

VIDEO WINDOW as a guest at Videoex Festival 2023

Friday, 26 May 2023, 19:30; Festival Cinema Z3

Doris Schmid

Synopses of the contributions by Doris Schmid

Curated and text by Bruno Z'Graggen

Surface de l'eau, 2002

DV PAL, colour, sound, 4:38 min., 4:3

With a classic mirror image motif, the artist poses the question about identity, state of mind and relation to reality. A woman looks at her illuminated face in the bathroom mirror and wets it with her hands. Behind her, her shadow is visible on the tiles. Suddenly other hands and faces cross-fade hers and disappear again. The interplay and condensation through the soundtrack by Thomas Peter with electronic sounds and whispers seem dreamlike. In combination with the lighting, the question posed gains urgency.

Uruguay Lovely Madita, 2014

DV PAL, colour, sound, 3:00 min., 4:3

The music video expresses a homage to a woman in Uruguay. Schmid compiled it with Viennese musician Christina Nemeč. Tattoo-like shots of nature are projected onto close-ups of a female body: ocean waves, schools of fish and flocks of birds, albatrosses or an owl. Field recordings from Uruguay and a resonating piano melody accompany the images. Against the black backdrop the images appear vividly as video sculptures. Image and sound constellations intertwine and develop an imaginative whole.

302, 2015/2016

DV PAL, colour, sound, 5:02 min., 4:3

Big cities and urban dynamic are the inspiration and motif of *302*. The video takes us on a fast ride through dismal suburbs of Vienna and Paris that takes 302 seconds. The constant view of streetscapes and facades conveys the illusion of a seemingly endless trip. The montage is done in a rhythmic interplay with the sounds of spinning coins and discs, composed by Stellan Veloce, Berlin. The images are filmed projections, cross-fades and distortions. Estrangement and drive create a maelstrom-like fascination.

LEG, 2012

DV PAL, colour, sound, G, 5:00 min., 4:3

LEG is dedicated to the force of nature. The montage of footage from American news broadcasts shows the overwhelming power of tornados: whipping wind, bent palms, high waves, flooded streets, whirling corrugated sheets, swinging suspension bridges and devastated houses. Schmid uses paper cut-outs and re-films the sequences to great effect: the contrast of frozen outlines of landscapes and movement, combined with sound and text fragments, illustrates the effects of the force of nature all the more.

Es gibt kein Geheimnis (There is no Secret), 2014

DV PAL, colour, sound, 20:00 min., 4:3

The feature-film-like work consists of sequences from an American low-budget horror movie from the 1960ies. Schmid puts two female protagonists at the center of the plot: the main character of the film, who is on the run, and a performer, fictional doppelgänger and pursuer. The latter acts in front of projected film scenes on a stage. The backdrop consists of paper cut-outs of the scenes and cross-fades. In the multilayered setting, an illusionistic interaction full of drama unfolds, modulated also by the electronic soundtrack by sound artist Jürgen Palmtag.

It's all a dream, 2021

Video HD, colour, sound, G, 6:08 min., 16:9

The video turns out to be a fantastic and dreamlike short story, inspired by the Argentinian author Julio Cortázar. To the collage-like montage of images and music by Eunice Martins, an off-screen voice recounts how butterflies enter a painter's studio at night, venture inside the pictures and explore every corner of it with us. Schmid equals the studio with its works metaphorically to a treasure chamber. Lucidly, she reflects on origin, temporality, essentiality and mysteriousness of images and returns via painting to her beginnings.