



**CROSSING
EUROPE**

E X T R A C T S

P R O G R A M M

Tribute VALIE EXPORT
@Ars Electronica 2020

10. bis 13. September

crossing europe filmfestival linz

crossingeurope.at/extracts

Die Praxis der Liebe

The Practice of Love

VALIE EXPORT

Austria / Germany 1984

color, 90 min
German

Opening Film

Eine engagierte Journalistin wird mit dem männlich dominierten Machtapparat in den Medien und der Politik konfrontiert: Ihre Recherchen werden nicht veröffentlicht, und bleiben nur für sie selbst und ihr Privatleben relevant. Dies gilt für die Aufdeckung eines internationalen Waffenschmuggelrings, in den ihr Geliebter involviert ist (zeitgleich passierte die Noricum-Affäre in Österreich) und für einen Beitrag über bezahlte Sexdienste. Videoüberwachungsbilder aus dem städtischen Raum, Foto- und Videokunstpassagen verstärken die düstere Stimmung im Wien der 1980er-Jahre. (Brigitta Burger-Utzer)

VALIE EXPORT's third feature is an anti-romance in which the heroine, between two relationships, gradually discovers that both are impossible, not because the subjective processes of "love" are defective, but because the social matrix in which both her male lovers operate is corrupt: in this film, the male world and its power structures cancel the possibility of love beyond the matter of sexuality. Export makes use of techniques drawn from her earlier experimental cinema, video and conceptual photography to expand the possibilities of narrative feature filmmaking. (Gary Indiana)



115

Tribute

—
crossing
europe
film
festival
2020

Screenplay

VALIE EXPORT

Cinematography

Jürgen Schmidt-Reitwein

Editing

Juno Sylva Englander

Sound

Johannes Paima

Music

Stephen Ferguson, Harry Sokal

Cast

Adelheid Arndt, Rüdiger Vogler,
Hagnot Elishka, Günther Nenning,
Gary Indiana

Producers

VALIE EXPORT, Hermann Hendrich,
Christoph Holch,
Thomas Wullenweber

Production

VALIE EXPORT Filmproduktion,
Königsmark & Wullenweber
Filmproduktion Hamburg, ZDF

World Sales

sixpackfilm

Austrian Rights

sixpackfilm

World Premiere

Berlinale 1985

Menschenfrauen

Human Females

VALIE EXPORT

Austria 1979

color, 116 min
German

Der Journalist Franz (Klaus Wildbolz) versucht seine drei Geliebten und die Ehefrau (Susanne Widl) bei der Stange zu halten und pendelt von einer vernachlässigten Frau zur nächsten. Unwissentlich befördert er damit bei zweien ein utopisch anmutendes Streben nach Solidarität und Unabhängigkeit. Das feministische Anliegen der Befreiung von entfremdenden Rollenbildern wird bei *Menschenfrauen* nie ohne Ironie vorgeführt. Der Film vereint bravourös Elemente der Farce, der Komödie, des Melodrams und der politischen Kritik mit experimentellen filmischen Ideen. (Brigitta Burger-Utzer)

In *Human Females*, EXPORT addresses the sociopsychological conditions of women and the clash of changing gender identities in contemporary society through the story of journalist Franz S., who is dating four women at once, following a tightly clocked schedule. Little by little the women catch wind of Franz's game. (MoMA)

"VALIE EXPORT achieves in *Human Females* what Godard strove for but failed in his *Every Man for Himself* – a human view of a woman's place in a man's world." (Seattle Film Festival)

116

Tribute

—
crossing
europe
film
festival
2020



Screenplay

Peter Weibel, VALIE EXPORT

Cinematography

Wolfgang Dickmann, Karl Kases

Editing

Tina Frese, Friedl Mayer

Sound

Herbert Prasch

Music

bananen & zitronen,
interpreted by monsti-ingrid
wiener and VALIE EXPORT,
zither: Karl Swoboda,
Hotel Morphila Orchester

Cast

Reneé Felden, Maria Martina,
Susanne Widl, Klaus Wildbolz,
Christiane von Aster, Hilde Pilz,
Lukas Resetarits

Producer

VALIE EXPORT

Production

VALIE EXPORT Filmproduktion

World Sales

sixpackfilm

Austrian Rights

sixpackfilm

World Premiere

Berlinale 1980

Unsichtbare Gegner

Invisible Adversaries

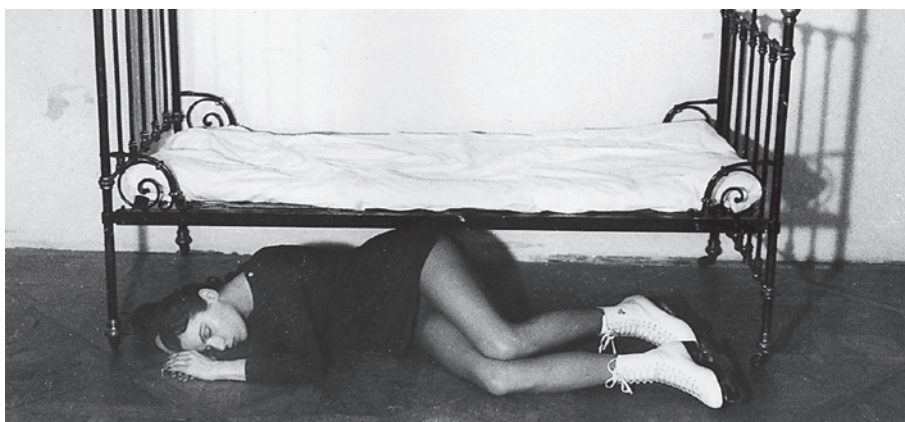
VALIE EXPORT

Austria 1976

color & black and white, 110 min
German

Anna, Fotografin und Videojournalistin in Wien, hört im Radio von der Invasion unsichtbarer Wesen – den Hyksos –, die die Menschen in Besitz nehmen wollen. Immer stärker wird sie von dem Grauen verfolgt, dass Personen ihres Umfeldes bereits eine fremdgesteuerte Bewusstseinsform angenommen haben. Sie nutzt ihren Beruf, um sich und andere in ihrer Wahrhaftigkeit zu hinterfragen. Die Auflösung der Identität Annas aufgrund hypersensibler Wahrnehmungssteigerung und surrealer Wachtraumbilder veranschaulicht EXPORT unter Einbeziehung einiger früherer künstlerischer Arbeiten. (Brigitta Burger-Utzer)

Dancing a forlorn quickstep along the interface between dreams and waking, Anna surfaces to that sinister sound of white noise on the radio informing her that aliens, or at least *Invisible Adversaries*, have invaded human beings. Noticeably blasé about this looming revelation, she seems to regard it as yet more evidence of the way that modern life disfigures its artists, men dump on women, the police hit you on the head, and Kreisky's Austria represses everyone. (TimeOut London)



117

Tribute

—
crossing
europe
film
festival
2020

Screenplay

Peter Weibel

Cinematography

Wolfgang Simon

Editing

Herbert Baumgartner,

Juno Sylva Englander,

VALIE EXPORT

Sound

Klaus Hundsbiehler

Sound collage

Hans Hartl, Rainer Kalchauser

Cast

Susanne Widl, Peter Weibel,
Dr. Josef Plavec, Monika Helfer-
Friedrich, Helke Sander

Producer

VALIE EXPORT

Production

VALIE EXPORT Filmproduktion

World Sales

sixpackfilm

Austrian Rights

sixpackfilm

World Premiere

Berlinale 1977

Das Bewaffnete Auge – VALIE EXPORT im Dialog mit der Filmavantgarde

Zoltan Pataky

Austria 1984

color, 135 min
German

Mit der TV-Serie *Das Bewaffnete Auge* wendet sich VALIE EXPORT einer jener Gattungen zu, die im öffentlich-rechtlichen Fernsehen nicht mehr existieren. Anhand von Filmbeispielen u.a. von Wojciech Brzuzewski, Sergei Eisenstein, Maya Deren, Kurt Kren, Yvonne Rainer, Alfred Hitchcock, Linda Christanell und Marc Adrian werden narrative und nicht-narrative Erzählformen untersucht und gegenübergestellt. Adrian wird auch via eines „Live-Interviews“ in die Sendung geschaltet, wo er Produktionsbedingungen, Methodik und Zeitgeist anhand seiner Arbeit zu erläutern versucht.
(Dietmar Schwärzler, sixpackfilm)

In her three-part series VALIE EXPORT takes a look at the themes of “staged space - staged time”, “real movement - movable reality”, and “structural film”. Using numerous examples from films by, among others, Wojciech Brzuzewski, Sergey Eisenstein, Maya Deren, Kurt Kren, Yvonne Rainer, Alfred Hitchcock, Linda Christanell and Marc Adrian, narrative and non-narrative forms of storytelling are examined and compared. The advanced level of this film is also indicated by the numerous quotes from Christian Metz, Charles S. Peirce, Vsevolod I. Pudovkin and Ferdinand de Saussure.
(Dietmar Schwärzler, sixpackfilm)

118

Tribute

—
crossing
europe
film
festival
2020



Shown together with “Im Dialog”
(see page 160)

Screenplay
VALIE EXPORT
Cinematography
Walter Hendl, Johann Weninger,
Hans Georg Havlik
Editing
Rudolf Pfabigan
Sound
Johann Riedl
With
VALIE EXPORT, Marc Adrian
Producer
Ewald Hontsch
Production
ORF/Kunststücke

World Sales
sixpackfilm
Austrian Rights
sixpackfilm
World Premiere
ORF/Kunststücke 1984

Program #1

Distribution:
sixpackfilm
sixpackfilm.com

Selbstportrait mit Kopf Self-Portrait with Head

VALIE EXPORT

AT 1966/67
black and white, 4 min

In her earliest preserved cinematic work, VALIE EXPORT presents herself in slow motion. The makeup and wig tell of disguise and acting, and are simultaneously beautiful and terribly stony like the anonymous woman's head.

(Brigitta Burger-Utzer)



...Remote...Remote...

VALIE EXPORT

AT 1973
color, 10 min

In one of the most radical body actions in the history of art, VALIE EXPORT performs a compulsive, bloody act of self-mutilation triggered by traumas of the past. Photography, sound, and film interact on the formal and the thematic level. (Brigitta Burger-Utzer)

Hauchtext: Liebesgedicht Breath Text: Love Poem

VALIE EXPORT

AT 1970-1973
black and white, 2 min

VALIE EXPORT uses deep breaths to breathe the sentence "I love you" on a sheet of glass that to the viewer of the video feigns the illusion of her breathing directly on the surface of the display or screen. (Brigitta Burger-Utzer)

119

Tribute

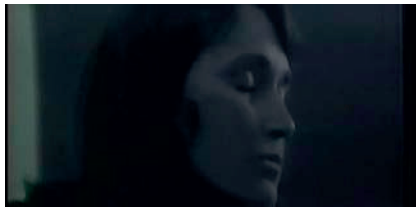
—
crossing
europe
film
festival
2020

Body Tape

VALIE EXPORT

AT 1970
black and white, 4 min

The glass of the TV monitor and the glass plate that is actually touched are experienced as one and the same in *Body Tape*. This conceptual video presents language as a hierarchically commanding authority in relation to other human forms of expression. (Brigitta Burger-Utzer)



Hyperbulie

VALIE EXPORT

AT 1973
black and white, 7 min

The naked artist crawls through an obstacle course of electrified wires, touching them deliberately and frequently. The violence and pain the woman inflicts upon herself causes her nakedness to be devoid of any eroticism. (Brigitta Burger-Utzer)



120

Tribute

—
crossing
europe
film
festival
2020



Body Politics

VALIE EXPORT

AT 1974
black and white, 3 min

A demonstration of the predetermined nature of common behavior between the sexes: connected by a rope tied around their bodies, man and woman move on two escalators.

(Brigitta Burger-Utzer)

Asemie – die Unfähigkeit, sich durch Mienenspiel ausdrücken zu können

Asemie or the Inability to Express One-self through Facial Expressions

VALIE EXPORT

AT 1973
black and white, 7 min

EXPORT holds that everything not in accordance with the norms of communication is considered pathological and compulsive even though these “disorders” belong to the reality of the human being. One of these alleged pathologies serves as the origin of this action.

(Brigitta Burger-Utzer)

the voice as performance, act and body

VALIE EXPORT

AT 2007
color, 11 min

The documentation of a performance at the 2007 Venice Biennale shows how a laryngoscope was inserted through the nose, into the throat of the artist, so the glottis – the inside – would be brought to the outside during the act of speaking. (Brigitta Burger-Utzer)



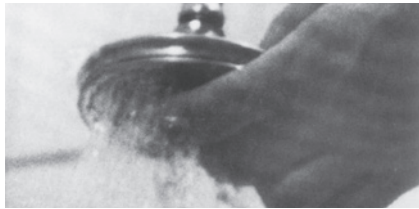
Sehtext: Fingergedicht

Visual Text: Finger Poem

VALIE EXPORT

AT 1973
black and white, 2 min

Words are just one form of human expression, sign language being one of many others that are underrepresented in our society. The meaning of what is shown can be read in its full wording only at the very end. (Brigitta Burger-Utzer)



Mann & Frau & Animal

Man & Woman & Animal

VALIE EXPORT

AT 1970–73
color, 8 min

Instead of the holy trinity: father, son, holy spirit, instead of the profane trinity: mother, family, state, instead of the social trinity: father, mother, children, the film treats the real trilogy in three sections. What unites man and woman (not alone for sure, but what is being concealed) is the history of nature. (VALIE EXPORT)

TAPP und TASTKINO

VALIE EXPORT

AT 1968
black and white, 2 min

The title of EXPORT's probably best known performance in public space already is a reference to Expanded Cinema. The picture of the action became an iconic photograph, as it deprives touching the female breast of its sexual fantasy. (Brigitta Burger-Utzer)

121

Tribute

—
crossing
europe
film
festival
2020

Program #2

Distribution:
sixpackfilm
sixpackfilm.com

Gedichte

Poems

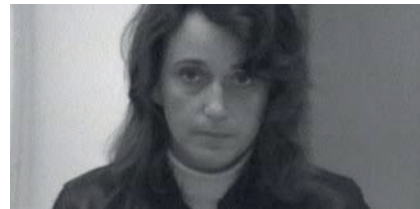
VALIE EXPORT

AT 1966–1980
black and white, 8 min

Poems, written and performed by
VALIE EXPORT

I was born at the hospital which
belongs to the city of Linz

I suckled at the breast which
belongs to my mother (...)



122

Tribute

—
crossing
europe
film
festival
2020



Adjungierte Dislokationen

Adjunct Dislocations

VALIE EXPORT

AT 1973
black and white, 10 min

This film – originally only presentable as a triple projection – is based on a performance at various locations. VALIE EXPORT moves around, with two cameras tied to her body and the third one following the performer. (Brigitta Burger-Utzer)

Facing a Family

VALIE EXPORT

AT 1971
black and white, 5 min

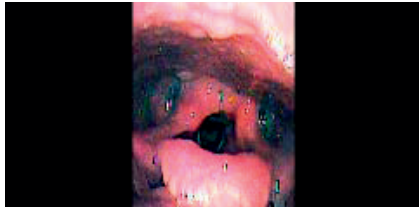
In her first work for TV, EXPORT warns of the loss of communication within the family caused by television. While watching the tube, the child has to keep their mouth shut. The film was devised as an intervention to be shown during the news. (Brigitta Burger-Utzer)

i turn over the pictures of my voice in my head

VALIE EXPORT

AT 2009
color, 12 min

The distilled version of the public performance is reduced to the medical images of VALIE EXPORT's glottis, philosophizing, in a broken voice, about the libidinous relationship towards her voice: oh how intense the utterance. (Brigitta Burger-Utzer)



Ein perfektes Paar oder die Unzucht wechselt ihre Haut Lust

VALIE EXPORT

AT 1986
color, 12 min

A commissioned TV work on one of the 7 deadly sins, indecency, is used by VALIE EXPORT to make a statement on the capitalization of the world and the human body and acted out, for a change, as a shrill comedy. (Brigitta Burger-Utzer)



Syntagma

VALIE EXPORT

AT 1983
color, 18 min

The discrepancy between a woman's physical sensation and the objectness of her body as soon as it is looked at or (re)presented in images is most clearly demonstrated in *Syntagma*. The piece of a true master! (Brigitta Burger-Utzer)

123

Tribute

—
crossing
europe
film
festival
2020