

Portfolio  
Katrin Euller

*English version*

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Leftovers, 10 minutes, 2021

Leftovers was filmed in a nuclear power plant in Zwentendorf (Austria) and in an abandoned quarry. The locations all bear stories of industrial use, but are out of order. The power plant is now used as an event location. The dismantling of identical nuclear power plants, for example in Germany, is being rehearsed and practiced here as well. The quarry is to be renatured and serves as a place of activity for local scout groups. The settings and actors, objects and gestures of real life situations are taken up, but it is not about documentation. Leftovers is a fiction film. The cameras accompany a group of four who, looking at their clothing, could be workers as well as festival visitors. They move in these rooms, live in them, together with machines, party rubbish, plastic birds and a drone.

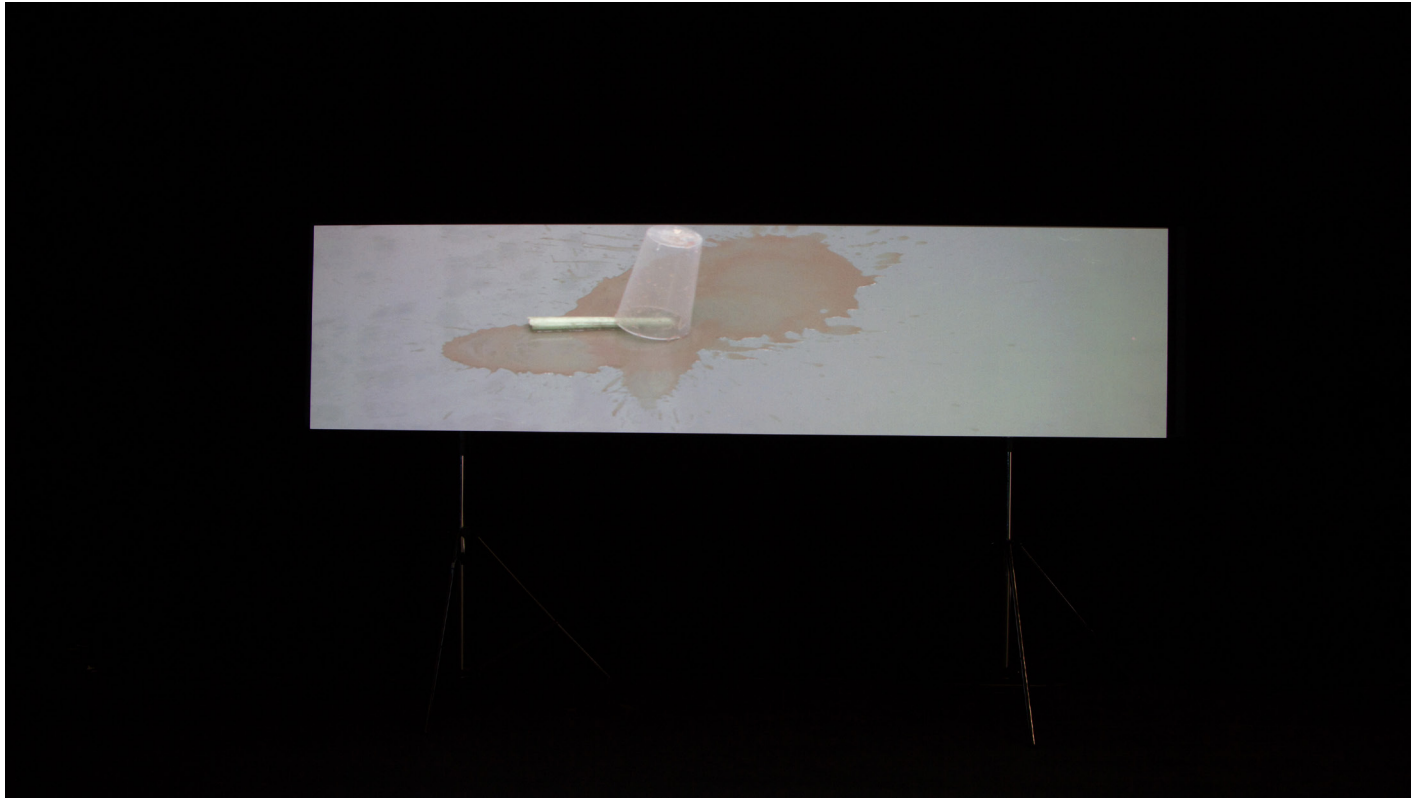
<https://vimeo.com/545430294/af7ebc9483>



Filmstill from "Leftovers", 2021



Filmstills from "Leftovers", 2021



Installation view, Semperdepot Vienna, 2021



Installation view, Leopold Museum Vienna, 2021. (c) Sophie Pözl

Motion Sickness - Artist Book, 84 pages, in cooperation with Gianna Virginia Prein, 2021

Two intertwined narratives collide: the sudden hearing loss of a person with the subsequent implantation of a cochlear implant (sound processor), which begins to make its own decisions - as well as the work processes of a person in a booming engine room of a container ship on the high seas.

In the middle, photographs of breakwaters, the typical concrete three-armed structures that are supposed to steer the swell on the coast, are combined with detailed body images. Similar to experimental essay films, the two narratives are accompanied by theoretical quotations (including Sara Ahmed on orientation, Karen Barad on wave theory) and own recordings from Aqua Alta (at the end of the Venice Biennale 2019).



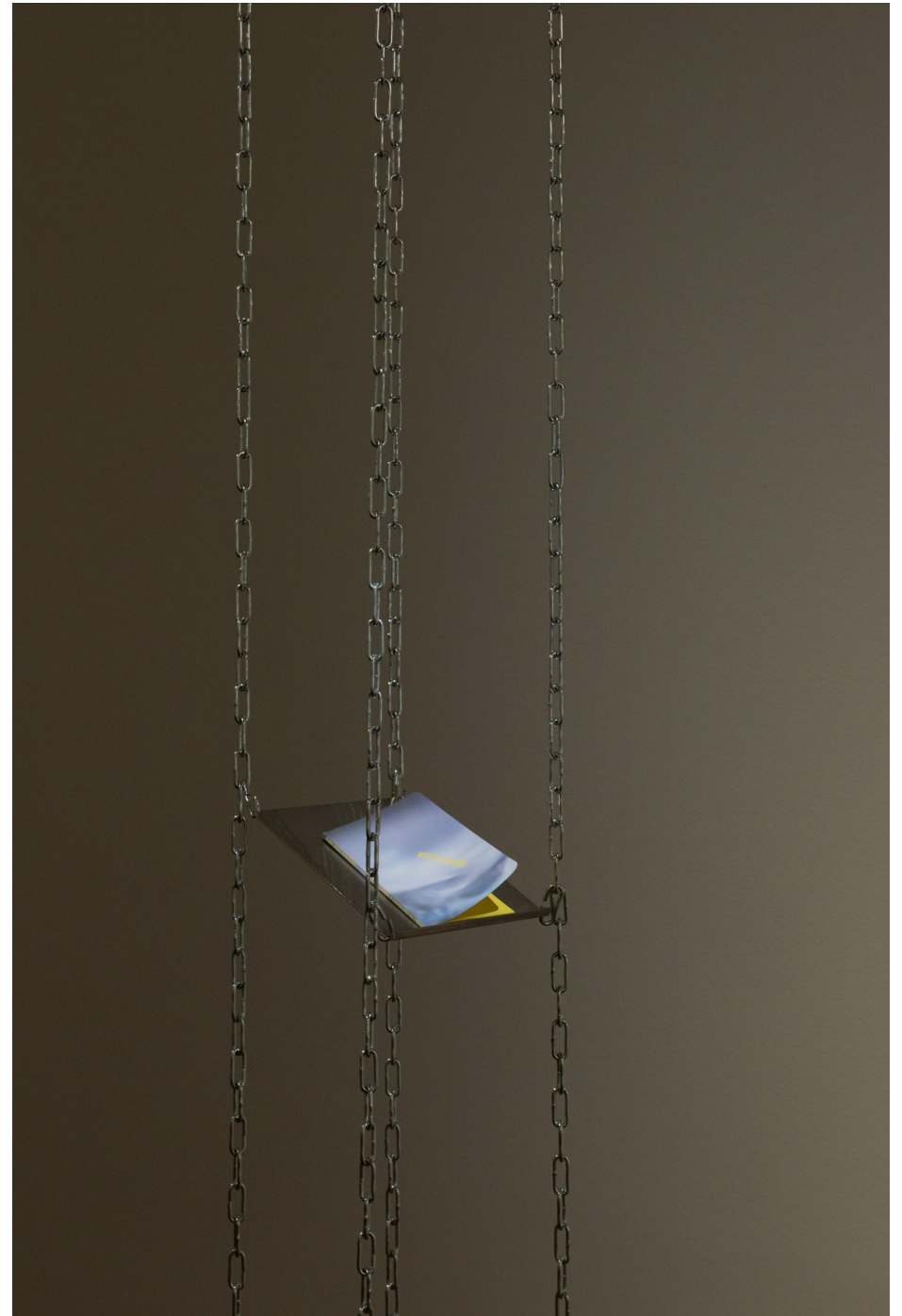
Underwater shots from the floods in Venice, 2019.



Installation views, Leopold Museum Vienna, 2021.  
(c) Sophie Pözl



Installation views, Leopold Museum Vienna, 2021.  
(c) Sophie Pözl





## Various sound performances (2018-2021)

In my sound work, I work with digital and analog machines to generate sound. In doing so, I pursue a narrative but also very physical approach. The mood is gloomy, the sounds distorted and composed of many layers. I want to use my sounds to create spaces in which a shared and communal experience is possible. I combine industrial sounds with noise, drone and film effects.

<https://vimeo.com/651126690> (live at Leopold Museum 2021)

<https://vimeo.com/504973160> (an online concert in January 2021)



Equipment close-up, 2021.



Sounds grow out of the black book and floodlight the ceiling, 2019 @ Parallel Vienna; in cooperation with Anja Nowak.

My Kid is Strange, Soundinstallation, Parallel Art Fair Vienna at the former Semmelweisklinik, 2021

In 1983 she got pregnant. It wasn't planned at all. She didn't hope for a baby but for a Yamaha CS-80, since she had seen Bladerunner in the cinema the year before. The soundtrack that was created with this crazy expansive synthesizer blew her mind. (The Yamaha CS-80 was released in 1976 - the year in which the „Ludwig-Boltzmann-Institut für Geburtenregelung und Schwangerenbetreuung“ (an institute for birth control and antenatal care) opened at the Semmelweisklinik, Vienna). Her mother, father, grandmothers, aunts, brother, uncles and three of her five great aunts decided that she would keep the baby and forget the CS-80 and her dreams of a career as a sound designer. That's how she and the fetus ended up in this place. Nobody seems to know what happened to them in the end... After the Semmelweisklinik closed in 2019, visitors reportedly heard synth sounds every now and then. The Viennese art scene still whispers about ghosts and lost futures. Anyway, it was probably just a kid from the private music school „Amadeus“ that today owns three of the pavilions of the former public hospital.

<https://vimeo.com/650860495/23e3579715>



The abandoned Semmelweisklinik, a former public hospital, served as location for this year's Parallel Vienna Art Fair. In the former visitors room I installed the Sound work and a sheet of paper with the text about the pregnant woman and the Yamaha CS-80. (c) Anna Spanlang.

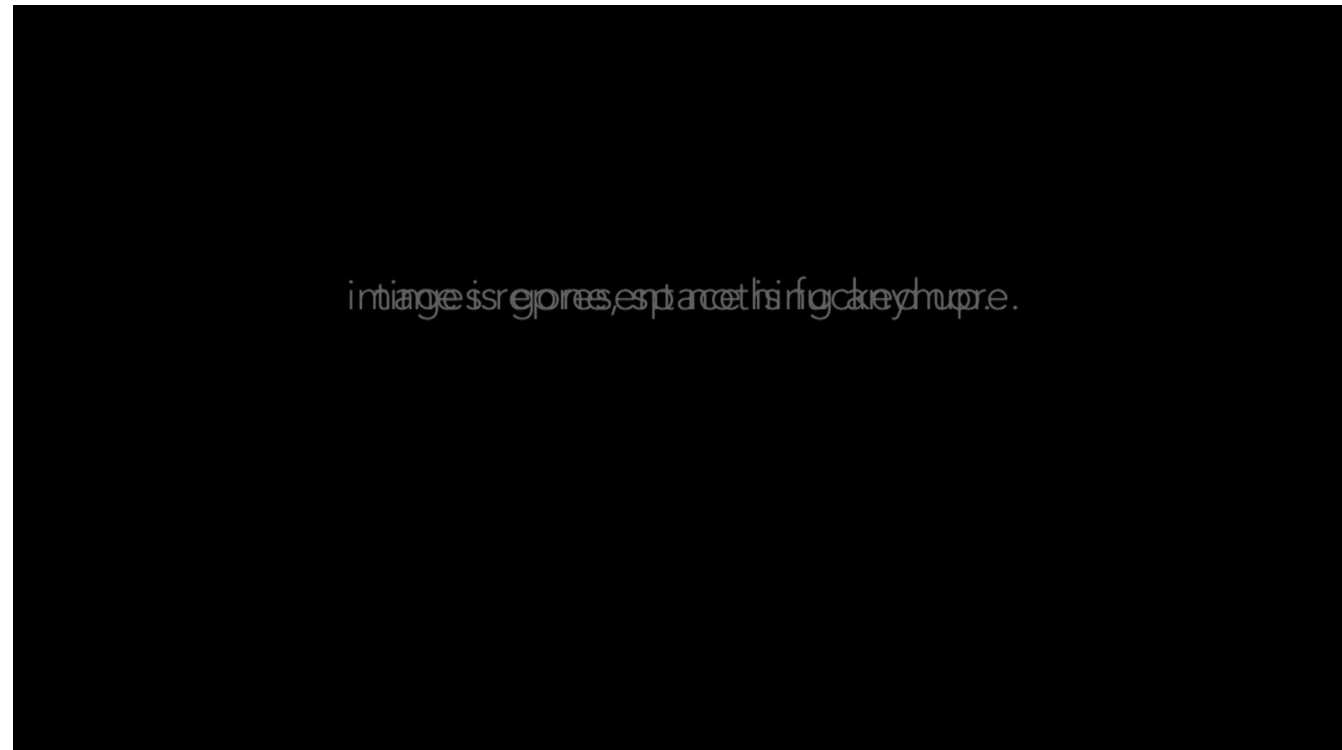


Splinters - 9 Minutes, 2017/2019

Splinters is a video, a sound, a memory. The work is based on found footage recordings from an e-waste shredder. Laptops, printers and cell phones are disposed of and shredded here.

What role does memory play when all information only exists as fragments, has to be rearranged, even renegotiated? Splinters is also about vulnerability and the role that images, text and sound play in it.

<https://vimeo.com/223944478>



Filmstill from "Splinters", 2017/2019

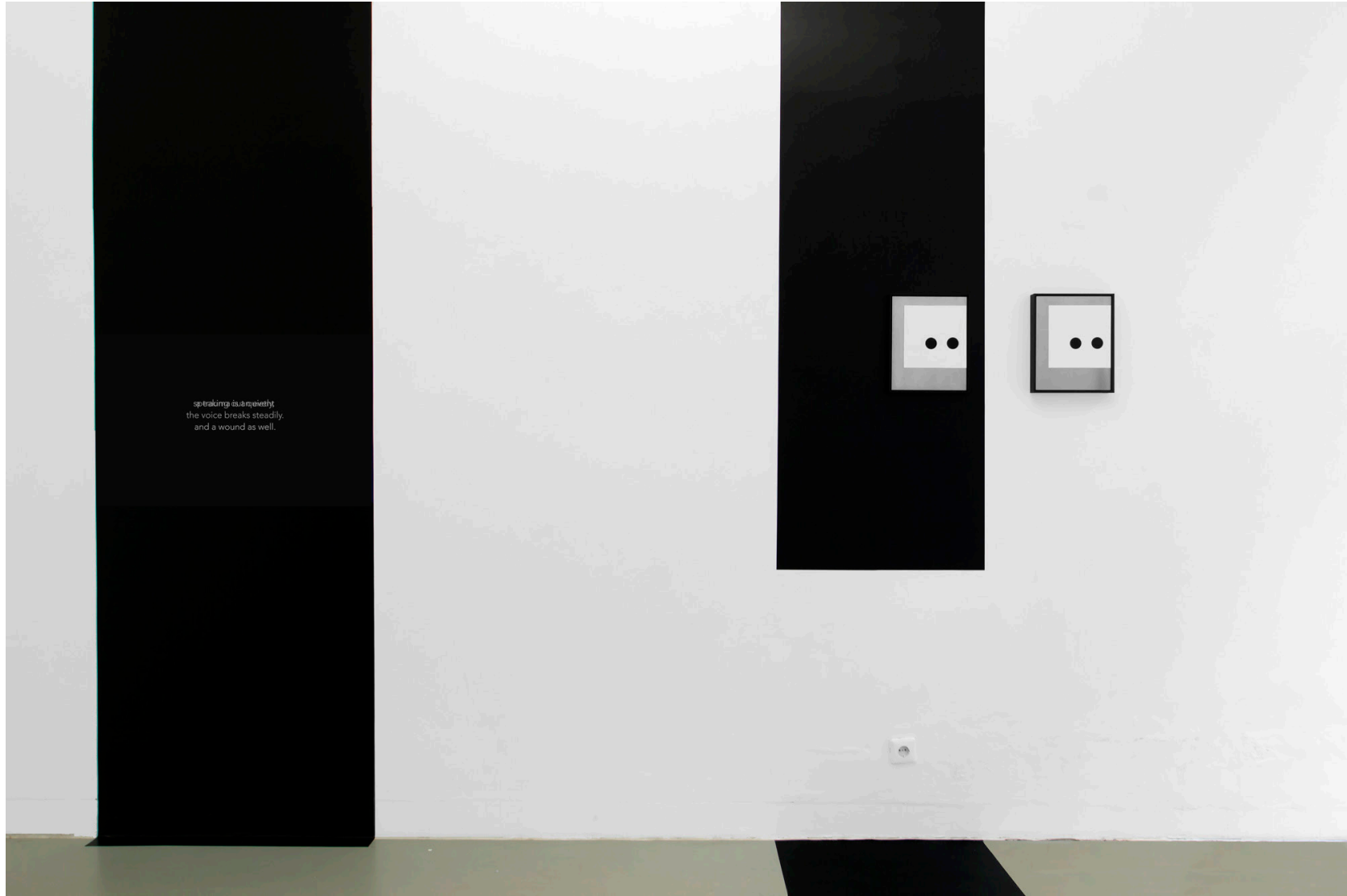


time is gone, space is fucked up.

Filmstills from "Splinters", 2017/2019



Filmstill from "Splinters", 2017/2019



Installation View, LLLLLL Vienna, 2018, Splinters on the left (works on the right by Anja Nowak).



Love Me Tender - Performance at VBKÖ, Vienna, in collaboration with Eri Fransson. 2019

Love Me Tender was a performance at VBKÖ Vienna, a collaboration based on rehearsals and making music as well as talking about music and music texts together. The focus was on feminist literature as well as critical music texts that Eri and I had collected over the years. Using music production and DJing techniques such as “sampling”, “sclicing” and “mixing”, we worked on a joint performance based on this archive, which addresses the stereotypical gender roles and visibilities in the field of art and culture.

<https://vimeo.com/350755992>

password: LMTDoku2019



Performance at VBKÖ, Vienna, 2019



Performance at VBKÖ, Vienna, 2019