

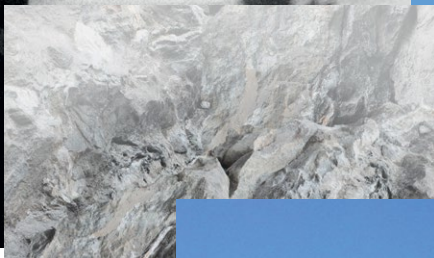
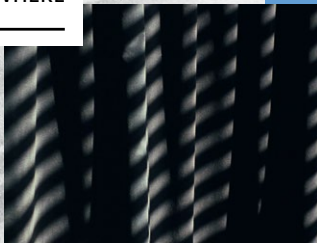
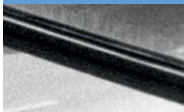
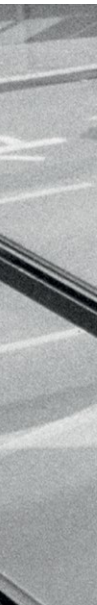
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# TWO JOURNEYS

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TWO SHORT FILM PROGRAMS  
TRAVELING BETWEEN VIENNA,  
LOS ANGELES AND ELSEWHERE

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## TWO JOURNEYS

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TWO SHORT FILM PROGRAMS  
TRAVELING BETWEEN VIENNA,  
LOS ANGELES AND ELSEWHERE

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*Two Journeys* is a project by The Golden Pixel Cooperative, conceived by Viktoria Schmid and Lisa Truttmann, in collaboration with Los Angeles-based filmmakers Rebecca Baron and Nora Sweeney. Through this collective exchange, two short film programs were compiled, consisting of films that relate broadly to the two places of their creation, Vienna and Los Angeles. Austria and the United States are just starting points – we travel to a library in Buenos Aires, a ranch in rural Mexico, the sky in Switzerland, a pool in Tehran, and through intangible spaces and surfaces. The films, including documentary, experimental, and narrative work, range in form, and some defy categories. The works of pioneers such as Chick Strand, Charles Burnett and Friedl vom Gröller are in dialogue with those of filmmakers from the next generation. Taking the title from *Vienna to Los Angeles: Two Journeys*, Esther McCoy's collection of letters between architects residing in Los Angeles and Vienna, the *Two Journeys* project aims to create a cross cultural conversation through cinema.

## **ONE AND DIVISIBLE\***

BY CLAUDIA SLANAR

It is neither nor. Neither do the programs represent two journeys, nor do they contain films and videos solely from Vienna and Los Angeles. In the eponymous book *Vienna to Los Angeles: Two Journeys* by Esther McCoy about the architects Schindler and Neutra, several letters were sent back and forth between the two cities. Nearly one hundred years later, emails with ideas, names, and screening links are passed back and forth; a conversation unfolding as an unplanned game of exquisite corps. Like the markings on a piece of folded paper that denote the territory of the next player, clues and references are left: the reality of a building material and its social context; the symbolism of a narrative and its surreal character protruding the tight frame of a quiet setting. A gesture, a sound, the movements of a simulated tracking shot's path into the center of the earth.

It would be too easy to make general statements about two places, about their two possible schools and their two possible discourses. Comparisons of geographic and spatial conditions, the proximity and presence of borders, political upheavals, questions surrounding analog film, exhibition contexts, etc. Are there more moments of self-reflection to be discovered here rather than there?

Are stories told more courageously, more poetically, in more abstracted forms or not at all? Does the preexisting condition of one city result in more interrogations of the aesthetic nature of film? Is the inward perspective versus the outward reflection on social and economic disparities the dialectic which delineates and binds the character of both cities together? *Two Journeys* gathers neither truisms nor clichés. Throughout the program, Los Angeles and Vienna are shown only once in two films from a more distant past: one quietly in black and white, the other vibrantly, colourful and loud. These historic perspectives are the surplus, reverberating as warp threads of a tapestry in which later patterns, motifs and stories will be woven in.

The curators invite the audience to follow lines of thought through and with cinema; from the Deleuzian action-image to the affect-image, from the milieu to the actual and its virtual. While the ongoing mediatization of the world is bemoaned, the history of cinema is always present. Whether it is the unstable relations between animate and inanimate bodies or the constant seismic shifts within a landscape, the works testify to a shared sense of insecurity, an uncertainty that can only be grasped and conceived with and through film.

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\* Pauline Schindler describing her unhappy marriage to R.M. Schindler, quoted by Esther McCoy, in: E. McCoy, *Vienna to Los Angeles: two journeys: letters between R.M. Schindler and Richard Neutra, letters of Louis Sullivan to R.M. Schindler*, Santa Monica: Ars+Architecture Press, 1979, p.61.

## **NOTES ON TWO JOURNEYS**

BY IAN CHANG

**1.** One sentence follows the last. Corners meet, visible only because the light enters—you might just as well use any window as an entrance. A body sways, eyes search, but nothing comes of it, except the body describes its space and the sight of things in a mirror becomes momentary memory. Earth and history and wall want to be the same, want to become borders, landmarks, prophesied signs, but might only be space. Pines drop whole branches, not just needles, as they pass. Maybe it all counts.

**2.** At least since the Kuleshov experiments, film argued without arguing. Montage instead *suggested*, like a hypnotist, leaving itself the plausible deniability of mere juxtaposition, mere correspondence, but still giving the orders. And now? In a nearsighted time, a time of the close-up, all pleasure, all claim, is in the largest possible thing that is not in the frame—whole Brutalist libraries, conspiracies of the occult, histories of entire unsung peoples, apocalypses whose revelations will not be known, even when they come. The still-gorgeous clouds are not vapor, not snow, not dust, not smoke, but foreground and background, heartbreaking shapes, high but disappointing contrasts. They pass without dropping their rain.

**3.** In the early 1920s, the architect Richard Neutra was desperate to get out of the ruins of the war in Europe, toward America, where “all the new objectives” would arise, he said in his letters. America, in his imagination, was the home of Southern warmth, simplistic smiles, “cultivated” floorplans, and, especially, oatmeal—“the heart of the American family-table mores and the base of juvenile health.” His friend R.M. Schindler, from Vienna days, was already there, in Los Angeles, and sent him encouragement by post, dangling offers from Frank Lloyd Wright. Wright’s art, Schindler wrote, “is spatial art in the true sense of the word and has completely shed the characteristics of sculpture which all architecture of the past possessed.”

**4.** It is worth a migration to America, perhaps, for an architecture divorced from sculpture, a pure space, undecorative but immersive. A life free of the pressure of tasteful genre, free to hula-hoop its body through stuffy galleries filled with old busts, free to see visitations of the Virgin in the simple sun, free even from the extortions of relentless cartels. One imagines a swimming pool. What, then, could a truly spatial *film* be, no sculptural curve to its splices? Or what about an essay that has shed its Platonism? It might have clean lines, sparkling water, the occasional graceful movement—but no thesis. A warning, though: it might also feel, occasionally, a little hokey.

**5.** Some things will always mean what they mean, whatever their places. Eggs, for instance. And legs, for that matter. Eggs and legs!

**6.** It's better to be lucky than good, they say. To which one might add that it's better to have a community than rent, better to have touch than a phone, better to have belief than reasons.

**7.** When we witness, when we are anthropologists of ourselves, open to exploring our places as they are, it is possible to be surprised, to feel original, without generating new understanding. One can take two journeys at once – one toward pure, empty space and one toward long-inhabited country. One can be in Los Angeles and Vienna at the same time.

**8.** You would prefer, perhaps, to be told a simple story? Once, I heard a dog barking, or seagulls calling, or a human voice saying some hilarious ordinary shit. But then I thought it could be just a helicopter, or the shadow of a helicopter, or a silent horse. When I grew up, past the age of playing with guns, I learned that it was only the excruciatingly slow shearing of rock upon rock, a geological movement that became impossibly loud and which I heard everywhere, descending on me. It seemed to be hiding something human behind it. Technology sometimes allowed me to connect to the signal using my computer, or see it on the camera, but though that seemed cheap and easy at first, it turned out to be expensive, and unreliable.



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# TWO JOURNEYS

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## PART 1

Program duration: 94 min

### **IT'S GOING TO BE BEAUTIFUL**

LUIS GUTIÉRREZ ARIAS, JOHN HENRY THEISEN, 9 min

### **TESTA**

KARL-HEINZ KLOPF, 18 min

### **UNTITLED (FLYING TREES)**

KATHARINA SWOBODA, 3 min

### **QUIERO VER**

ADELE HORNE, 6 min

### **-5°C 40% RF**

SIMONA OBHOLZER, 7 min

### **DEVIL'S GATE**

LAURA KRANING, 20 min

### **NOISE ABOVE OUR HEADS**

CLAUDIA LARCHER, 4 min

### **TTTTOUCH ME**

RAPHAEL REICHL, 3 min

### **TÉLÉVOIX 1**

VICTORIA FU, 7 min

### **IN ITS FORM ASLEEP**

ANTOINETTE ZWIRCHMAYR, 4 min

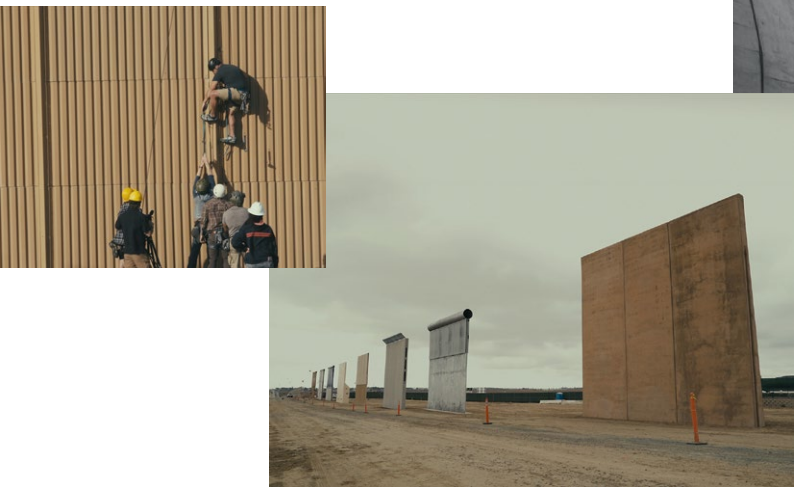
### **ARTIFICIAL PARADISE**

CHICK STRAND, 13 min

## IT'S GOING TO BE BEAUTIFUL

LUIS GUTIÉRREZ ARIAS, JOHN HENRY THEISEN

Eight prototypes for a border wall stand on the US-Mexico border. To choose a winning design, Border Patrol officers and the military will attempt to climb, dig under, or breach the structures using techniques employed by immigrants and drug dealers.



**MX/US, 2018**  
**HD Video, 9 min**

Camera, edit, sound:  
John Henry Theisen, Luis Gutiérrez Arias

**AT/AR, 2018**  
**HD Video, 18 min**

Camera: Roman Kasseroller  
Edit: Tatia Skhirtladze  
Sound: Nils Kirchoff,  
Karl-Heinz Klopff, Nahuel Palenque  
Distribution: sixpack film

## TESTA

KARL-HEINZ KLOPF



In this experimental arrangement, Karl-Heinz Klopff explores the National Library of Argentina designed by Clorindo Testa. Construction of the brutalist architectural design from 1961 was first completed three decades later. The movements between the massive concrete structural elements become a furious visual game with the spatial sense of orientation—the above turns into a below.

(Catalog Diagonale '19)



AT/CH, 2013  
HD Video, 3 min

Camera: Carlo Clopath

## UNTITLED (FLYING TREES)

KATHARINA SWOBODA

The work is about the transportation of felled trees by helicopters in Graubunden, Switzerland. The sky is shown, which is repeatedly traversed by “flying trees”: conifers or evergreens, commonly firmly rooted in the mountains, become uprooted. This way of carrying trees is not uncommon in the mountains, but is quite expensive and therefore rarely applied.

US, 2008  
16mm, 6 min

Camera, edit: Adele Horne  
Sound: Colleen Hennessey

## QUIERO VER ADELE HORNE

On the 13th of each month, hundreds of people gather at a site in the Mojave Desert to see visions of the Virgin Mary appear in the sun. They point Polaroid, cell phone, and video cameras at the sun, and compare interpretations of the resulting images.



AT, 2016–17

HD Video, 7 min

Concept, realization: Simona Obholzer

Camera: Michael Schindegger

**-5°C 40% RH**

SIMONA OBHOLZER

Snow flurries that swallow all of the sounds, and also the colors. Rather than a romantic, idyllic scene of winter, a silent, powerful drift of flakes and pixels, disorientation, white noise – uncanny, apocalyptic, ecstatic, until the view clears, the image opens to a long shot; disenchanting – the natural phenomenon in the age of its mechanical (re-)production.

(Catalog Diagonale '17)

US, 2011

HD Video, 20 min

Camera, edit, sound design: Laura Kraning

**DEVIL'S GATE**

LAURA KRANING



*Devil's Gate* explores the metaphysical undercurrents of a Southern California landscape scarred by fire. Merging an observational portrait with an otherworldly textual narrative, it unearths a subconscious of the landscape, as the echoes of the past reverberate in the present and infect our perception and experience of place.



AT, 2017  
Super 8, 3 min

Collaborators: Lilith Kraxner, Leonard Prochazka



AT, 2016  
HD Video, 4 min

## NOISE ABOVE OUR HEADS

CLAUDIA LARCHER

*Noise above our Heads* evokes the image of a threatened danger and explores the question of the concealed, and for the public, inaccessible, sites of data, bunker-like server-spaces that store billions upon billions of bytes of information.

## T T T TOUCH ME

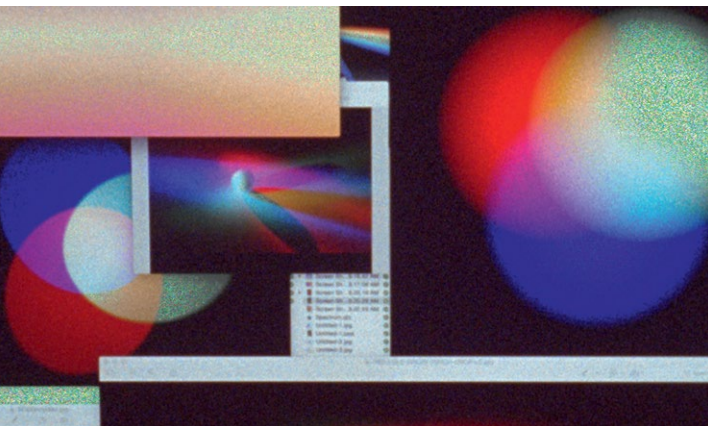
RAPHAEL REICHL

*t t t touch me* projects choreographies of daily habits in cyberspace that are already indelibly engraved in our minds. These movements have become natural motion sequences mainly used by the thumb and index finger and have built a consciousness beyond the screen. We always use this flat surface first to get in touch, instead of emphasizing our abilities of perception, which are about to change essentially.

US, 2017  
HD Video, 7 min

## TÉLÉVOIX 1

VICTORIA FU



*Télévoix 1* combines original, 16mm footage with clips and sounds sourced from the internet, collaged onto the same cinematic plane. The piece delineates a specific image space, a play of flatness and surface versus illusionistic depth. Direct reference to the touchscreen suggests that the spectators are hybrids of viewers and users. The title, *Télévoix*, is a poetic reference to a game of telephone playing out with voices, something both intimate and distant with loss of information each subsequent iteration. It suggests something also completely automated or non-human, which refers to the indexical loss of the image.

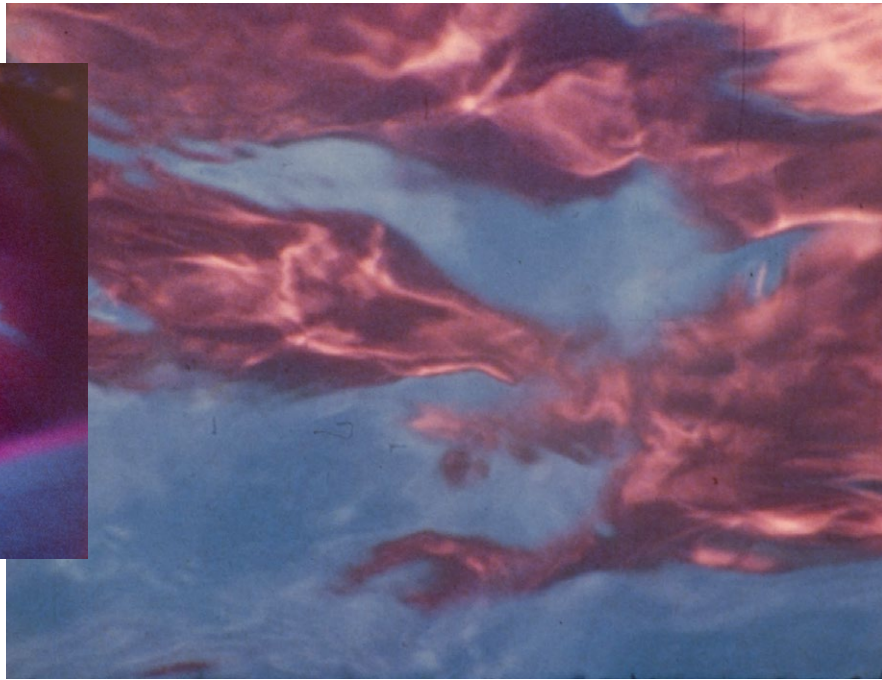


AT, 2016  
16mm, 4 min

## IN ITS FORM ASLEEP

ANTOINETTE ZWIRCHMAYR

Antoinette Zwirchmayr's serenely composed images create a calm, surrealistic atmosphere of transformation. As if time were suspended, her still lives linger with lucid clarity in a state between dream and consciousness. A male body, seen through the filmmaker's lens, reveals abstract, sculpted forms reminiscent of classical statues.



## **ARTIFICIAL PARADISE**

CHICK STRAND

Aztec romance and the dream of love. The anthropologist's most human desire, the ultimate contact with the informant. The denial of intellectualism and the acceptance of the romantic heart, and a soul without innocence.

**US, 1986**

**16mm, 13 min**

Distribution: Canyon Cinema

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# TWO JOURNEYS

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## PART 2

Program duration: 37+69 min

### **TRANSFER (MONUMENT VALLEY)**

DORIT MARGREITER, 3 min

### **ALEJANDRO & MIGUEL**

JOIE ESTRELLA HORWITZ, 9 min

### **ERWIN, TONI, ILSE**

FRIEDL VOM GRÖLLER, 9 min

### **EXIL**

ROSA JOHN, 3 min

### **BAD MAMA, WHO CARES**

BRIGID MCCAFFREY, 12 min

## INTERMISSION

### **GIVE**

DAVID DE ROZAS, 16 min

### **EXHIBITION TALKS**

LOTTE SCHREIBER, SASHA PIRKER, 9 min

### **WHAT IS EXHIBITED**

NATHALIE KOGER, 6 min

### **THE POOL**

MARLIES PÖSCHL, 5 min

### **LAS NUBES**

JUAN PABLO GONZÁLEZ, 20 min

### **WHEN IT RAINS**

CHARLES BURNETT, 13 min

AT/US, 2016  
16mm, 3 min

## TRANSFER (MONUMENT VALLEY)

DORIT MARGREITER

High on a rocky promontory, set against the background of the ruddy mesas of Monument Valley, a rider turns his horse. He marks a legendary spot, where John Wayne looked out over the magnificent panorama of the Colorado Plateau in John Ford's *The Searchers*. Ford shot nine films in Monument Valley, which belongs to the Navajos, many of whom acted in Ford's westerns in the 1950s.

(Excerpts from a text by Brigitte Huck)



MX, 2019  
16mm, 9 min

Director, editor: Joie Estrella Horwitz  
Camera: Yoni Shrira  
Sound Mix: Judy Kim

## ALEJANDRO & MIGUEL

JOIE ESTRELLA HORWITZ

Multigenerational borders manifest both emotionally and vocationally in the relationship between Miguel Bencomo and his fourteen-year-old son Alejandro. In this portrait of ranch life in the town of Casa Grandes, Mexico, questions rise surrounding love, connection, escapism and the inherited responsibility of family lineage.

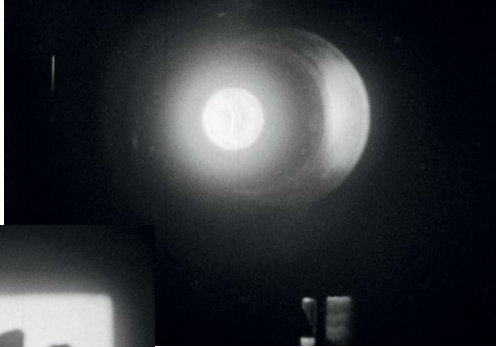
AT, 1968–69  
16mm, 9 min



## **ERWIN, TONI, ILSE** FRIEDL VOM GRÖLLER

Thematically, Friedl vom Gröller's films are closely related to her photographic works, which are portraits. In 1968, she began working with film, producing her first sketch of three individuals. The three protagonists appear in various aquatic environments in Vienna, at the Danube Canal or the Danube River itself. The final passages herald Friedl vom Gröller's later approach to film: the film portrait, which dispenses with language and an actual plot.

(Hemma Schmutz)



AT, 2011/16  
Super 8, 3 min

## **EXIL** ROSA JOHN

The film builds on the interaction of projector, camera and body. The apparatus is used almost like a toy. Leaning against the projector I explore the space of the floating light with one hand, holding the camera in the other. In the intersections we see shots of seagulls (inspired by E.-J. Marey), celebrating the sensation of movement.



US, 2016  
35mm, 12 min

Camera, edit, sound: Brigid McCaffrey

## **BAD MAMA, WHO CARES**

BRIGID MCCAFFREY

Geologist Ren Lallatinn has moved into a small housing complex located between a rail yard and the interstate. Desert vistas are replaced with an arsenal of tactile pursuits, while the situation of the house becomes unstable. Free falling from a fixed point, the perimeter is ornamented for security. Desert winds animate aluminum mobiles and seismic vibrations serenade the home.

US, 2018  
HD Video, 16 min

Camera: Glenn Aquino, Andres Gallegos, David de Rozas  
Sound: Carolina Caycedo, Molly Fitzjarrald, David de Rozas, Wiley John Wright II  
Sound Mix: Dan Olmsted

## **GIVE**

DAVID DE ROZAS

*Give* explores Roland Gordon's motivations to create a monumental visual archive displaying centuries of black agency and achievements, in the United States and beyond. Roland's collage, 'Cloud of Witnesses', is comprised of thousands of photographic portraits, newspapers, and magazines cutouts, presenting an alternative visual history to empower the black community. The film speaks about collective representations of history, memory, and culture; where pasts, presents, and futures are modeled by the blending of imagination, facts, and love.



AT, 2014  
Super 8, 9 min

## EXHIBITION TALKS

LOTTE SCHREIBER, SASHA PIRKER

The exhibition space speaks. Or is discussed. While possibilities for its design are pondered off screen, the sensual, coarsegrained black-and-white image entices us into the devised void of the Architekturforum "aut" in Innsbruck: a void that is first filled with meaning via discourse – such as this filmic one. And thus, it does, indeed, speak.



AT, 2008–12  
16mm, 6 min

Director, choreography, edit: Nathalie Koger  
Circus artist: Annabel Carberry  
Gaffers: Mathias Windelberg and Nic Prokesch  
Camera: Christoph Kolar

## WHAT IS EXHIBITED

NATHALIE KOGER

The "Gustinus Ambrosi Museum" in Vienna is the setting for *What is Exhibited*. Taking the form of both kinetic "sculpture" and sculptor, a hula-hoop artist appropriates the space, which is imbued with Ambrosi's controversial past. The artist appears like an intruder from another temporal as well as spatial dimension. With this figure, the artist adds a new narrative layer to the history of the museum, one that tells of conditions, empowerment, changes of perspective and subtle gestures of resistance.

**IR/AT, 2014**

**HD Video, 5 min**

Concept, director, camera, edit: Marlies Pöschl

Sound: Manuel Riegler

Assistant director, translator: Farnaz Jurabchian

## **THE POOL**

**MARLIES PÖSCHL**



A blue filter obstructs our view, hides the prospect of something. It could be trees. Blue screen. We could be everywhere. (Really?) Three women inside an empty pool. Their minimalistic movement oscillates between meditation and resistance. The enemy is invisible. Their opponents perpetually take on new shapes.

**MX, 2017**

**HD Video, 20 min**

Camera: Jim Hickcox

Sound: Miguel Mata

Edit: Juan Pablo González



## **LAS NUBES**

**JUAN PABLO GONZÁLEZ**

Daunting testimony of a rancher living under constant pressure from local cartels. The confronting and uncompromising storytelling sets the imagination at work and obliges us to bear witness to the violent reality of everyday life in the director's birthplace, rural Jalisco.



**US, 1995**

**16mm, 13 min**

Direction, story: Charles Burnett

Cast: Ayuko Babu, Kenny Merritt, Charles Bracy, Soul, R. Ray Barnes, Barbara Bayless, Steven Burnett, Damon Ray Ritchie, Florence Bracy, Juno Lewis, Brittany Bracy, Bill Woodberry, John Rier, Jonathan Burnett, Brad Bracy, Sandy Shaw  
Distribution: Milestone

## **WHEN IT RAINS**

**CHARLES BURNETT**

On a New Year's Day mission to save a mother and daughter from eviction, a self-designated "urban griot" sets out on a citywide quest for money. His search turns into a superbly comical, outrageous expedition in the course of which he encounters a good Samaritan, a would-be enforcer, a mute ex-Black Panther, an angry shrew and, finally, great jazz.

**Cover film stills by**

Friedl vom Gröller  
Adele Horne  
Rosa John  
Claudia Larcher  
Sasha Pirker / Lotte Schreiber  
Antoinette Zwirchmayr

**Layout by**

Lisa Truttmann

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**Medienwerkstatt Wien**

October 17, 2019  
*Two Journeys* – Part 1

**Belvedere 21, Blickle Kino, Wien**

October 18, 2019  
*Two Journeys* – Part 2

**Echo Park Film Center, Los Angeles**

November 15, 2019  
*Two Journeys* – Part 1

**Now Instant, Los Angeles**

November 16, 2019  
*Two Journeys* – Part 2

**and elsewhere**



## TWO JOURNEYS

### A project by

The Golden Pixel Cooperative

### With films by

Charles Burnett  
Joie Estrella Horwitz  
Victoria Fu  
Juan Pablo González  
Friedl vom Gröller  
Luis Gutiérrez Arias  
Adele Horne  
Rosa John  
Karl-Heinz Klopf  
Nathalie Koger  
Laura Kraning  
Claudia Larcher  
Brigid McCaffrey  
Dorit Margreiter  
Simona Obholzer  
Sasha Pirker  
Marlies Pöschl  
Raphael Reichl  
David de Rozas  
Lotte Schreiber  
Chick Strand  
Katharina Swoboda  
John Henry Theisen  
Antoinette Zwirchmayr

### Texts by

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Claudia Slanar

### Programs by

Rebecca Baron  
Viktoria Schmid  
Nora Sweeney  
Lisa Truttman

