

## **SLOW WAVE 2 BRIDGING TIME WINDOWS**

### **PROGRAMM**

#### **Thursday 14.10.2021, 17.00 - 20.00 Uhr im loop ∞**

Sandra Fockenberger, WATER-COLOUR (2013)  
Sissa Micheli, SINGING FLAGS / SOUNDS OF CLIMATE (2019/2020)  
Jessie Pitt, REMEMBER WHEN (2019) / SLOW TIME (2019)  
Karin Maria Pfeifer, KARRIERESPRUNG (2011)  
Silvina Pietragalli, SECRETOS DE FAMILIA FAMILY SECRETS (2019)  
Elisabeth Maria (Sl. Sl.) Klocker, LICHT AM ENDE DES TUNNELS (A 2020)

#### **Friday 15.10. 17:00-20:00 im loop ∞**

Stella Bach, FAHNENMEER (2021)  
Ana Montecucco, FREE SOLUTIONS LOCKDOWN EDITION (2021)  
Veronika Burger, LOOKS LIKE SHE IS PINK (2021)  
Ana Benedetti, TIEMPO MEMORIA HUELLA (2017)  
Claudia Sandoval Romero, KINSHIP (2021)  
Korinna Lindinger, Ana Haber, Julia Rosenberg, FEDERVIEH (2012)  
Juliana Herrero, CHIRPINGS FOR FUGA 21 (2021)

#### **Saturday 16.10.2021, 17.00 - 20.00 Uhr im loop ∞**

Adriana Carambia, CUANDO LOS OJOS MIRAN LA OSCURIDAD (2021)  
Lisa Est, SIE (2014)  
Carolina Boettner, MOVIMIENTO 01 (2021)  
Alicia de la Iglesia (Piky), ATMOSFERA ENRARECIDA: CORDOBAZO (2020)  
Romana Egartner, Niclas Anatol, STÄDTE VON HEUTE\_RUINEN VON MORGEN (2020)  
Linda Bergstötter, DING (2020)  
Ilse Chlan, THE FIND (2016/2020) / WALDSTÜCK (2004/2007)

#### **Sunday 17.10. 2021, 17.00 - 20.00 Uhr im loop ∞**

Anke Armandi, SMART CITY (4) (2020)  
Sabina Tiemroth, HABITANDO (LO EXTRANJERO) (2018) / TAKEN HOUSE (2020)  
Lym Moreno, UN DIA (2021)  
Malena Martinez Cabrera, ARCANO (2017) / LUCHA POR LA MADRE TIERRA (2019)  
Anja Zorh, DAMENSPENDE (2021)  
Flavia Bigi, DEEP / PANTA REI (2004-2007)  
Rosario Arostegui, Misael Sámano Vargas, Mariela Limerutti, BEYOND (2020)

**SLOW WAVE** presents open artistic interstitial encounters, reflecting on our current ways of production approaching climate on a broad sense and the post-pandemic era. It relates to nature on its open wide and to our physical and virtual environments where we transit, leave traces and co-exist. It poses also questions about how to get together and if may our interactions be seeds for something new. This artistic format takes over the physical and virtual spaces of the Intakt gallery in Wuk expanding from its interior to the outside. Slow Wave unfolds for its launch a collection of artistic positions within video contributions in a collective format. The program on its conception is open for a plurality of artistic genres and futures, fostering gender equality.

**SLOW WAVE** präsentiert offene künstlerische Begegnungen, die über unsere gegenwärtigen Produktionsweisen in Hinblick auf das Klima im weitesten Sinne und die post-pandemische Ära reflektieren. Es bezieht sich auf die Natur in ihrer offenen Weite und auf unsere physischen und virtuellen Umgebungen, in denen wir uns bewegen, Spuren hinterlassen und koexistieren. Es stellt auch die Frage, wie wir zusammenkommen und ob unsere Interaktionen die Basis für etwas Neues sein können. Dieses künstlerische Format nimmt die physischen und virtuellen Räume der Intakt-Galerie im WUK ein und dehnt sich von innen nach außen aus. Slow Wave entfaltet eine Sammlung von künstlerischen Positionen innerhalb von Videobeiträgen in einem kollektiven Format. Das Programm ist von seiner Konzeption her offen für eine Pluralität künstlerischer Genres und Zukünfte und fördert die Gleichberechtigung der Geschlechter.

**Thu 14.10.2021 - Sun 17.10.2021**

**17.00 - 20.00 Uhr**

The video works are shown continuously as a loop during opening hours. Entry is possible at any time.

Please wear FFP2 - mask and keep distance.

Location:

**IntAkt Gallery WUK**

Staircase III, 1st floor

Währinger Straße 59

1090 Wien



**Sandra Fockenberger, WATER-COLOUR (2013)**

The **video water-colour** shows a buoy, dancing in the water. The waves vary in height and the water is sometimes very choppy, it frequently washes around and over the buoy. Sometimes it even looks as if the buoy might sink at any moment. But although the surface of the ocean is constantly shifting the buoy maintains its position in the water, invisibly bound to the ocean floor. As the video continues, the sea is shown calm and dark at sunset, the last rays of the sun glimmering on the surface of the ocean. As in life, people, the water or the clouds in the sky are always moving to their own rhythm.

[WATER-COLOUR 2013](http://www.sandrafockenberger.com)

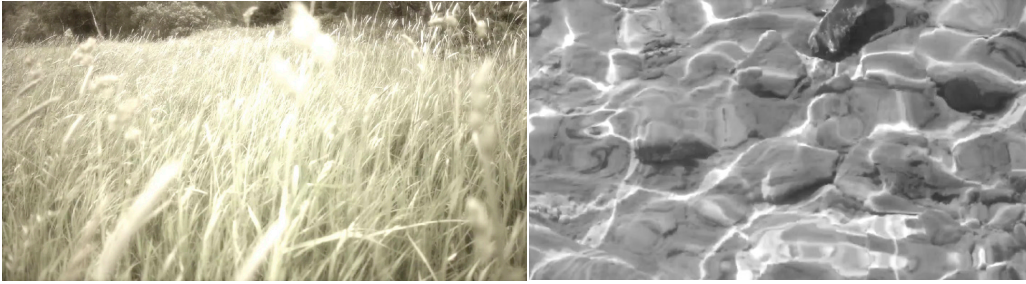
<http://www.sandrafockenberger.com>



**Sissa Micheli, SINGING FLAGS / SOUNDS OF CLIMATE (2019/2020)**

Sissa Micheli's works are typically linked to topical issues and observations of reality that the artist translates into metaphors, highlighting the limits of our functional system to stimulate a critical analysis of our society. Micheli's most recent multimedia works are inspired by the ontology of landscape and the interpretation of science. The artist presents a video performance on climate & Singing Flag / Sounds of Climate, in which she waves an emergency blanket like a flag against the backdrop of a desert, underlining the need to work to safeguard our planet. The sound of the performance is a set to music of diagrams on global warming performed by South Tyrolean choristers.

<https://www.sissamicheli.net>  
[on VIMEO](#)



**Jessie Pitt, REMEMBER WHEN (2019) / SLOW TIME (2019)**

"Moments of Nature and Time that could have been at any point in Earth's history., disconnected from humanity. They are not about us, but about Earth."

This series is inspired from the environment where I live, things I see and experience within nature. And I can see that this series will continue, as I will continue to collect moments. "I believe, when we take the time to pause, listen then we can feel the connection again to the bigger system of nature and earth. This is beyond religion. I do not even see it as spiritual. I just see it as the reality that we are existing in, and the reason why we exist at all. Everything we do has a reaction that echoes out, I think we need to realise and choose what reaction we would like to achieve."

<https://www.jessiepitt.com>

<https://www.jessiepitt.com/videoart>



**Karin Maria Pfeifer, KARRIERESPRUNG (2011)**

\_grip

Some of the objects seem to almost sink into the floor, or to merge with the floor surface. The heavy material of the shoe sole counteracts the actually depicted subject in its intended lightness. The artist works out the aspect of attention of her viewers along an artificially created fault line between content and form (...) In the video, women of different ages try to set out with this, women of various ages attempt to make their way in this footwear, to assert themselves in life, in everyday life. The failure of these attempts is documented. In a humorous way, socio-political basic moods are reflected here from the gender problem.

[KARRIERESPRUNG](#)

<https://www.karinmariapfeifer.at/>



**Silvina Pietragalli, SECRETOS DE FAMILIA FAMILY SECRETS (2019)**

**Family secrets** is a reaction to pandemic isolation, an excuse to go on even when everything else stops. It has been conceived in natural materials like linen or cotton, avoiding synthetic fibers as well as industrial pigments. Every component of the piece could be found in domestic life from the present and from several generations before us. It also proposes the exhibition of everything that is supposed to be hidden. The symbolic collection of failures in the ridiculous attempt of being impeccable. Pietragalli's abstractions are usually based in urban life complexity expressed with sensorial textures and waste materials. The remains of past realities and serial structures are recurring appearances in her visual work.

[OBJETO POETICO](#)  
[on VIMEO](#)



**Elisabeth Maria (SI. SI.) Klocker, LICHT AM ENDE DES TUNNELS (2020)**

Idea / Direction / Production / Music / Lyric: SI. SI. Klocker

Excerpt of the text:

„Eingeigelt in Ischgl  
 Eingeischgelt in Igls  
 Schmerzen über den Verlust von Freiheit  
 Von oben herab festgezurrt Gesichter  
 ohne Luft  
 Atmen  
 Ferngesteuerte Natur  
 Endzeitstimmung mit großen Phrasen  
 Quarantäne ist doch Schutz für alle (...)“

<http://kaiserinsisi.at/>





**Stella Bach, FAHNENMEER (2021)**

Protest Art Project of the Artists for Future (Austria). We artists of Artists for Future (Austria) are an alliance of Fridays for Future. Together with other alliances and environmental groups, we are committed to a climate policy that takes immediate and sufficient action. Among other things, we want to use a sea of flags at future worldwide climate strikes as a striking, artistic sign of protest. If you are interested, please send an e-mail to: [fahnenmeer@artistsforfuture.at](mailto:fahnenmeer@artistsforfuture.at)  
Stella Bach

<https://www.stellabach.at>

[https://www.stellabach.at/fahnenmeer\\_artists4future](https://www.stellabach.at/fahnenmeer_artists4future)

## HOW TO KEEP TRACK OF TIME



**Ana Montecucco, FREE SOLUTIONS LOCKDOWN EDITION (2021)**

**Free Solutions** is an ongoing project that proposes a problem solution service, through public mailboxes in different cities and contexts, temporary offices, and other devices. In this case, the service was opened at a digital platform during Covid-19 pandemic global lockdown. Here are gathered some of the solutions. This work as an investigation extended in time, contrasts, mirrors and links contexts and places through particular needs of habitants, creating a sort of "atlas".

<https://www.anamontecucco.com>  
[montecgram](#)



**Veronika Burger, LOOKS LIKE SHE IS PINK (2021)**

The video installation **Looks like she is in the pink** (2021) provides a pleasurable instruction for action and contextualisation of the app Red Pinks! (<https://red-pinks.net/>). Three hand models, specially cast by the artist, continuously perform the sequences of movements necessary to produce the red paper carnations (roten Papiernelken)- the central symbol of Austrian social democracy. They do this in an empty hall and film each other as they do so. The performers thus pursue their gainful employment as hand models, whereby their activity in this case consists of activating their own body memory in order to help women's forgotten or unseen work gain new visibility.

[www.veronikaburger.com](http://www.veronikaburger.com)  
[on VIMEO](#)  
[instagram](#)



**Ana Benedetti, TIEMPO MEMORIA HUELLA (2017)**

**TIEMPO MEMORIA HUELLA** is an animation made from original drawings and technological images, where forms of a landscape succeed one another and transform, simulating veils, wefts, structures suspended in an uncertain space, in a constant cyclical movement: what is solid becomes transparent, what flows solidifies and then vanishes. In the words of Mariana Rodríguez Iglesias (curator): "Benedetti's animations are charged with this spirit of the living, of what is in development, and in the lines that are drawn we can see a path that goes from the suspended to the animated. Forms without a fixed state are thus drawn, passing from the solid to the liquid and the gaseous without any solution of continuity. A profile becomes a line that advances and descends like a river that in turn disappears in the form of a mountain, and instantly multiplies into stones that float until they disappear in splinters, in particles, white as the stars in the sky". The sound, designed by Jorge Vázquez Salvagno, accompanies this process, mutating as well, unfolding in time new perspectives of meaning.

<https://www.anamariabenedetti.com/visibles>  
[on Vimeo](#)



**Claudia Sandoval Romero, KINSHIP (2021)**

The film **Kinship** aims to examine in an intimate way the term "mestiza". The 8 mm film underlines Gloria Anzaldúa's ideas present in "Borderlands: The New Mestiza - La Frontera" (1987) and bridges Anzaldúa's thoughts with the contemporary time and with Austria. Similarly, the film calls to the construction of familial bonds with the environment, as a result of the changes we are facing due to the spread of the coronavirus pandemic. The film calls to create familial bonds with the network where we digress. To evidently consider our neighbors and friends, as well as the nature around us, our direct relatives. The film also counts with analogue photographic material shot in 35 and 120 mm.

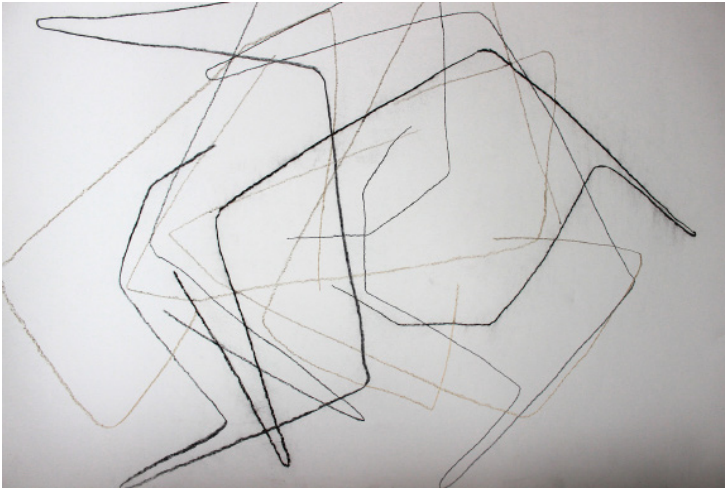
<https://claudiasandovalromero.com>  
on VIMEO



**Korinna Lindinger, Ana Haber, Julia Rosenberg, FEDERVIEH (2012)**

Federvieh (the) (Lat.: pecus plumae) belongs to the family of feathered fluttering animals. It differs in physique and movement pattern from the neornithes native to the mid-latitudes of the European continent and was first sighted in 2011. With its metallic skeleton, it is descended from a tayloristic subgenus of avionics. The feathered creature reaches a wingspan of more than 60 centimeters.

[Federvieh](#)  
[maschen](#)



**Juliana Herrero, CHIRPINGS FOR FUGA 21 (2021)**

The stop motion video **Chirpings for Fuga 21** assembles charcoal, black and gold graphite drawings from the process of thinking Sound Folies (Sinfonías dibujadas). The acoustic frames re-layer keyboard noise and tonal excerpts which are playing with high frequency harmonics -ethereal sounds of nature and instrumental string improvisation. These materials are parts of a work in progress which evokes the fragile ecosystems and the concept of chamber music.

<http://www.julianaherrero.org>  
on VIMEO

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**Sa 16.10.2021, 17.00 - 20.00 Uhr im loop ∞**



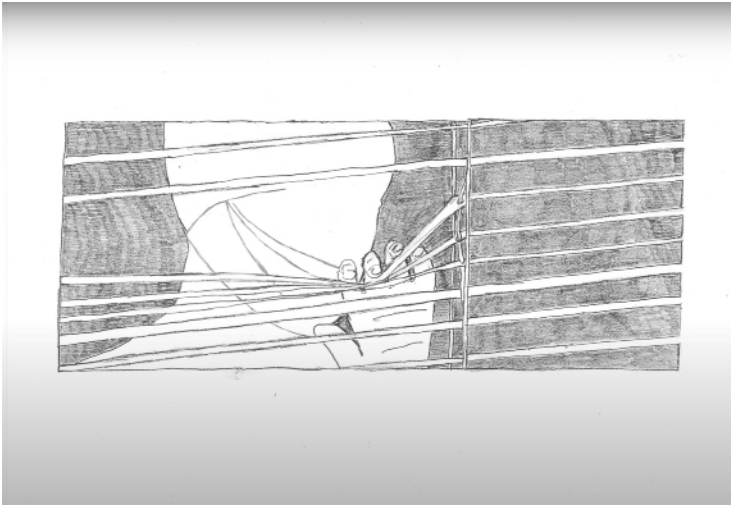
**Adriana Carambia, CUANDO LOS OJOS MIRAN LA OSCURIDAD (2021)**

"The interpretative delirium begins when man, unnoticed, is surprised by a sudden fear in the jungle of signs". André Breton (1937 Mad Love)

**Cuando los ojos miran la oscuridad** is a collage of images drawn on paper. This, as a surface of inscription, is where gestures and ideas are positioned as if it were an archaeology. As I draw, my own and other people's images appear, which, like gushes of thought, have a history, overlapping, affective memories. The light, its focus, its path underlines and cuts out a fragmented, capricious history. A time of contemplation is required in the search for meaning. To stop to perceive what is there and thus find that which I was not looking for, that which fades away or I cannot see: that dark point that falls to an always inaccessible bottom.

<http://adrianacarambia.com.ar>  
[instagram](#)





**Lisa Est, SIE (2014)**

a film by Lisa EST, postproduction Martina Partl

Behind blinds, behind masks, behind veils

- a woman -

Observer or prisoner -

perpetrator or victim?

"YOU" based on a press photo or a film still from "I see I see" - the Biennale contribution by Veronika Franz. In all areas of her work - drawings, headline graphics, objects, animated films - Lisa EST thematizes the human body and its patterns of expression. "All - one": the individual human being, the "I" - she always puts in relation to society, to the counterpart, to the "you". Couple? Fraternization or conspiracy?

<http://www.topart-media.at/lisaest/>

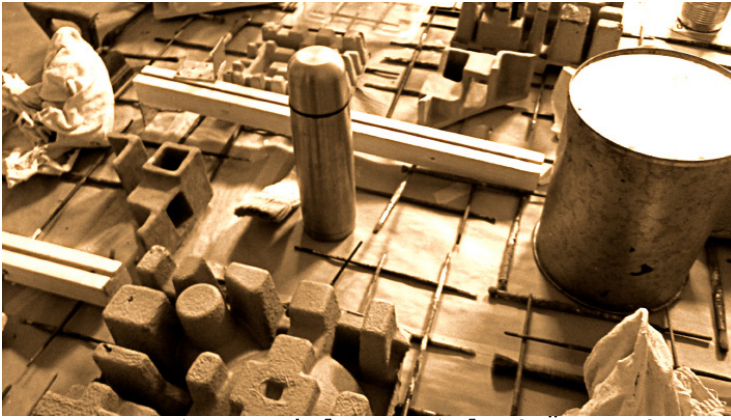


**Carolina Boettner, MOVIMIENTO 01 (2021)**

Revealing what is implicit in the subject is what motivates Carolina to create audio-visual pieces that highlight each part of a whole.

In **Movimiento 01** the artist uses a selection of movements dating the beginning of the cinema (captures made by the photographer Edward Muybridge), to delve into the idea of building the illusion of the movement of cinema itself. To make visible, the invisible. Movimiento 01 invites us to rethink about the structures into which we are drawn.

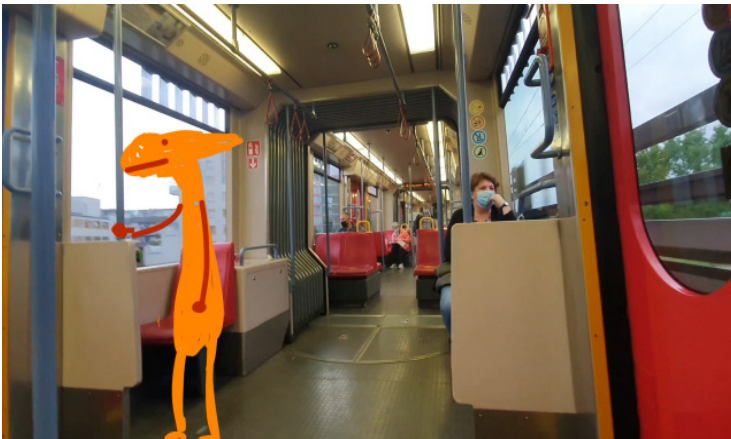
<https://www.carolinaboettner.com>  
on VIMEO



Romana Egartner, Niclas Anatol, STÄDTE VON HEUTE\_RUINEN VON MORGEN (2020)

Places of transformation are subject to a constantly generating spatial order determined by factors. Coming from nothingness, striving towards the high and dissolving in the return to the origin.

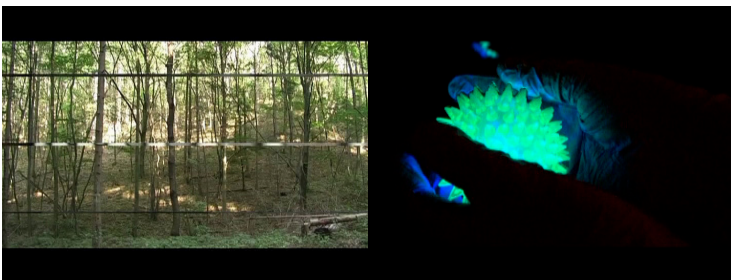
[Egartner-Anatol](#)



Linda Bergstötter, DING (2020)

The cell phone movie **Ding** (Thing) was recorded at the time of the first lockdown and shown at the „Angewandte Festival 2020“. The increasing alienation in everyday situations is expressed through inserted animated drawings. Linda Bergstötter is born 1997 in Vienna. She currently studies fashion design at the University for applied Arts in Vienna and also works with drawing, film, object, digital arts and comic.

[on YouTube](#)



Ilse Chlan, THE FIND (2016/2020) / WALDSTÜCK (2004/2007)

**Waldstück** (Forest scene) shows a deciduous forest, the leaves move slightly in the wind, birds are singing, romantic! But then you gradually hear noise from the subway. In the picture, shots from the subway move in very narrow strips through the forest. At first you don't see it well, is it a picture disturbance? But soon the subway sound dominates. The video deals about the image that we make of "nature". Nature is always interspersed with technology, civilization, industry and culture.

In the video **The Find** (Der Fund), several time levels overlap acoustically and visually. Far apart places in the world are connected to one another here. "I bought the balls -made in China- from an African street vendor in Istanbul in 2013. I recorded the video in my studio in Vienna in 2016. 2020 I rediscovered it and saw it anew in an unexpected way ... because the Chinese balls are reminiscent of the depictions of the Corona Virus. I recorded the sound of the screaming seagulls in 2013 in Istanbul on a boat trip across the Bosphorus. In addition, samples from various pieces by Morton Feldman and the Ö1 reporting on the corona pandemic in the first lockdown. The sound preserves the atmosphere of spring 2020 in Vienna.

<http://ilsechlan.at>

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So 17.10. 2021, 17.00 - 20.00 Uhr im loop ∞



Anke Armandi, **SMART CITY (4)** (2020)

(...) The site of Vienna's former northern railway station is being radically rebuilt and gentrified for the model citizens of a clean digitalised society. Trees and fields are being shaved off to set up a Smart City according to the drawing board pattern, the traces of the homeless who found refuge around a subway are being eliminated. (...) The blocks of houses and fences of the brave new world frame a pietà made of the supposed rubbish of the past, from which building components and the pieces of felled trees protrude like human skeletal remains.

From: SMART CITY / Christoph Huber, Film Museum / 2020

<http://ankearmandi.com>  
[instagram](#)



Sabina Tiemroth, **HABITANDO (LO EXTRANJERO)** (2018) / **TAKEN HOUSE** (2020)

The video **Habitando(lo extranjero)** refers to that experience of feeling outside of oneself when we are in processes of change, mutating the skin that we inhabit, feeling the discomfort of uncertainty, becoming almost unrecognizable. How many times have I felt foreign to myself? ... building and deconstructing, incorporating and letting go (...)

**Taken house:** (...) "The sounds of the city roundly changed, for an instant it was like being in the southern town again, the melodies of the birds, the brushstrokes of clouds in the sky, leaves that shelter in the incipient autumn and the wind that surrounds them... fervent nature, while my being is mutating inside, I keep sewing ... Words are woven into my notebook seeking to recompose the plot ... Rethink, revive, repair, recover, re-transform, re-compose, re-learn, rebuild ..." (...) June 20, 2020.

<https://www.sabinatiemroth.com>  
[instagram](#)





**Lym Moreno, UN DIA (2021)**

A selection of short stop motion animations made with the analog technique of cut paper collages. Lym Moreno is a Venezuelan freelance artist and illustrator, lives and works in Austria.

<https://www.conmostaza.com>  
[instagram](#)



**Malena Martinez Cabrera, ARCANO (2017) / LUCHA POR LA MADRE TIERRA (2019)**

Words to **Arcano**: "In my Viennese courtyard the curtains of my new Afghan neighbors are the only ones set free to the rhythm of the wind, up to fate. Both Gonzalo and I - Peruvians in the northern hemisphere - look strangely at the two hyper-structured cultures that host us. My neighbours, who arrived with the wave of Arab immigration, altered the order of the closed windows here. I watched them sitting on mine. The sound of the wind reminded me of Gonzalo's music... Chance did the rest." Malena Martinez. / **Lucha por la madre tierra** is an excerpt of the film "Hugo Blanco, río profundo"

<https://www.hugoblancofilm.com>  
[on VIMEO](#)





**Anja Zorh, DAMENSPENDE (2021)**

**Damenspende** was developed in the frame of "ecoflirt" group project and is inspired by female agrarian rituals in Ukraine. This installation is related to menstruation and moon cycles and deals with topics of fertility, agrarian rituals, gender and property.

<https://cargocollective.com/annafiletova>  
[instagram](#)



**Flavia Bigi, DEEP / PANTA REI (2004-2007)**

NYC TO PARIS. From the series: TOOLS FOR STRESS MANAGEMENT. One channel video 5'2"  
 "One day, I was calmly bathing in my tub, when suddenly the sound of running water came to mix itself with the squeaky noise of my hamsters' wheel in the adjacent room, hence producing a scary sense of anguish in my mind and body. Funnily enough I was searching for peace, but somehow found myself feeling far too similar to the small animal that aimlessly runs in its cage all day without ever coming to a stop. At once, I realized that the cyclic pace of the animal-metronome and its regular repetition felt like a song. A song that spoke of the lack of synchronization between the unstoppable treadmill that our fast paced daily lives have become, and our innate yet slower biological rhythm, that shockingly enough is no longer considered a tool for evolution." Flavia Bigi

<http://www.flaviabigi.com>  
[instagram](#)



**Rosario Arostegui, Misael Sámano Vargas, Mariela Limerutti, BEYOND (2020)**

In the Corona context the art residence FlussLab generated an ONLINE format: FlussLab\_Pandemia. Three artists decided that each one would propose their own two-minute audio-visual piece composed by video-text-audio. As a joint work, they shaped a final video **Beyond** which explores the personal as the outside worlds and the private family life. Until now the artists never met personally as they live in Mexico, Germany, and Argentina. -How to define "being" beyond any word that contains it: name, nationality, place, age, and so on. In times of pandemic and seclusion this question arises and gradually becomes more evident when we feel that a pause has been imposed on us. Now the virtual is the everyday, transforming our relationship with the ambiguous environment in an almost obligatory way. That on the one hand was reduced to a room, but on the other it allows us to interact and explore unlimited places. Mariela in Argentina, Rosario in Germany and Misael in Mexico connect their experience of this phenomenon that we live together, simultaneously while we are separated. Daniela Orozco (curator)

BEYOND

<https://www.arostegui.de>

<https://www.misaelsamano.com>

<http://www.marielalimerutti.com/home.html>