Portfolio 11/2026

Stefanie Schwarzwimmer

Seedless Fruits

3D Animation and Sound
30 Min.
1920 × 1080
2024

Viewing Link:
↗ www.stefanieschwarzwimmer.com/power-play/

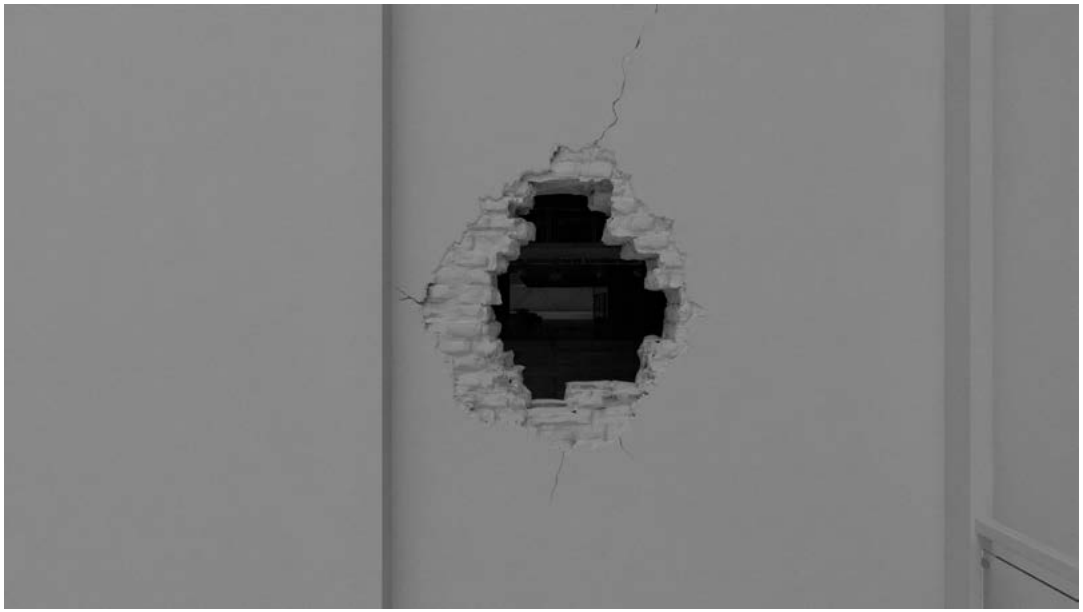
Tanja speaks English and small talk.
Thorsten likes to eat „pocket coffee“
Tillmann loves team building events. He recently found one of the three door openers needed to escape from the chamber of horrors while visiting an „escape room“ together.
Thorsten is „top tax rate“
Tanja is „Veganuary“
Tillmann is the first to be dismissed.

Seedless Fruits is the title of a 30-minute film that was shown for the first time as part of a video installation at the OÖKunstverein in March 2024. It is about the founding of a new company whose product or service remains unknown. We glide through an imposing company headquarters that gradually becomes more and more cracked. It is a satirical commentary on the abysses of neoliberal office worlds and alienated labour in a self-perpetuating construct of value creation without content.



Seedless Fruits
Film Still
3D Animation and Sound
30:00 Min.
1920 × 1080
2024







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Seedless Fruits
Installation View
OÖ Kunstverein
Linz, 2024

Seedless Fruits
Film Stills
3D Animation and Sound
30:00 Min.
1920 × 1080
2024

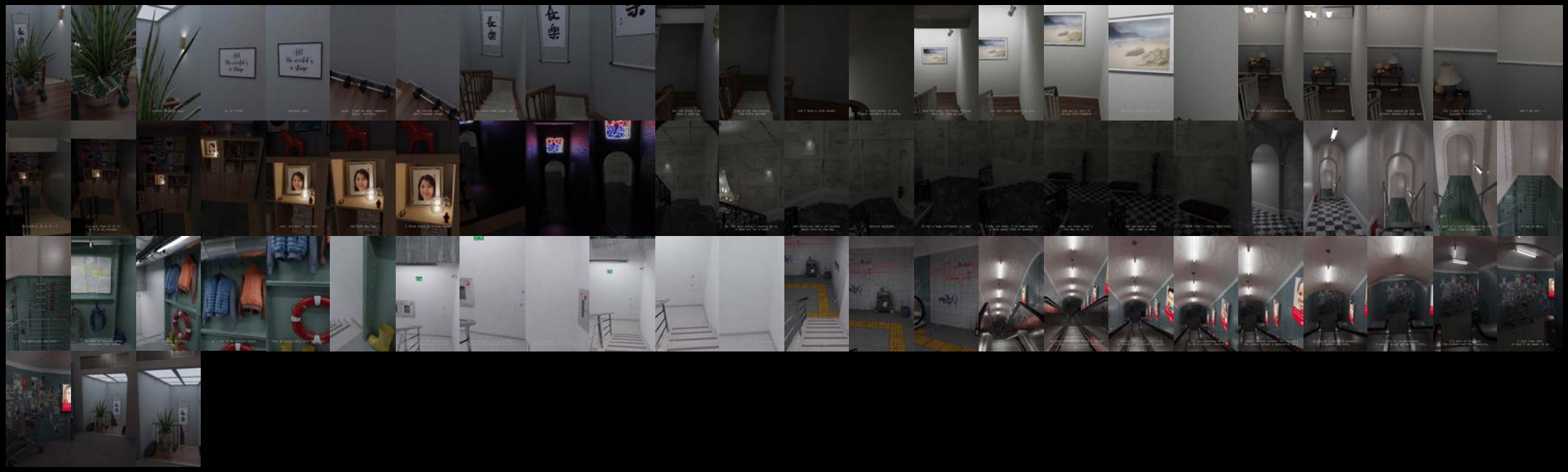

COFFEE

Going Places 2020

3D-Animation and Sound
1080 × 1920
5 Min.
2020

↗ https://vimeo.com/471550100
PW: GoingPlaces2020

“Morning, guys!” We are following the swift camera moves of a YouTube vlogger. He is walking down stairs, talking about his morning routine, a popular format among influencers reporting on how they start their day. It means performing routines that prepare the body for performing the exact same routines again the next morning. On his way down, the vlogger offers tips on hygiene, fitness, nutrition, and other forms of self-optimization that are supposed to help increase productivity and get ahead both in life and on the job. The vlogger himself remains anonymous. He is not to be seen, only the house that he is moving through. At the end of the stairs, another flight starts. The house seems to be large, very large—as it soon turns out, it endlessly extends vertically, but without either windows or doors. The character of the architecture changes from floor to floor. It is no longer clear whether we are in a private or public space here—carpet flooring is followed by wooden floorboards, tiles, exposed concrete, and eventually an escalator before it all seems to start … “Morning, guys!”



Going Places 2020
Film Stills
3D-Animation and Sound
1080×1920
5 Min.
2020



Going Places 2020
Film Still
3D-Animation and Sound
1080×1920
5 Min.
2020

Installation View: The Creator (solo show),
curated by Miriam Jesske and Anselm Schenkluhn
zqm, Berlin (DE), 2023







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5 Min.
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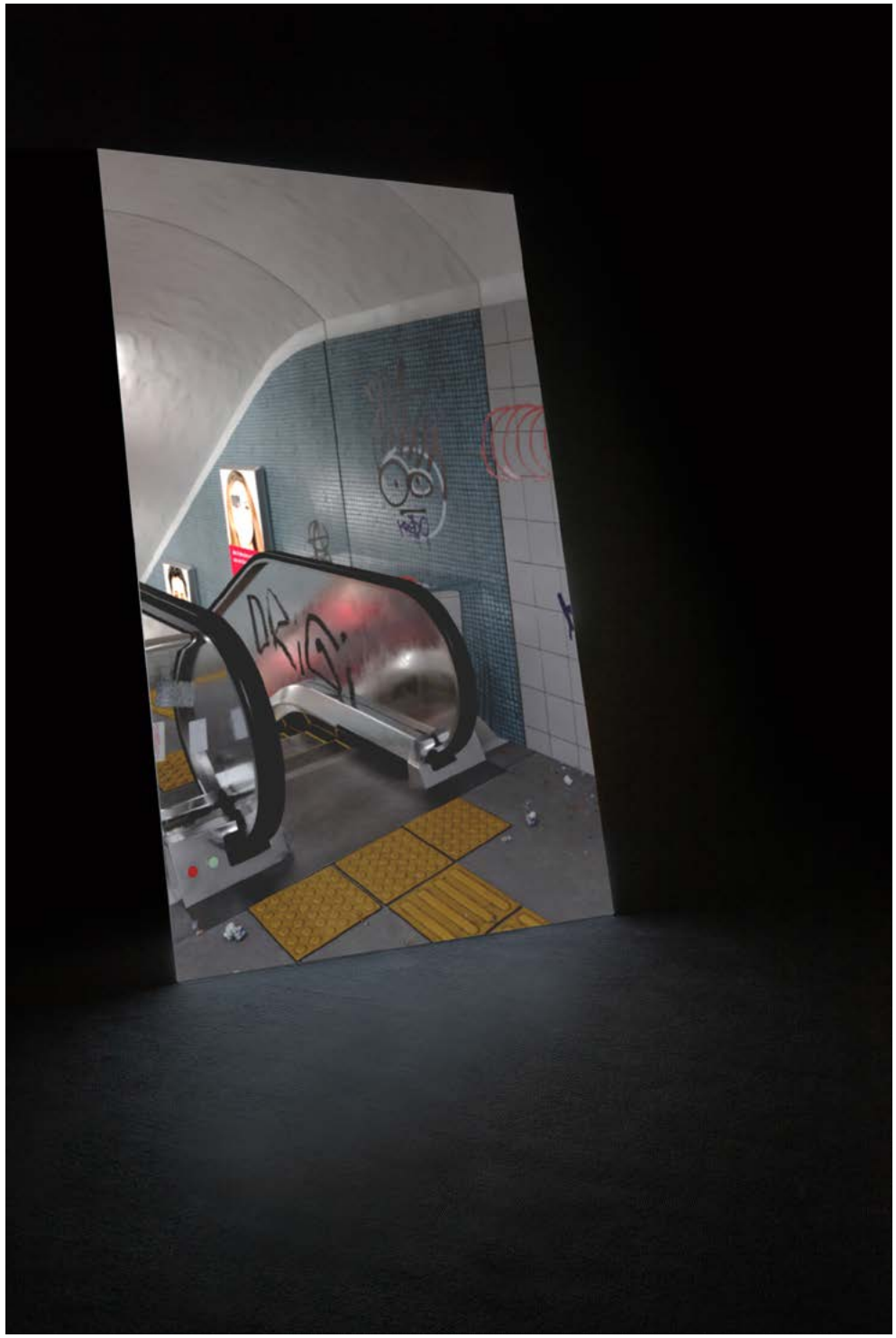

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Film Still
3D-Animation and Sound
1080×1920
5 Min.
2020

Installation View: The Creator (solo show),
curated by Miriam Jesske and Anselm Schenkluhn
zqm, Berlin (DE), 2023



Going Places 2020
Film Still
3D-Animation and Sound
1080×1920
5 Min.
2020

Installation View: New View on Same-Olds, curated by
June Drevet, Andrea Popelka and Stefanie Schwarzwimmer,
xhibit, Vienna (AT), 2020/21



Going Places 2020
Film Still
3D-Animation and Sound
1080×1920
5 Min.
2020

Installation View: New View on Same-Olds, curated by June Drevet, Andrea Popelka and Stefanie Schwarzwimmer, xhibit, Vienna (AT), 2020/21

If these walls could talk, they would cough and...
3D-Animation and Sound
1080 × 1920
9:30 Min.
2021/22

If these walls could talk, they would cough and go back to bed. (Brussels, 2021)

↗ https://vimeo.com/605469279/fecc877ebb

If these walls could talk, they would cough and watch a little TV. (Berlin, 2022)

↗ https://vimeo.com/762081104/1fcd622342

If these walls could talk, they would cough and eat a snack at Nordsee. (Kassel, 2022)

↗ https://vimeo.com/774700786/b455861a83

Where there's smoke, there's fire, they say—indicating that something must have happened prior to the occurrence of the smoke. Something that must have caused those cloudy trails. That smell.

But the thing is—it does not work both ways—where there's fire, there's not necessarily smoke. The fire realized that the smoke is a trace of its existence. It is the proof of its cause.
So the fire decided that it must burn more cautiously not to arouse suspicion. It needs to prevent the smoke from billowing out of its tongues. The fire tries to hold its breath, to stay calm, smoke a cigarette and keep a low profile. It is training for its next big appearance. Rehearsing circles, lines and vertical formations—these are the trickiest ones, they require the highest level of skill.

As of today, this work exists in 3 separate site specific editions. The first one was presented 2021 in Brussels at Deborah Bowmann, the second version mid-2022 in Berlin within the framework of the annual Goldrausch-alumni exhibition ‚Tender Hooks', the third version in late 2022 at the Kasseler Dokfest's media art exhibition ‚Monitoring'.



If these walls could talk,
they would cough and go back to bed.
Film Stills
1080 × 1920
9:30 Min.
Brussels, 2021

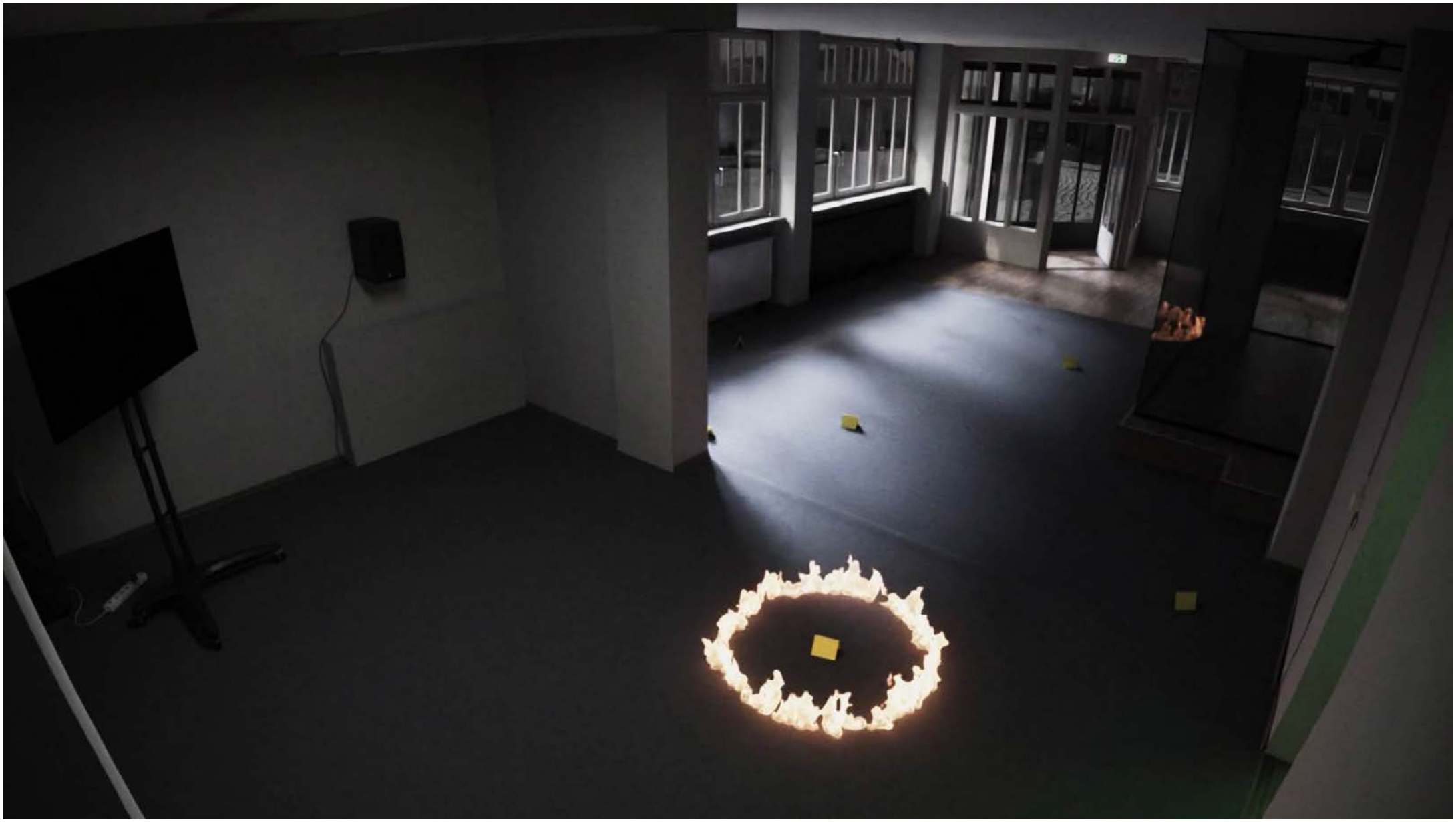


If these walls could talk,
they would cough and watch a little TV.
Film Stills
1080 × 1920
9:30 Min.
Berlin, 2022



If these walls could talk,
they would cough and eat a snack at Nordsee.
Film Stills
1080 × 1920
9:30 Min.
Kassel, 2022


BOUQUINE



If these walls could talk,
they would cough and eat a snack at Nordsee.
Film Stills
1080 × 1920
9:30 Min.
2022

(last page)
If these walls could talk,
they would cough and go back to bed.
Installation

Installation View: Deborah Bowmann, Brussels 2021

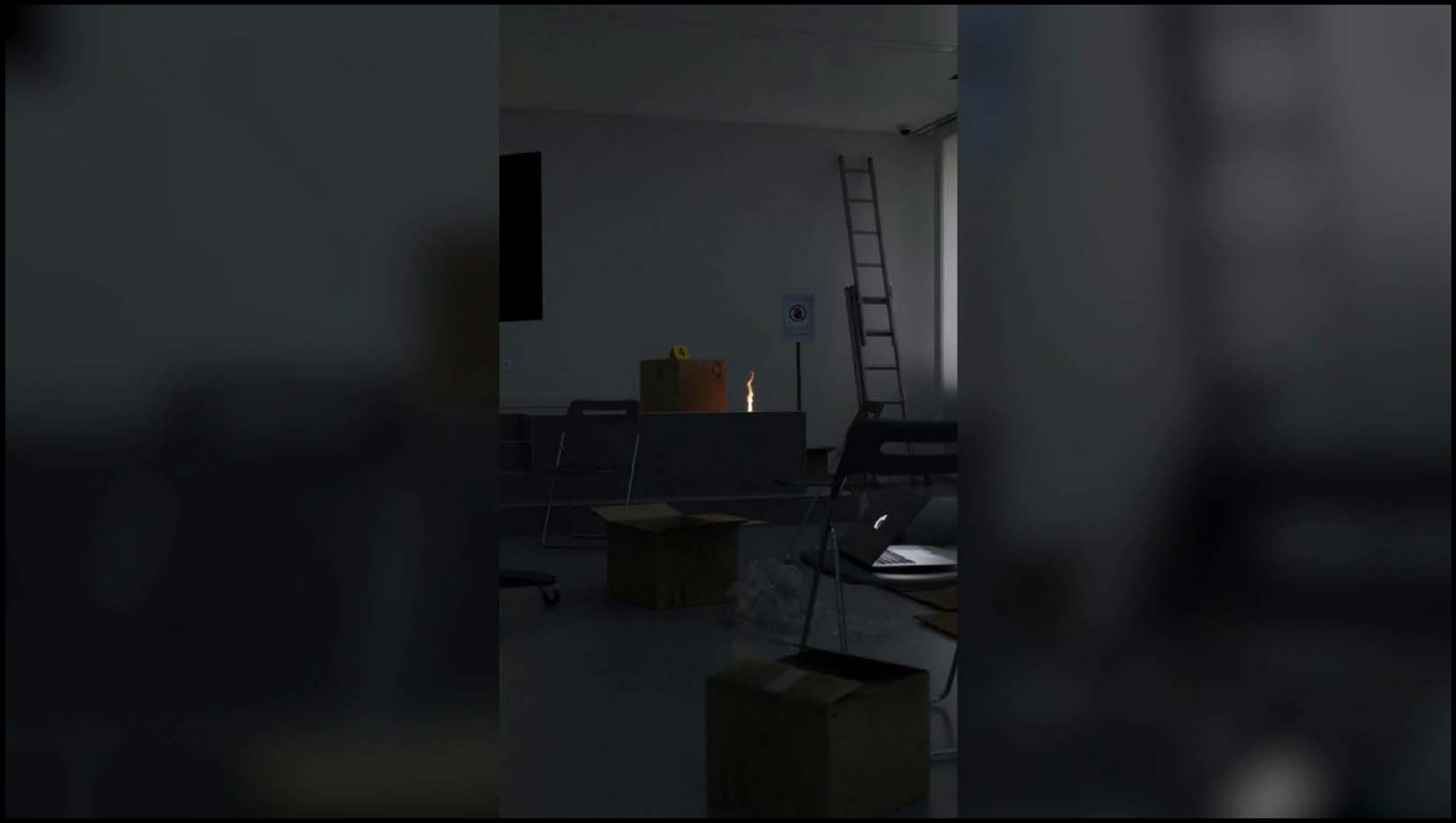

an empty canister of gasoline





If these walls could talk,
they would cough and go back to bed.
Installation

Installation View: Deborah Bowmann, Brussels 2021



If these walls could talk,
they would cough and watch a little TV.
Film Still
1080 × 1920
9:30 Min.
Berlin, 2022



If these walls could talk, they would cough and eat a snack at Nordsee.
Installation

Installation View:
Monitoring: Absolutely Killing It, Kassel, 2022

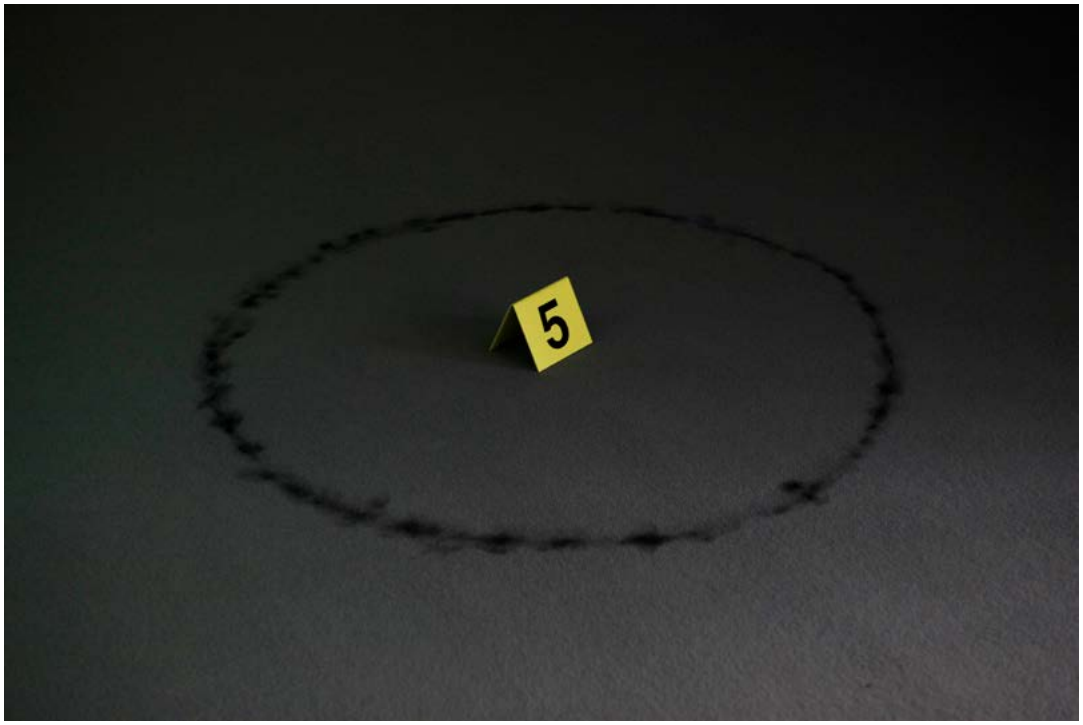


If these walls could talk,
they would cough and eat a snack at Nordsee.
Film Stills
1080 × 1920
9:30 Min.
Kassel, 2022

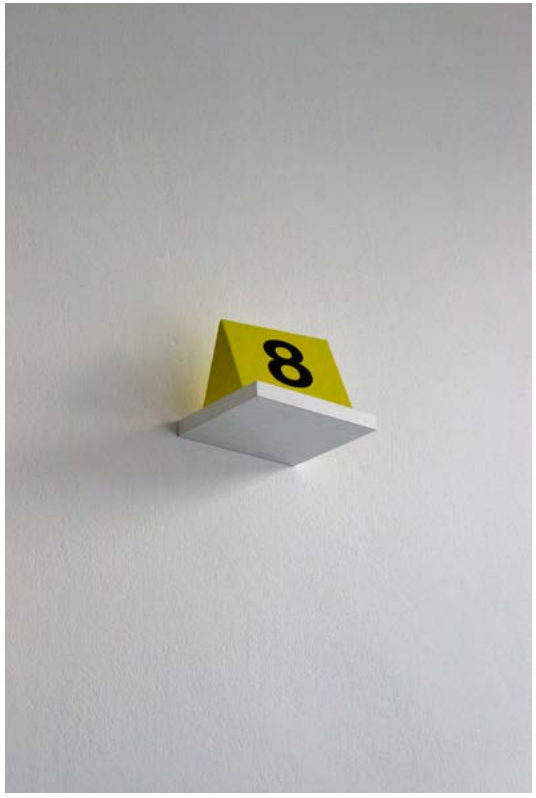




If these walls could talk,
they would cough and go back to bed.
Film Stills
1080 × 1920
9:30 Min.
Brussels, 2021







If these walls could talk, they would cough and eat a snack at Nordsee.
Installation

Installation View:
Monitoring: Absolutely Killing It, Kassel, 2022

If these walls could talk, they would cough and watch a little TV.
Installation

Installation View:
Tender Hooks, Kommunale Galerie Berlin, 2022

Silent Revolution

3D Animation and Sound
9:50 Min.
1920 × 1080
2018

↗ https://vimeo.com/274846441
PW: SilentRevolution2018

Nighttime. A plate is rotating around its own axis without tipping over. Several people around the world discover the mysterious incident during the night. They film it with their mobile devices and comment on it in their respective languages.
The work deals with the increasingly disappearing line between fact and fiction and the disputed notion of the photograph as being evidential as all scenes were built, textured and rendered with 3D Software, although appearing realistic. Silent Revolution plays with these circumstances and explores its speculative potential. It creates an altered string of reality—evidential material for a fictitious event.



Silent Revolution
Film Stills
3D-Animation and Sound
1920×1080
9:50 Min.
2018



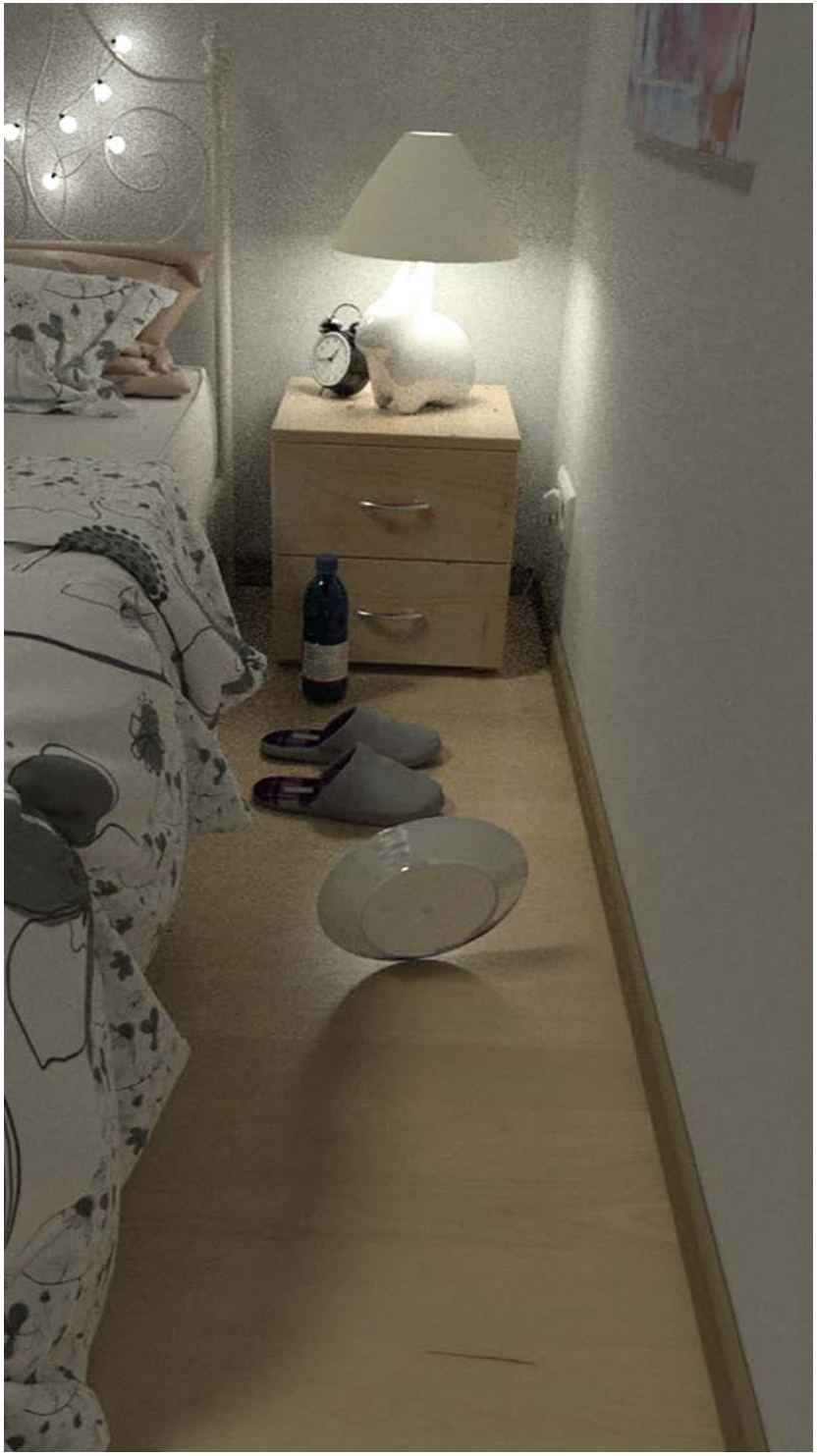
Silent Revolution
3D-Animation and Sound
1920×1080
9:50 Min.
2018

Installation View: A Good Crisis, curated by DIS, Baltimore Museum of Art, Baltimore (US), 2018



Silent Revolution
Film Still
3D-Animation and Sound
1920×1080
9:50 Min.
2018





Silent Revolution
Film Stills
3D-Animation and Sound
1920×1080
9:50 Min.
2018



Silent Revolution
Film Stills
3D-Animation and Sound
1920×1080
9:50 Min.
2018



Silent Revolution
3D-Animation and Sound
1920×1080
9:50 Min.
2018

Installation View: The Things, curated by Alexandra Barth, temporary parapet, Bratislava (SK), 2018

(next page)
Silent Revolution
3D-Animation and Sound
1920×1080
9:50 Min.
2018

Installation View: Diploma Show, Academy of Fine Arts Vienna (AT), 2018







Silent Revolution (early version)
3D-Animation and Sound
1920×1080
1:40 Min.

Installation View: emic etic, curated by Maurin Dietrich, between bridges, Berlin (DE) 2018

↗ https://vimeo.com/268475095
PW: 365+

R U N

3D Renderings
Hahnemühle Photo Rag on Alu-Dibond
90 × 135cm
2022

RUN is a three-part digital still life inspired by Anna and Bernhard Blume's Küchenkoller. In an empty interior, a döner box mysteriously explodes, sending pieces of meat, fries and a plastic fork floating through the room. Across three scenes, the airborne objects form the letters R–U–N: an enigmatic message, but where to—and why?

The döner box becomes a symbol of diasporic cultural heritage, bringing questions of identity, belonging and home into contact with convenience, fast food and global consumer culture. Translating the Blumes' notion of objects coming to life into a contemporary image world, Schwarzwimmer creates digitally rendered scenes that resemble photographic evidence of an entirely fictional event. *RUN* thus combines the uncanny autonomy of everyday objects with questions about the credibility of digital images.

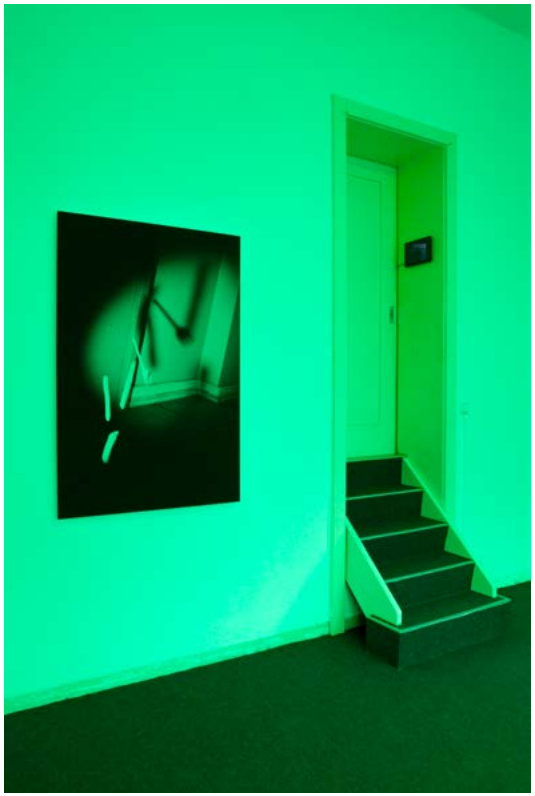
For the installation, physical replicas of döner meat and fries extended the digital event into the exhibition space. Green film covering the windows cast an eerie light over the black-and-white prints and objects. Referencing its practical use in potato storage, the film transformed an everyday material into an unsettling atmospheric device, lending the familiar food objects an uncanny, almost supernatural presence.






SNACK
BOX





(p 34–39)
R U N

Installation Views:
PUTTE Projektraum für aktuelle Kunst e.V.
Neu-Ulm, 2022

Prints:
3D Renderings
Hahnemühle Photo Rag on Alu-Dibond
90 × 135cm

Green window foil



R U N

Installation Views:
PUTTE Projektraum für aktuelle Kunst e.V.
Neu-Ulm, 2022

Objects:
Meat and french fry props
Painted Polymer clay
Dimensions variable

Green window foil



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