina Zeljković

curated by Gärtnergasse

*Knock, knock. Somebody's at your entrance door. You open: two women and a man carrying small hardcover bags meet your curious eye. They politely manipulate you to let them in. Perhaps strangely, you don't find the situation unsettling—you open the doors, like it's nothing. The two women and the man sit you down and tell you to relax—"they'll need all your attention". One of them pours you a glass of water, in your house. As you sit, they—one by one—turn towards you and open their bags. The bags' insides unravel, displaying what's in them before you.*

In *Kinobag Gärtnergasse* presents works from international artists and filmmakers, as well as a work from the Belvedere 21 film collection. All of the films loosely deal with the topics of construction of identity, representation, and reality—often by altering canonical cinematic tropes. Characters in the films appear to follow a script or a narrative structure, but as time goes by they find ways to subtly and subversively reconfigure themselves and escape those narratives. The films employ seemingly traditional techniques of staging, which in effect trigger familiar viewing modes. However, by being synthetically accelerated, slowed-down and overstretched, these films are able to disrupt the *homely eyes*.

Laure Prouvost, *OWT*, 2007, digital  
video with sound, 3:00 min,  
Courtesy carlier | gebauer

Natalie Koger, *Was ausgestellt wird*,  
16mm with sound, 2011, 6:15 min,  
courtesy Belvedere 21 Film collection

**Nathalie Koger's** video *Was ausgestellt wird (What Is Exhibited)* shows a young hula hoop dancer performing a choreography in the Gustinus Ambrosi Museum in Vienna. As Koger's protagonist dances amongst the robust sculptures of male heads and nude bodies with a self-satisfied smirk, she creates a counteractive narrative to Ambrosi's ambiguous past and his involvement with the Nazi regime. The dancer subtly disrupts the order of the museum and with it also its rigid structures and male hegemony.

{{Glass breaks}}. The written words "FULL CONCENTRATION IS NOW REQUESTED, QUESTIONS WILL BE ASKED AT THE END" appear, only to be followed by a large number 4, taking over the screen and indicating the continuation of the plot (we're lucky to have made it just in time). Then the voice of the American curator Michael Connor chimes in and with it whimsical subtitles also enter the frame, rewording and (mis)translating his speech. At last the curator's head appears in the dark, too. When text, image and sound begin to unravel in *OWT*, by **Laure Prouvost**, it becomes clear that we've entered a semantic game where we're dragged in to not only be the witnesses of the many subplots shifting during a short time, but to understand that we're also affected as viewers—as the text not only flirts with itself, but with us, too. Connor notes: "Filmmakers seem quite comfortable with the idea that there is a language of cinema, whereas artists seem to rebel against the idea of any language at all."

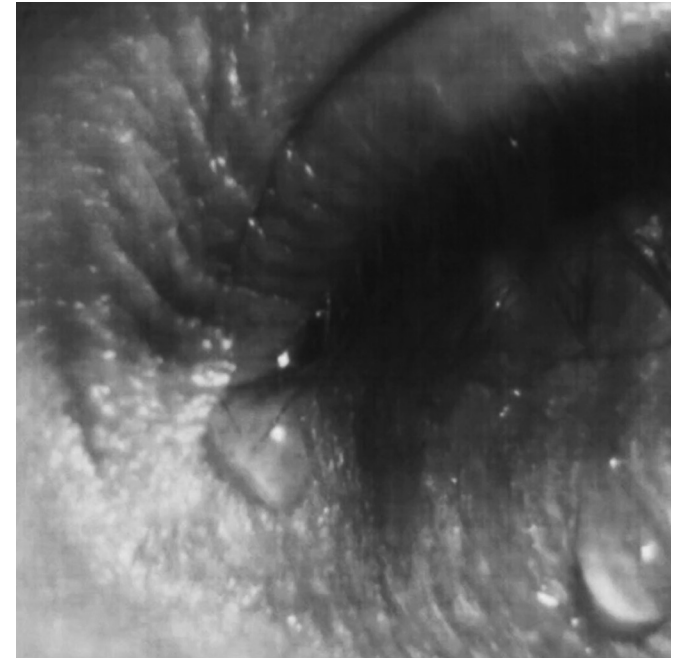
Nadia Perlov, *Lost PARDESS - Maybe Paradise*, 2016, digital video with sound, 16:45 min

*Lost PARDESS - Maybe Paradise* by **Nadia Perlov** starts off with a quirky jingle that introduces the protagonist (Perlov herself) in a mint green suit putting up the shutters of a window in what seems to be an abandoned office building. She is advertising The Oranges through her dance interludes, singing and talking directly into the camera. Perlov restages the commercial for Jaffa Oranges, which has become the symbol of Israeli pride, modernity and prosperity ever since the first settlers have arrived at the beginning of the 20th century. A new reality was formed for the Israeli people, by transforming the desert into fertile grounds. Perlov, however, hints to the fact that even though the Palestinians owned most of the orchards before they were taken away from them in 1948, they have never been granted recognition for it. The new Middle East was providing a romantic fantasy of exporting noble products to Europe.

The Persian, Arabic and Hebrew name for an orange orchard is Pardess, which might have influenced the origin of the word Paradise.

In **Vladimir Vulević's** and **Nina Zeljković's** film *Your Rooms, White and Purple*, the camera thoroughly follows a female protagonist as she spends her time in a holiday home. While firstly appearing languish, over the course of the film she becomes restless and unapologetic about her surroundings—pushing and pulling apart the interior decoration and throwing around pool paraphernalia. In the midst of one of such fits, she hears a sound outside and quickly flees—revealing to have been a trespasser, while the true owners return to their vacation chalet. Vulević and Zeljković pose the question of what constructs identity by meticulously building the portraits of an a-geographical house and a nameless woman who belongs in it less and less.

Vladimir Vulević and Nina Zeljković, *Your Rooms, White and Purple*, 2019, digital video with sound, 28:33 min



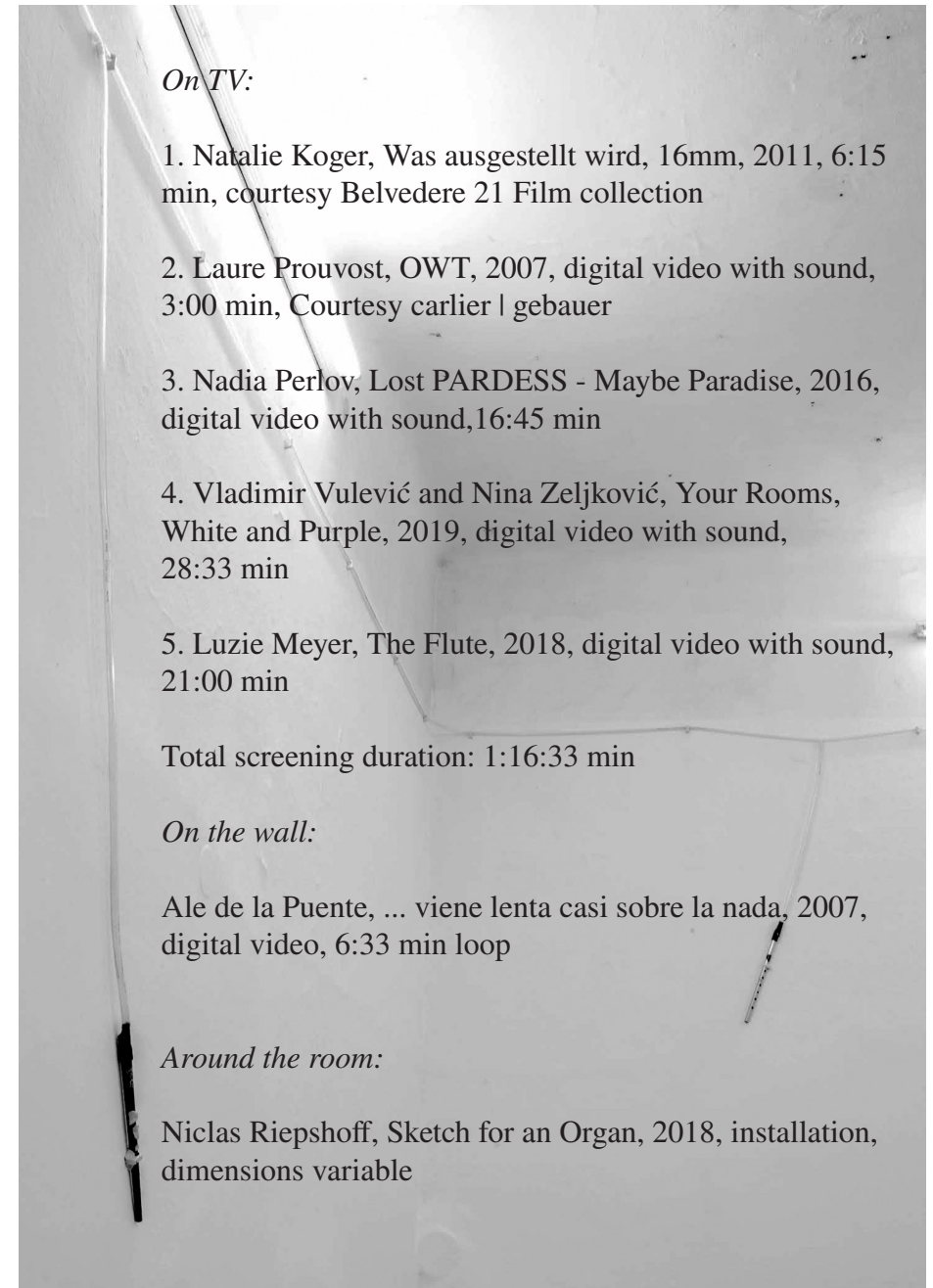
Ale de la Puente, ... *viene lenta casi sobre la nada*, 2007, digital video, 6:33 min loop

In her work ... *viene lenta casi sobre la nada*, **Ale de la Puente** shows a video loop without sound of an enlarged eye crying in slow motion. By distorting the size of the eye, its position (the work is hung at 75 cm height) and its length, de la Puente creates both a hyper representation of the intimate act of crying, but also a detaching one—showing it fragmented and disembodied. The simultaneous existence of both of these poles and the video's endless loop create a cut in the space-time continuum where time and tears flow in novel ways, opening a space for poetic interpretation.

**Luzie Meyer's** *The Flute* is composed of the documentation of the performance by the same name and its rehearsals, which the artist did in Riphansaal at Kölnischer Kunstverein in March 2018. It has four characters: the Narrator, the Flutist, the Cameraperson and the Souffleuse. *The Flute* also has the classical dramatic structure of five acts, however the many different days it was shot on, the two cameras alternating between the characters and the multiple parallel timelines render the video operating in between the fields of documentation, fiction and reality. New narrative and visual layers are being constantly added and reconfigured, addressing the very construction of the above mentioned notions.

This screening is talking a lot, the souffléuse is choking, the curator bloating and the inflatable sofas hold too much air. **Niklas Riepshoff's** *Sketch for an Organ* rings gently, as though exhaling for the entire room.

The work was first exhibited at Riepshoff's solo show *Skulpturen des 20. Juni* curated by Anna Schachinger, Michaela Schweighofer and Thilo Jenssen (SEASONS exhibition series). Riepshoff was inspired by the wind whistling through the high-rise buildings of Frankfurt. *Sketch for an Organ* is low-fi, but rhythmically harmonizing with the films, serving as a friendly reminder for the audience to linger around and come back to the Kinobag's newly inhabited living room.



*On TV:*

1. Natalie Koger, *Was ausgestellt wird*, 16mm, 2011, 6:15 min, courtesy Belvedere 21 Film collection
2. Laure Prouvost, *OWT*, 2007, digital video with sound, 3:00 min, Courtesy carlier | gebauer
3. Nadia Perlov, *Lost PARDESS - Maybe Paradise*, 2016, digital video with sound, 16:45 min
4. Vladimir Vulević and Nina Zeljković, *Your Rooms, White and Purple*, 2019, digital video with sound, 28:33 min
5. Luzie Meyer, *The Flute*, 2018, digital video with sound, 21:00 min

Total screening duration: 1:16:33 min

*On the wall:*

- Ale de la Puente, *... viene lenta casi sobre la nada*, 2007, digital video, 6:33 min loop

*Around the room:*

- Niclas Riepshoff, *Sketch for an Organ*, 2018, installation, dimensions variable

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Image 1: Screenshot from Ale de la Puente, ... viene lenta casi sobre la nada, 2007, digital video, 6:33 min loop

Image 2: Niclas Riepshoff, Sketch for an Organ, 2018, installation, dimensions variable

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Belvedere 21

Über das Neue. Junge Szenen in Wien