

One and Divisible*

It is neither nor. Neither do the programs represent two journeys, nor do they contain films and videos solely from Vienna and Los Angeles. In the eponymous book *Vienna to Los Angeles: Two Journeys* by Esther McCoy about the architects Schindler and Neutra, several letters were sent back and forth between the two cities. Nearly one hundred years later, emails with ideas, names, and screening links are passed back and forth; a conversation unfolding as an unplanned game of exquisite corps. Like the markings on a piece of folded paper that denote the territory of the next player, clues and references are left: the reality of a building material and its social context; the symbolism of a narrative and its surreal character protruding the tight frame of a quiet setting. A gesture, a sound, the movements of a simulated tracking shot's path into the center of the earth.

It would be too easy to make general statements about two places, about their two possible schools and their two possible discourses. Comparisons of geographic and spatial conditions, the proximity and presence of borders, political upheavals, questions surrounding analog film, exhibition contexts, etc. Are there more moments of self-reflection to be discovered here rather than there? Are stories told more courageously, more poetically, in more abstracted forms or not at all? Does the preexisting condition of one city result in more interrogations of the aesthetic nature of film? Is the inward perspective versus the outward reflection on social and economic disparities the dialectic which delineates and binds the character of both cities together? *Two Journeys* gathers neither truisms nor clichés. Throughout the program, Los Angeles and Vienna are shown only once in two films from a more distant past: one quietly in black and white, the other vibrantly, colourful and loud. These historic perspectives are the surplus, reverberating as warp threads of a tapestry in which later patterns, motifs and stories will be woven in.

The curators invite the audience to follow lines of thought through and with cinema; from the Deleuzian action-image to the affect-image, from the milieu to the actual and its virtual. While the ongoing mediatization of the world is bemoaned, the history of cinema is always present. Whether it is the unstable relations between animate and inanimate bodies or the constant seismic shifts within a landscape, the works testify to a shared sense of insecurity, an uncertainty that can only be grasped and conceived with and through film.

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* Pauline Schindler describing her unhappy marriage to R.M. Schindler, quoted by Esther McCoy, in: E. McCoy, *Vienna to Los Angeles: two journeys: letters between R.M. Schindler and Richard Neutra, letters of Louis Sullivan to R.M. Schindler*, Santa Monica 1979, p.61.