

Kino

September 15–December 17, 2022

A group exhibition in two parts with works by **Rosa Aiello and Dylan Aiello, Noah Barker and Dora Budor, Ted Fendt, Marie Karlberg, Simon Lässig, Katz Tepper, Peter Wächtler, Jiajia Zhang** as well as poster editions by **Zoë Field and Max Eulitz**, and **Sophie Reinhold**.

Part 2: November 4–December 17, 2022: Ted Fendt, Simon Lässig, Katz Tepper, Peter Wächtler, Jiajia Zhang

Opening hours:

Friday, 11:00–17:00

Saturday, 11:00–16:00

Ted Fendt

Outside Noise, 2021, 16mm film to digital video, color, sound, 60'17" 14:16

14:16

Filmmaker and translator Ted Fendt's feature film *Outside Noise*, shot on 16mm, captures brief moments of the lives of three friends living in Berlin and Vienna, their day-to-day plagued by an inner turmoil that manifests in insomnia and indecision. Carried by a gentle atmosphere, as if wrapped in cotton wool, Fendt's interest lies less in devising a plot (and in turn navigating action) than in creating a sense of immediacy in the depiction and the performers. Guided by its characters, their conversations, and their surroundings, *Outside Noise* situates itself in the middle of things and extends the viewer an invitation to undertake an urban *dérive*.

Simon Lässig

2:23 minutes from: Anyaság, 1974, 2022 Digital video, sound, 4'46"
commissioned by Fluentum

11:00, 12:35, 14:11, (Fridays 16:47)

As I watch *Anyaság* (Motherhood) from 1974, I come to know again how one learns to look through other people, how we take in, adapt and alter their thoughts, views and feelings. And if the rest of the film speaks about how we mimic and repeat—about how we are conditioned—then these stretched 2 minutes and 23 seconds remind us of the opposite: of a moment in which we look out into the world and do not see ourselves reflected back. A reality comes into being that is closed off and something I've seen before repeats itself. (Simon Lässig)

Katz Tepper

Roasted Cockroach for Scale, 2022 HD video, color, stereo sound, 46'55"

11:05, 12:40, 15:16

Katz Tepper's *Roasted Cockroach for Scale* is staged on the digital platforms that have become our most ubiquitous means of communication. The artist's collaboration with their father is located somewhere between a preparatory table read, an online performance, and a casual chat, in which the frictions between software interfaces and personal confessions, family traumas and speech-to-text tools evoke numerous aesthetic, political, and emotional glitches. Amidst the film's two voices and their seemingly futile battle with the onscreen script, a dense filmic essay emerges to probe the possibilities of storytelling during moments of dependency.

Peter Wächtler

Like a Palace/Wie ein Palast, 2022, HD video, color, 34'52" (EN), 34'53" (DE), co-produced by Fluentum

12:00 (EN), 13:36 (DE), (Fridays 16:12 (EN))

The episodes in Peter Wächtler's new film *Like a Palace* take place well after the epic narrative, after the satisfying conclusion of the adventure novel. Back from the odyssey, the sweaty hunt, the (workers') struggle, *Like a Palace* offers atmospheric insights into the everyday lives and emotional worlds of its characters. Wächtler's interest in the potential of narrative, as it manifests through the correspondence of text and forms, unfolds in a series of elaborately constructed historical sets that become unsettled as the film's characters grow increasingly alienated from their surroundings.

Jiajia Zhang

Beautiful Mistakes (after LB), 2022 HD video, color, stereo sound, 8'58"

11:52, 13:27, (Fridays 16:03)

In the video collage *Beautiful Mistakes (after LB)*, Jiajia Zhang superimposes various genres of moving images with excerpts from lectures by the affect theorist Lauren Berlant, whose soothing off-screen voice speaks of the problematic nature of our emotional attachment to objects. The arrangement of the visual material weaves a kind of relational aesthetics of this peculiar relationship, whose emotional dimension is intoned by an engaging soundtrack. Our gaze is repeatedly drawn to restless feet that, as personalized stand-ins, mirror our interaction with one's surroundings, once again illustrating how our behavior is shaped and controlled by things themselves.