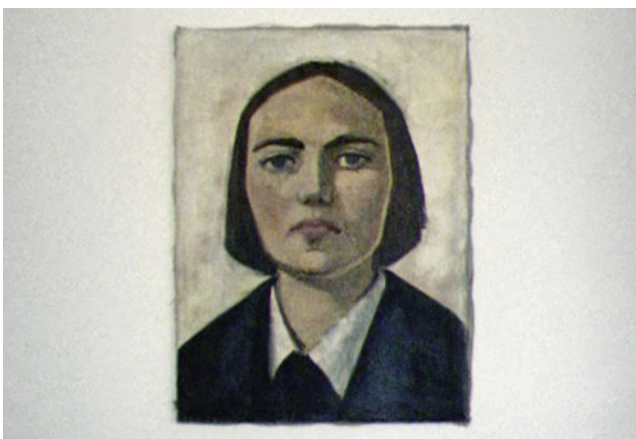


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Friedl vom Gröller

RUHE AUF DER LEINWAND

A museum visitor spends an average of eleven seconds in front of an artwork. Friedl vom Gröller turns the gaze to a painted portrait for one minute and thirty seconds. Positioned unframed on a white wall, the view functions like in a white cube that is meant to allow us to enter into dialogue with the work without the distractions of architecture or color. *Silence on the Screen* reigns in the eponymous silent film in a double sense. The film screen shifts the viewer into the position of art beholder, only the slight shaking of the hand that holds the camera points to the existence of a third person placed in between—we view the artwork through their outsourced camera eye. The filmed portrait of a woman also radiates calm: large eyes stare at us from the screen—or lock onto a point beyond. After forty seconds the camera focuses on the face, now its contours appear as though framed by a halo. Coming to mind is a young Frida Kahlo as painted by Paula Modersohn-Becker in earthy tones. Reddened cheeks and a dimple on a chin framed by a white blouse collar evoke questions: Who is this woman? Who painted her? When was the portrait made? Artworks seek dialogue: they are also approachable and graspable without additional information; projection surfaces. Friedl vom Gröller's portrait of a portrait in the surroundings of its reception is an invocation for contemplation as well as concentration—an appeal to one's own pictorial competence.

(Sarah Alberti)

2014, colour, 16 mm, 2 min., Without dialogue. **Director** Friedl vom Gröller.

Friedl vom Gröller, born 1946 in London, lives and works in Vienna. She founded the School for Artistic Photography, Vienna, and was its director until 2010. In 2006, she also founded the School for Independent Film, Vienna, which she directed until 2013. Since 1968 she has made circa 80 films. In 2013 Forum Expanded presented a program of nine new films by Friedl vom Gröller.

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© Julia Yezbick

Julia Yezbick

INTO THE HINTERLANDS

The Hinterlands, a Detroit-based performance ensemble, practice a form of ecstatic training which they see as a provocation towards the unknown — a space both physical and imaginary. Their practice is one of ecstatic play, of finding the edge of one's balance, and the limits of one's body. Yezbick trained with the ensemble for a year, always filming while physically participating. Each session followed an unscripted, non-verbal improvisation during which they developed gestural 'grammars' through repetition, patterned breathing, and movement. Imagined affective landscapes are conjured as audio compositions from field recordings swell through the room. Rather than allow the viewer to gaze upon the ruins of Detroit, this piece makes an aural gesture toward the city beyond and summons the space of an inverted hinterland, an unknown inside to be plumbed for meaning and creative inspiration. Continually looking for new ways to 'see' with the camera (shooting with her feet, shoulder, and neck), Yezbick's embodied camera immerses the viewer in the collective ecstatic experience; merging the space of their ludic play with the liminal space of the cinema.

2014, colour, DCP, 39 min., English. **Director** Julia Yezbick. **Cast** Richard Newman, Liza Bielby, Barney Baggett. **Director of photography** Julia Yezbick. **Editor** Julia Yezbick. **Sound** Julia Yezbick. **Sound mixing** Ernst Karel.

Julia Yezbick (born 1980, Ypsilanti, Michigan) is a filmmaker, artist, and doctoral candidate in Media Anthropology and Critical Media Practice at Harvard University. She lives and works in Detroit.

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