

Video: FALLING AWAKE

Curator: Attilia Fattori Franchini

Rosa Aiello, Wojciech Bąkowski, Lucy Beech, Josef Dabernig, Aria Dean, Natalie Djurberg, Michael Franz, Barbara Hammer, Sonia Leimer, Diego Marcon, Hannah Quinlan and Rosie Hastings, Marianna Simnett, Leslie Thornton, Nadim Vardag

In a selection of moving images considering the various modes of examining the contemporary condition – sleepless, aware, in constant tension between technological development, individuality, loss, desire, and mediatic presence – artists recount voyeurism and intimacy as forms of resistance revealing social anxieties along with deeper economic and power structures.

The films chosen present complex subjectivities, narrated or abstracted, at times performed by the artists themselves. Ideas related to transformation, gender, and identity affirmation appear throughout the selection, in flux, augmenting their fictional potential via digital and post-production techniques.

Falling Awake envisions the condition of falling as a fundamental state, disrupting traditional modes of seeing and feeling to understand the perpetual mutability of things.

* Films will be shown every day in a continuous loop. Please find daily screening times below.

Nadim Vardag

Opening Shot (Schindler House), 2016, 3:20 min

26.09: 10:30/ 13:41/ 16:52 **27.09:** 12:00/ 15:11/ 18:22;
28.09: 11:00/ 14:11/ 17:22; **29.09:** 11:00/ 14:12/ 17:22.

Leslie Thornton

Cut from liquid to snake, 2018, 26:14 min

26.09: 10:33/ 13:44/ 16:55; **27.09:** 12:03/ 15:14/ 18:25;
28.09: 11:03/ 14:14/ 17:25; **29.09:** 11:03/ 14:14/ 17:25.

Josef Dabernig

Jogging, 2000, 11 min

26.09: 10:59/ 14:14/ 17:28.; **27.09:** 12:29/ 15:44/ 18:58;
28.09: 11:29/ 14:44/ 17:58 ; **29.09:**11:29/ 14:44/ 17:58.

Nathalie Djurberg

ALLES IST GUT, 2008, 4:42 min

26.09: 11:10/ 14:25/ 17:39.; **27.09:** 12:40/ 15:55;
28.09: 11:40/ 14:55/ 18:09; **29.09:** 11:40/ 14:55.

Diego Marcon

Storie di Fantasmi per adulti, 2010, 16:22 min

26.09: 11:15/ 14:29/ 17:44.; **27.09:** 12:45/ 15:59;
28.09: 11:45/ 14:59/ 18:14; **29.09:** 11:45/ 14:59.

Aria Dean

(meta)models "I" is a crowd (demo), 2019, 5:52 min

26.09: 11:31/ 14:46/ 17:50.; **27.09:** 13:01/ 16:16;
28.09: 12:01/ 15:16/ 18:20; **29.09:** 12:16/ 15:09.

Michael Franz

Quantities, 2019, 9:12 min

26.09: 11:37/ 14:52/ 18:06.; **27.09:** 13:07/ 16:22;
28.09: 12:07/ 15:16/ 18:36; **29.09:** 12:07/ 15:16.

Rosa Aiello

The Coquette, 2018, 24:32 min

26.09: 11:46/ 15:01/ 18:15.; **27.09:** 13:16/ 16:31;
28.09: 12:16/ 15:31/ 18:45; **29.09:** 12:16/ 15:31.

Sonia Leimer

Pink Lady, 201, 6:26 min

26.09: 12:11/ 15:25/ 18:40.; **27.09:** 13:41/ 16:55;
28.09: 12:41/ 15:55; **29.09:** 12:41/ 15:55.

Lucy Beech

Reproductive Exile, 2018, 30 min

26.09: 12:17/ 15:32/ 18:46; **27.09:** 13:47/ 17:02;
28.09: 12:47/ 16:02; **29.09:** 12:47/ 16:02.

Wojciech Bąkowski

Yeti, 2017, 7:15 min

26.09: 12:47/ 16:02/ 19:16; **27.09:** 14:17/ 17:32;
28.09: 13:17/ 16:32; **29.09:** 13:17/ 16:32.

Aria Dean

Eulogy of a Black Mass, 2017, 5:54 min

26.09: 12:54/ 16:09/ 19:23; **27.09:** 14:24/ 17:39;
28.09: 13:24/ 16:39; **29.09:** 13:24/ 16:39.

Hannah Quinlan and Rosie Hastings

Something for The Boys, 2018, 16:30 min

26.09: 13:00/ 16:15/ 19:29; **27.09:** 14:30/ 17:45;
28.09: 13:30/ 16:45; **29.09:** 13:30/ 16:45.

Barbara Hammer

No No Nooky Tv, 1987, 11:48 min

26.09: 13:17/ 16:31/ 19:46; **27.09:** 14:47/ 18:01;
28.09: 13:47/ 17:01; **29.09:** 13:47/ 17:01.

Marianna Simnett (

The Needle and the Larynx, 2016, 15:27 min

26.09: 13:29/ 16:43/ 19:58; **27.09:** 14:59/ 18:13;
28.09: 13:59/ 17:13; **29.09:** 13:59/ 17:13.

Nadim Vardag (*1980, Germany, lives and works in Austria)

Opening Shot (Schindler House), 2016

digital animation / HD video

3:20 min

Produced during the artist's residency at MAK Centre, Los Angeles, *Opening Shot* takes the Schindler House (1921-22), one of the earliest modern houses, which has redefined the notions of public and private, as its subject. Tapping into Hollywood film noir's tradition and using the famous opening scene from Orson Welles' *Touch of Evil* (1958) – a legendarily dark single panning camera view – as its starting point, artist Nadim Vardag recreates a digital model of the house interior. Drifting in darkness through the spaces, Vardag conveys an uncanny sense of anxious discovery, suggesting a ghostly feeling and perspective.

Leslie Thornton (*1951, USA)

Cut from liquid to snake, 2018

HD and 2K video, 26:14 min

Thornton's film is formed around several voices – from cold to melancholic to anxious – all at textural odds with each other. The voices range from a phone recording made during the Trump election, to an eyewitness account of the immediate aftermath of the bombing of Hiroshima, and an intimate and distressed encounter between the artist and her partner discussing the Higgs particle and the difference between thought and language. These disparate voices speak to one point in a way that is unnerving, bringing a kind of visceral imaging of the instability that humankind enacts upon itself into a present tense.

Josef Dabernig (*1953, Austria)

Jogging, 2000

35 mm film, sound, 11 min

In Josef Dabernig's *Jogging*, an anonymous driver traverses an increasingly foreign and bizarre landscape, accompanied by Olga Neuwirth's music crescendo. The journey through an unknown labyrinth of highways finds its destination in an empty concrete building resembling more sci-fi imagination than a soccer stadium. Renzo Piano's UFO-inspired Stadio San Nicola, built for the 1990 World Cup, looks in fact alien and out of place in this context. A group of stray dogs completes the uncanny scene, culminating in an overwhelming state of disquiet.

Diego Marcon (*1985, Italy)

Storie di Fantasmi per adulti, 2010

Video, MiniDV, color, sound, 16:22 min

Filmed into the house of a hunter and clockmaker, the video is composed of a sequence of fixed frames pointed at the enormous number of images piled in his rooms: paintings, prints, photographs, little statues, knick-knacks. Through the use of a rigorous linear structure and careful work on the sound, the video reanimates each image into new and possible narrations.

Nathalie Djurberg (*1978, Sweden)

ALLES IST GUT, 2008

video, music by Hans Berg, 4:42 min

ALLES IST GUT depicts four hulking men, dressed in overalls and plaid shirts, throwing boulders down a wooded hill. They proceed with such brutality that they hurt each other. The stones, meanwhile, develop a life of their own and give each other courage through motivating messages. Using clay and stop motion animation to represent a violent collectivity abusing nature and other living forms, Nathalie Djurberg creates a psychologically charged scenario cynically dealing with human and animalistic desires. Her partner, the musician and composer Hans Berg, provides the sound effects and scores the hypnotic music for this emotional work.

Aria Dean (*1993, USA)

(meta)models "I" is a crowd (demo), 2019

digital video, sound, 5:52 min

The film considers the cinematic structure and language of hip-hop videos and their role in producing not only images of black subjects, but also a palpable black cinematic experience. Dean peels away the genre's many iconographic and symbolic layers to map the structural relationships that fix the racialized subject. It stars a pedestal made of two-way mirrored glass, also known as 'security mirror', like that found in interrogation rooms. This singular object offers an abstracted model that replaces and structurally approximates a general crowd, which typically dominates such videos. Offscreen, three radio DJs discuss the object's emergence as it appears in several locations.

Michael Franz (Austria)

Quantities, 2019

digital video, sound, 9:12 min

Quantities shows a filmed (toy-)quadrocopter-flight through the house, in which the artist grew up and where his parents still live. Across all the floors and rooms, countless personal items, memorabilia, and various other things from the artist's past are spread in a more or less comprehensible order. These objects seem to form a kind of intimate portrait of his personality, but at the same time, they represent general things like family structures, living habits, a given place and time. In combination with the interiors, they reveal a lot about class, culture, and history. The video can be seen as a reflection on the shifts between the individual and the general, focusing on the question of how unique subjectivity can be and how strongly it is determined by circumstances.

Rosa Aiello (*1987, Canada)

The Coquette, 2018

HD video, stereo sound, 24:32 min

The Coquette is based on one of Patricia Highsmith's "Little Tales of Misogyny". In this collection are stories that describe behaviors and ascribe labels with bleak and brutal irony. At play are questions of language (naming, categorization) and the power dynamics of gender relations. The same person performing the same set of actions, but given a different name ("the coquette", "the victim"), will be perceived differently. Two different people performing the same set of actions may be punished differently. The film observes how a story can be told, and how people get treated according to historically rooted structures of power.

Sonia Leimer (*1977, Italy, lives and works in Austria)

Pink Lady, 2017

HD video, sound, 6:26 min

The film offers insight into the annual Apple Crown ritual of the city of Merano, during which a wooden crown is decorated with apples. Leimer documents the interaction between work and tradition, and in the subtitles, she describes the changes in fruit growing as a result of the monitoring instituted since Italy joined the Economic Union: the reduction and loss of the range of varieties, transformations in the landscape, and the standardization of cultivars. In the video, the artist subverts the primeval character of the ritual by having the varieties of apples traditionally used replaced with the standardized, trademarked "Pink Lady" apple.

Lucy Beech (*1985, United Kingdom)

Reproductive Exile, 2018

HD video 5.1 surround sound, 30 min

Lucy Beech's film treats themes of breeding bio clinical labor, "host" procreation, the erasure of the female in fertility research and hormonal multispecies pharmaceutical relationships. It tracks the experience of a cross-border consumer in the commercial surrogacy industry within an inter-corporeal network of human and non-human relations. We encounter this "reproductive exile" on the road, in her car, obsessed with a machine called 'Eve'— a three-dimensional representation of the human female

reproductive system who she confides in while swabbing, driving and injecting herself in a seemingly endless loop.

Aria Dean (*1993, USA)

Eulogy of a Black Mass, 2017

video, 5:54 min

Aria Dean explores the black creative labor put into memes, images defined not by their content but by how they are circulated, mutated, and compressed. While all memes lack attribution, Dean illustrates a palpable link between white appropriation of memes created by black people and a deeper lineage of theft and leering fascination.

Wojciech Bąkowski (*1979, Poland)

Yeti, 2017

Video, sound, 7:15 min

Bakowski's practice includes performance, sound installations, animation and film. *Yeti* fits somewhere in the middle as the film action centres around the artist performance of the body in architecture, in this case the building where he lives. We observe the repetitive action of climbing steeps, knocking one's head against the wall, -and partly a definition of the self with floating consumer CGI images. Inspired by Bruce Nauman repetitive gestural videos, Nokia cellphones, Levi's, Red Wings shoes become signifiers of identity and performance props layered onto the film image.

Hannah Quinlan and Rosie Hastings (*1991, United Kingdom)

Something for The Boys, 2018

Digital video, sound, 16:30 min

The film takes place in Blackpool, a historic seaside resort whose dazzling entertainment culture has been brutalized by austerity and falling visitor numbers. Quinlan and Hastings - whose practice unfolds a desire to render visible the material and relational possibilities of queer sites- explore how Blackpool's nostalgia extends into the gay scene, harking back to both the golden-era of musical theatre, where closeted queers found a language to describe their experience, and the trauma of the AIDS years – an internalization process that allows the community to come to terms with its history.

Barbara Hammer (*1939 – † 2019, USA)

No No Nooky Tv, 1987, 11:48 min

Using a 16mm Bolex and Amiga computer, Hammer creates a witty and stunning film about how women view their sexuality versus the way male images of women and sex are perceived. The impact of technology on sexuality and emotion and the sensual self is explored through computer language juxtaposed with everyday colloquial language of sex. *No No Nooky Tv* confronts the feminist controversy around sexuality with electronic language, pixels, and interface. Even the monitor is eroticized in this film/video hybrid that points fun at romance, sexuality, and love in our post-industrial age.

Marianna Simnett (United Kingdom)

The Needle and the Larynx, 2016

digital HD video with surround sound, 15:27 min

In *The Needle and the Larynx* (2016), a voice surgeon injects Botox into her larynx, which effectively causes her voice to deepen for several months. Footage of the treatment is accompanied by a fable about a girl who asks to have her voice lowered and threatens the reluctant doctor with a plague of mosquitoes, should he refuse. *The Needle and the Larynx* caricatures gender stereotypes and undermines the demands of a repressive society on women's bodies. Capturing her own experience as a patient, she questions the history and orthodoxies of the medical profession.