LEANDER LEUTZENDORFF

SELECTED WORK 2026
VIENNA / AVAILABLE ACROSS EUROPE

CREATIVE DIRECTOR & STRATEGIST
CONCEPTS / WORLDS / EXPERIENCES / SPECIAL PROJECTS



CUSTOM HEAD CONTROLLER / IT‘S JUST A DREAM / 2023

I create original formats, visual worlds and experiences across culture, entertainment and film. My work turns familiar formats into unfamiliar experiences: a gallery becomes a television station, a film audience becomes its crew, and a cast of my head becomes a game controller.

I set the narrative and visual direction, then lead the collaboration with artists, clients and production teams needed to bring the work to an audience.

168 HOURS LIVE / PRODUCTIONS UP TO EUR 310K / CREWS UP TO 50 / WORK ACROSS FOUR EUROPEAN MARKETS

ARG TV / TELEVISION & FORMAT DEVELOPMENT / 03
portal / PLATFORM & BRAND STRATEGY / 06
SPAR / COMMERCIAL FILM / 08
HOW DID I GET HERE / WRITING & DIRECTION / 11
ALL IS WELL / PARTICIPATORY PERFORMANCE / 13
IT‘S JUST A DREAM / INTERACTIVE INSTALLATION / 16
4X4 CUBE / LIVE VISUAL EXPERIENCE / 19

ARG TV

168 HOURS OF UNINTERRUPTED TELEVISION



ORIGINAL IDEA / CREATIVE DIRECTION / FORMAT DEVELOPMENT / PRODUCTION

TEMPORARY TELEVISION STATION / WAF GALLERY, VIENNA / 2025

Brief

Launch ARG, a new production company and artist collective, with a project that would establish its creative identity and connect it to Vienna‘s art and film community.

Central Idea

Turn a gallery into a television station with its own fictional world. For seven uninterrupted days, original shows, artist films and live performances formed a continuous programme. The station became a public expression of ARG‘s identity: a way to show what we wanted to make and invite others into that world.

Broadcast works by

Pipilotti Rist, VALIE EXPORT, Bruce Nauman, Maria Lassnig, Matthew Barney, Christoph Schlingensief, Ulrike Ottinger, Peter Tscherkassky, Marianna Simnett, Rachel Maclean, Ben Russell and Kurdwin Ayub and many more.

WATCH OPENING FILM

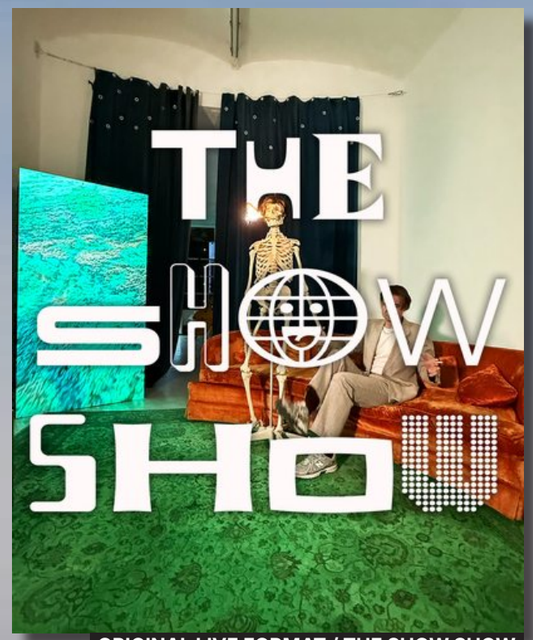
WATCH CLOSING FILM



STILL FROM OPENING FILM / JOHN MALKOVICH



ORIGINAL FORMAT / THE DEVINE LINE



ORIGINAL LIVE FORMAT / THE SHOW SHOW



ORIGINAL FORMAT / BUY CURIOUS W/ SOFIE ROYER

My Role

I originated ARG TV and wrote its first concept paper, setting a provocative tone. I developed around ten formats and refined the humour, artist selection and programme with the team to sustain that direction across the station.

I led artist outreach, rights, production and communications, and wrote and directed original shows and the opening and closing films starring John Malkovich.

6 MONTHS / APPROX. €30K
100+ ARTISTS + COLLECTIVES
CUSTOM 168-HOUR SCHEDULER

22,438 WEB VISITORS
52,138 PAGE VIEWS

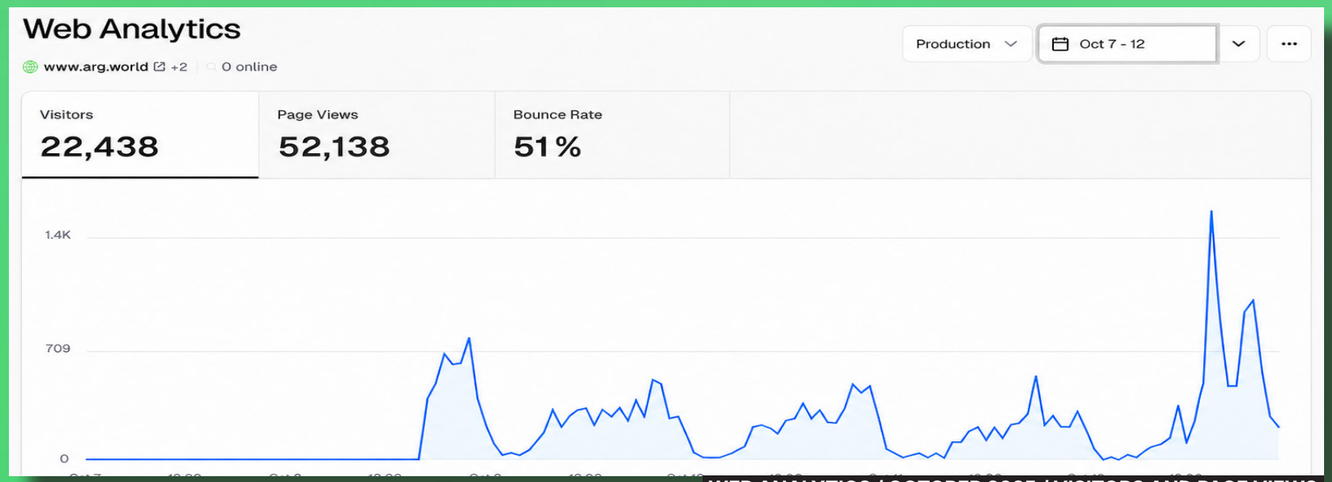
The project established a public identity for ARG in Vienna's art and film community and generated enquiries for artistic and commercial projects.



ORIGINAL FORMAT / THE DEVINE LINE — LIVE STUDIO



LIVE CONTROL / CUSTOM PLAYOUT SYSTEM

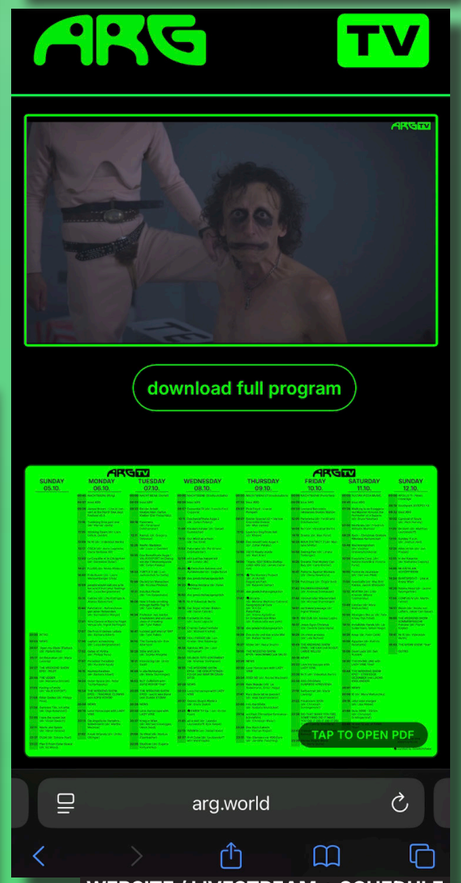


WEB ANALYTICS / OCTOBER 2025 / VISITORS AND PAGE VIEWS

VIEW FULL PROGRAMME



PRINTED PROGRAMME / 168-HOUR SCHEDULE



WEBSITE / LIVESTREAM + SCHEDULE

Created with Florian Kogler, Philipp Pess and Marie Sturminger / Technical lead: Ferdinand Dobelhammer / Website: Andreas Rippel

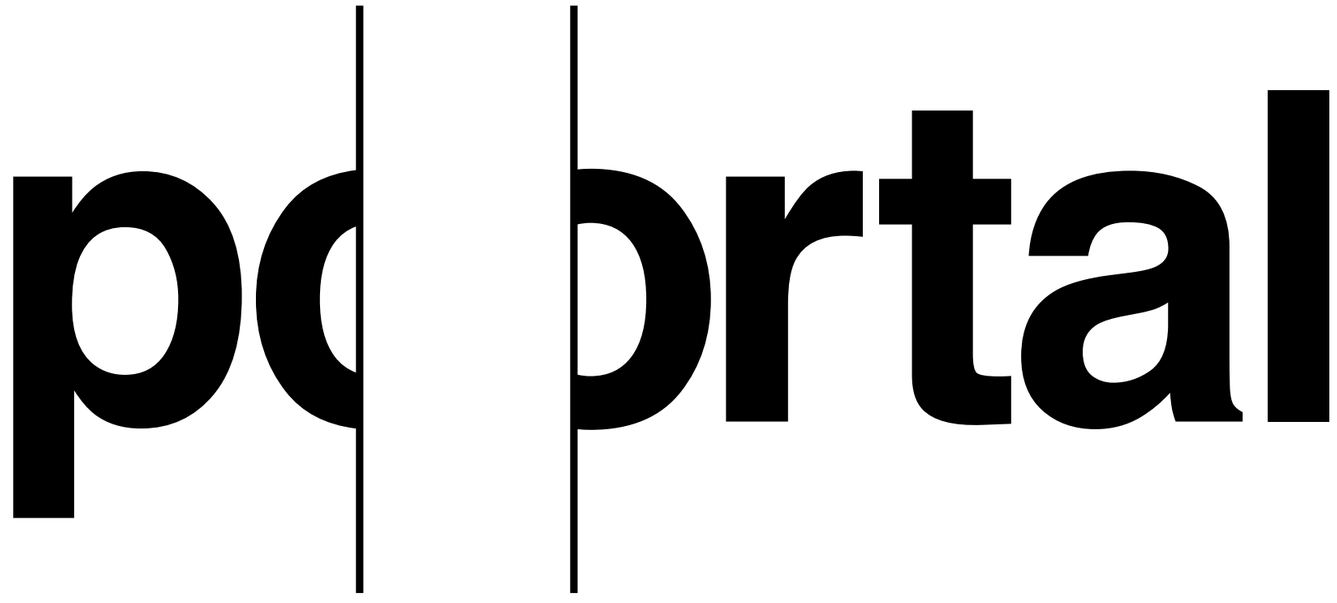
supported by:

Federal Ministry Housing, Arts, Culture, Media and Sport Republic of Austria

City of Vienna Cultural Affairs

portal

DIGITAL ART WITH CONTEXT, NOT JUST TOKENS.



CO-FOUNDER / STRATEGY / BRAND DIRECTION / CURATION

DIGITAL ART PLATFORM / 2021 – 2022

13 ARTISTS / 90 WORKS / 60 SOLD / 3-person team · 5 months · approx. €5K

Idea

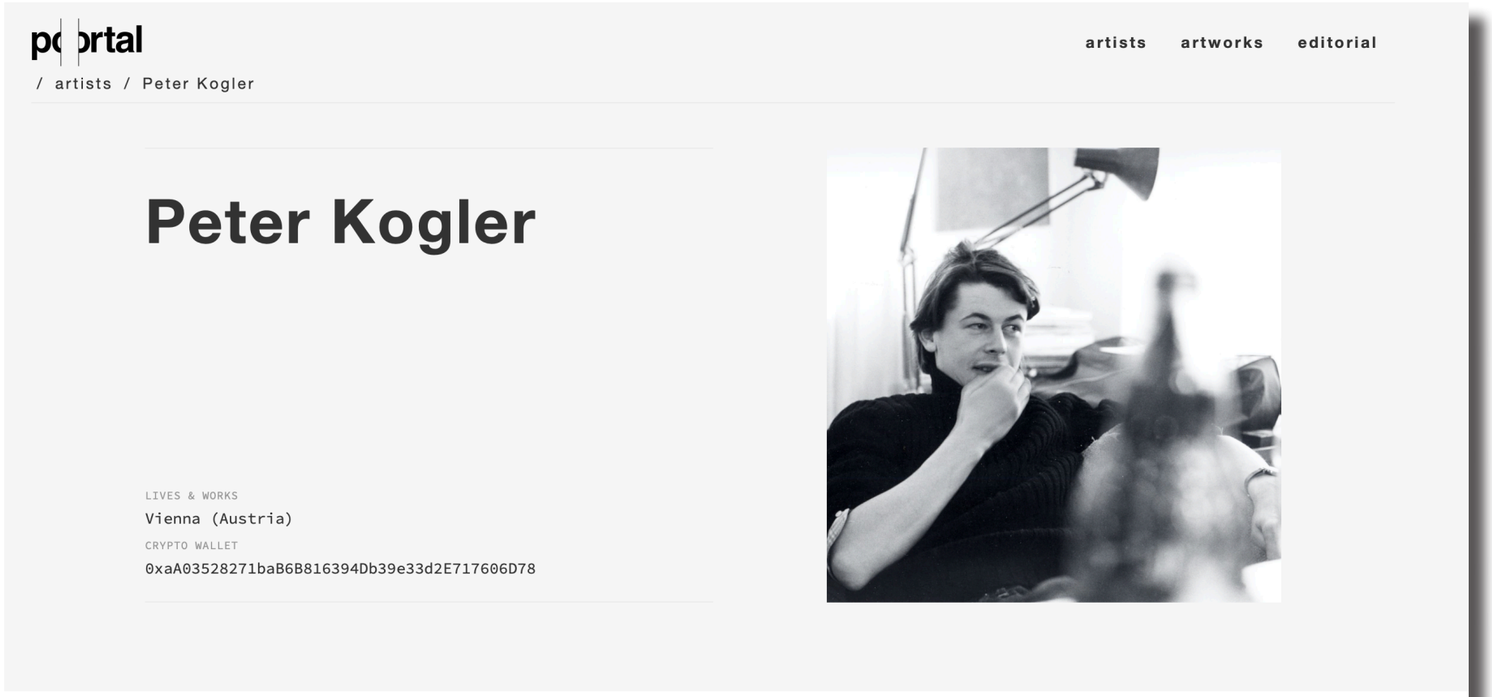
portal placed artist biographies and commissioned editorial alongside digital works, giving collectors context beyond the token. At launch, artists received 90% of each sale.

My Role

I originated the platform and led its positioning, naming, brand direction and curation, alongside artist relationships and partnerships.

Outcome

We launched 90 works by 13 artists and sold 60. The platform received coverage in DATUM, profil, Die Presse, futurezone, Trending Topics and ORF. We closed it at break-even in 2022 rather than commit further investment.



ARTIST PAGE / PETER KOGLER


START-UP

Malen mit Zahlen

›Non-Fungible Tokens‹ haben die Kunstwelt in Aufruhr versetzt. Aber haben die digitalen Zertifikate wirklich das Potenzial, den Kunstmarkt zu verändern? Besuch bei den Gründern der Wiener NFT-Plattform ›Portal‹.

TEXT UND FOTOGRAFIE: Konradin Schachter

Anfang März bei einer Versteigerung des renommierten Auktionshauses Christie's: Ein sogenanntes NFT wird zum Rekordpreis von 69 Millionen Dollar verkauft. Der bis dahin vollkommen unbekannte Künstler Mike ›Beeple‹ Winkelmann wird damit auf einen Schlag zum weltweit teuersten Künstler nach Jeff Koons und David Hockney. Und das, obwohl die meisten Menschen außerhalb der Kunstwelt nicht einmal wissen, was ein ›Non-Fungible Token‹ eigentlich ist oder kann.

Leander Leutzendorff und sein Businesspartner Alban Zerweck-Zapke können genau das erklären. Die beiden Mittzwanziger haben nämlich gemeinsam ein Start-up gegründet, das auf der NFT-Technologie aufbaut. NFTs sind so etwas wie digitale Zertifikate, mit denen es erstmals möglich ist, Unikate im digitalen Raum zu schaffen, erklärt Zerweck-Zapke. Gespeichert sind diese NFTs auf der Blockchain. Diese wiederum könnte man, vereinfacht gesagt, mit so etwas wie einem fälschungssicheren, öffentlichen Transaktionsregister vergleichen, in dem für jeden einsehbar ist, wann und von wem das NFT kreiert wurde und wer dessen aktueller Besitzer ist. Das Bemerkenswerte an dem Ganzen ist, dass auf diese Weise digitalen Dateien ein vergleichbarer Status wie der eines Unikats verliehen werden kann. Zwar ist es theoretisch weiterhin für jeden möglich, die entsprechende Datei im Internet aufzurufen und zu kopieren – doch nur wer das dazugehörige NFT hat, kann für sich beanspruchen, der rechtmäßige Besitzer der jeweiligen Datei zu sein. Durch die Möglichkeit, auf digitale Dateien einen konkreten Besitzanspruch zu erheben, ist es auch möglich, mit diesen zu handeln. Und das hat Anfang des Jahres jenen Hype ausgelöst, der mit dem Verkauf von Beeples digitaler Collage ›Everydays – The First 5000 Days‹ seinen Höhepunkt erreicht hat.

Wenn man Leutzendorff und Zerweck-Zapke von ihren Werdegängen erzählen hört, könnte man meinen, die beiden verkörpern geradezu das Aufeinanderprallen der Krypto- und Kunstwelt, das hinter dem Phänomen NFT steckt. Da ist auf der einen Seite Zerweck-Zapke, der Angewandte Mathematik studiert hat und danach unter anderem für Startinvestor Peter Thiel im Bereich Kryptowährungen tätig war, und auf der anderen Seite der Künstler Leutzendorff, der an der Akademie der Bildenden Künste in München Malerei studiert.

Als sich die beiden ehemaligen Schulkollegen Anfang des Jahres zwischen Jobs und Projekten in der Schwebe befanden, fassten sie während eines ausgedehnten Zoom-Gesprächs den Entschluss, gemeinsam an einem Projekt zu NFTs zu arbeiten. Die Brainstorming-Sessions wurden schnell zur Vollzeitbeschäftigung, worauthin Zerweck-Zapke seinen Job bei BCG kündigte und nach Österreich zog. Damals begann sich der Hype um die NFTs in der Kryptoszene bereits langsam abzuzeichnen. Doch viele Künstlerinnen und Künstler, mit denen sich die beiden darüber unterhielten, meinten, sie seien von der Hysterie, die auf den großen NFT-Plattformen herrsche, abgeschreckt. ›Das war vielen zu laut, zu noisy – die haben es nicht als einen Raum gesehen, wo sie ihre Kunst präsentieren möchten‹, sagt Zerweck-Zapke. Die Idee war deshalb, ›Räume zu schaffen, die sich um die Kunst herum bilden und nicht andersrum. Mit dem Launch der NFT-Plattform Portal wollen sie die Vorteile der Blockchain für Kunstschaffende zugänglich machen›, wie Zerweck-Zapke das Projekt zusammenfasst.

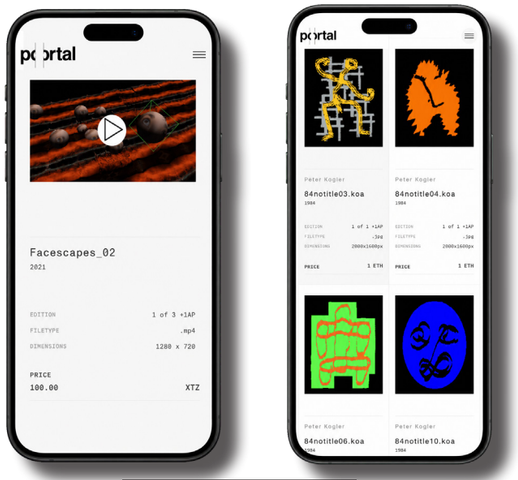
Tatsächlich erinnern die meisten Bilder, GIFs und Videos, die der Hype auf den großen NFT-Plattformen wie ›Nifty Gateway, ›Superrare‹ oder ›Opensea‹ anschwemmte, nicht gerade an die Art von Kunst, die in Museen oder Galerien zu sehen ist. Vielmehr dominiert hier die Bildsprache einer Subkultur mit ganz eigenen Codes und einem stark popkulturell geprägten Referenzrahmen, der viel-

Zum Gespräch hat DATUM die beiden Gründer Leutzendorff (25) und Zerweck-Zapke (25) im Atelier von Leutzendorffs Mutter, die ebenfalls Malerin ist, besucht. Hier treffen sie sich manchmal, wenn es ihnen mit den Zoom-Meetings zu viel wird.

68 DATUM 06/21

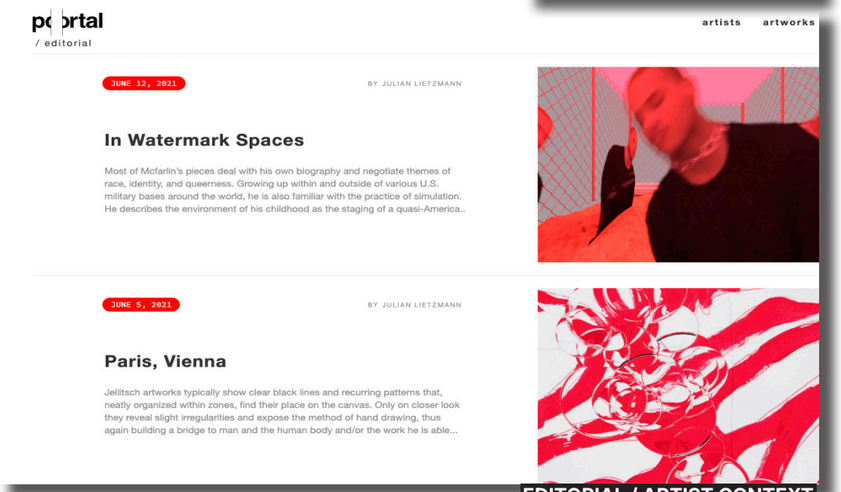
06/21 DATUM 69

PRESS / DATUM



MOBILE MARKETPLACE





EDITORIAL / ARTIST CONTEXT

Co-founded with Alban Zerweck-Zapke / Development: Urs Urweiler / Legal advice: Axel Anderl / Artistic advice: Peter Pakesch

SPAR

SELECTED COMMERCIAL FILMS / 2020–2025

10 FILMS. ONE RECURRING PARTNERSHIP.

Across ten films for SPAR Austria, I helped translate Wirz's agency concepts into film, contributing to creative development, casting, locations and co-direction. I also produced selected films.

CO-DIRECTION / CREATIVE DEVELOPMENT / CASTING / LOCATIONS / PRODUCING ON SELECTED FILMS

4 SELECTED FILMS / SIX-FIGURE PRODUCTIONS / AUSTRIAN TV BROADCAST

CLIENT: SPAR AUSTRIA / AGENCY: WIRZ / PRODUCTION: FILM+CO
CO-DIRECTION: MATTHIAS & LEANDER LEUTZENDORFF

STICKERMANIA INDIEN / FINAL FRAME / LIVE ACTION + ANIMATED CHARACTER

STICKERMANIA INDIEN / 2025

Miriam travels through India with animated character Oskar in search of a sticker album.

I conceived the boat sequence behind the Taj Mahal and co-directed the four-day shoot, leading local cast and crew. I also coordinated the on-set animation references and post-production linking live action with the animated character.



ON-SET VFX REFERENCE / INDIA



LIVE ACTION + CHARACTER ANIMATION / BOAT SCENE

FINAL FRAME / OSKAR + ELEPHANT

4 SHOOT DAYS / 5 LOCATIONS / 20 CAST / 50 CREW / EUR 310K

WATCH FILM

REGIO / 2025

I created the mood edit that guided a film combining coffee, Mozart and contemporary dance across Vienna and Venice. I led a casting search across ten countries, scouted locations, co-directed on location in Venice and Vienna and coordinated the 3D pack-animation transitions.



CONTEMPORARY DANCE / VENICE



3D PACK ANIMATION / FINAL FRAME

3 SHOOT DAYS / 10 LOCATIONS / CASTING: 100 DANCERS / 20 CREW / €150K BUDGET

WATCH FILM

SPAR APP / 2023

A song connects twelve performers using the SPAR App across eight Vienna locations. As co-director and producer, I led casting preselection and production planning, and helped develop the FPV-drone, 360-degree dolly and red-car sequences.

LAUNCH CONTEXT

The app reached 2M downloads in six months, twice the campaign target, and 2.5M users within its first year. These figures relate to the overall launch.

SOURCE

WATCH FILM



SPAR APP / IN-STORE USE



ENSEMBLE SCENE / RED CAR



CAMERA MOVEMENT / 360° DOLLY SEQUENCE STILLS

12 LEAD PERFORMERS / 200 PEOPLE REVIEWED / 8 LOCATIONS / 3 SHOOT DAYS / EUR 210K

70 JAHRE SPAR / 2024

A custom-built split-screen kitchen brings different generations into a single scene for SPAR's 70th anniversary. As co-director and producer, I helped develop the split-screen sequence, led casting preselection and coordinated client and set-build communication.



CUSTOM-BUILT SPLIT-SCREEN KITCHEN



STUDIO SHOOT / CAST + CREW

35 CREW / CUSTOM STUDIO SET / 3 SHOOT DAYS / EUR 250K

WATCH FILM

HOW DID I GET HERE

A DARKLY COMIC ARTIST PORTRAIT WHERE FACT AND FICTION NEVER FULLY RESOLVE.

CREATOR / CO-WRITER / PRODUCER / CO-DIRECTOR

41-MINUTE FILM IN SIX CHAPTERS

FILM STILL / HOW DID I GET HERE

Concept

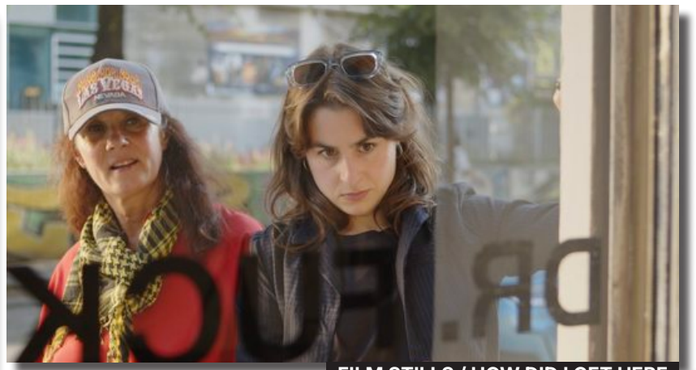
A six-chapter portrait of filmmaker Maitane Midby, combining staged situations with excerpts from her own documentaries. Dark comedy and shifts between performance and documentary leave the boundary between fact and fiction unresolved.

My Role

I originated the concept and co-wrote the film with Maitane Midby and Florian Kogler. I co-directed with Kogler and produced it with Kogler and Philipp Pess.

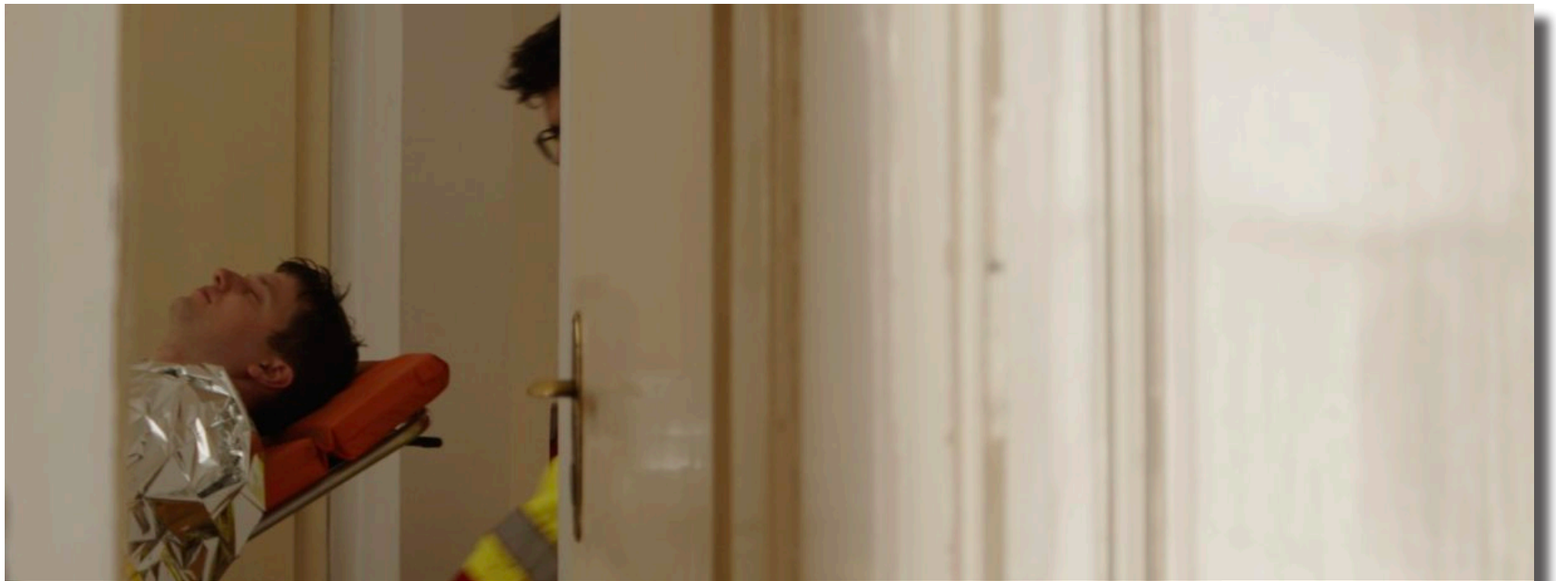
Recognition

OFFICIAL SELECTION
FILMFESTIVAL MAX OPHÜLS PREIS / 2026



FILM STILLS / HOW DID I GET HERE





FILM STILL / STRETCHER SCENE



FILM POSTER / HOW DID I GET HERE

41 MINUTES / 6 CHAPTERS / 5 MONTHS / APPROX. 10-PERSON TEAM / SELF-FINANCED

WATCH TRAILER

ALL IS WELL

**24 HOURS.
ONE LUXURY SUITE.
THE AUDIENCE BECOMES
THE FILM CREW.**



CONCEPT / WRITING / DIRECTING / PERFORMING / PRODUCTION

LIVE FILM PERFORMANCE / HOTEL BAYERISCHER HOF, MUNICH / 2025

FILM STILL / ALL IS WELL

Brief

Respond to an invitation from Various Others with a continuous film performance inside a hotel suite.

Insight

The act of making a film can become a performance when the audience takes responsibility for the shoot.

Central Idea

Two estranged cousins wait for a lawyer to read their late great-aunt's will. Across 24 continuous hours, visitors enter the suite and join the crew, becoming responsible for keeping the shoot alive.



LIVE PERFORMANCE / AUDIENCE ON SET





PITCH DECK / CONCEPT + SYNOPSIS



PARTICIPATORY FILMMAKING / CAMERA OPERATION



PARTICIPATORY FILMMAKING / CAMERA + SCRIPT

My Role

I originated the idea, developed it with Kyle Keese and wrote the script. I coordinated the production with curator Lou von der Heyde and Hotel Bayerischer Hof. During the performance, I assigned audience roles, directed the live shoot and performed in the film.

Outcome

Around 200 participants joined the 24-hour shoot, taking on camera operation, set dressing, continuity, props and performance. The project resulted in a completed film.

24 HOURS / 3 WEEKS' PREPARATION / APPROX. €10K
10 PROFESSIONALS / AROUND 200 PARTICIPANTS



ON SET / BREAKFAST SCENE

WATCH TRAILER



NARRATIVE PROP / MEMORIAL NOTICE



EVENT POSTER / OPEN INVITATION



FILM STILL / THE LAWYER

Created with Kyle Keese / Curator: Lou von der Heyde / Presented by Various Others at Hotel Bayerischer Hof, Munich

IT‘S JUST A DREAM (don‘t worry)

MY HEAD IS YOUR CONTROLLER.



CONCEPT / NARRATIVE / ART DIRECTION / INSTALLATION

INTERACTIVE INSTALLATION / WAF GALLERY, VIENNA / 2023

INSTALLATION VIEW

Brief

Translate a personal text into a playable dream experienced through space, touch and sound.

Insight

The controller can belong to the dream itself, making interaction part of the story.

Central Idea

Visitors use a latex cast of my head as a joystick to navigate a three-wall dreamscape built from real-world 3D scans. A guiding voice leads them through the journey; karaoke brings their own voice into it. In the final scene, a live camera reveals their image in an elevator mirror.



CUSTOM CONTROLLER / LATEX CAST



HEAD CONTROLLER / IN USE



INSTALLATION / THREE-WALL PROJECTION



LIVE CAMERA / ELEVATOR MIRROR

My Role

I created the concept, narrative and art direction and shaped the visitor journey. I led the work on 3D scans, environments, sound and the physical installation, collaborating with Laurenz Riklin on game development.

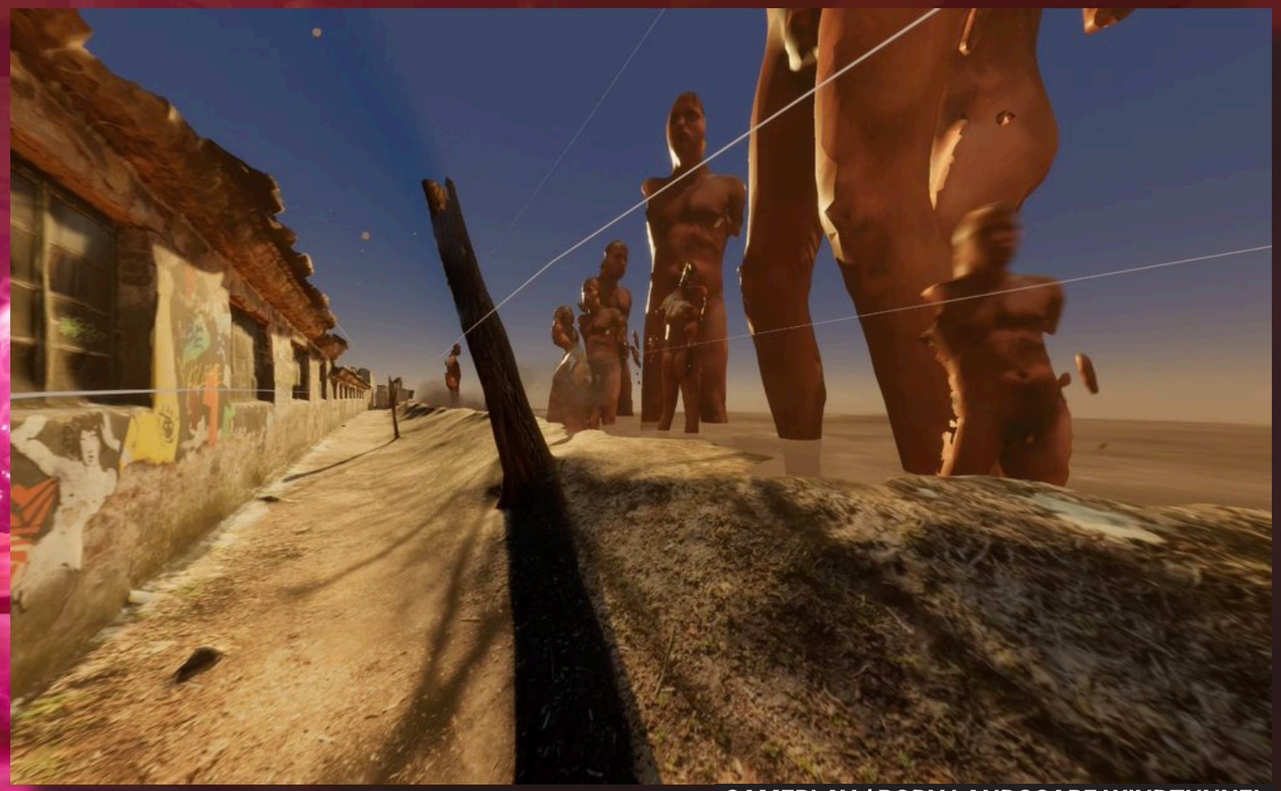
Outcome

Selected from 287 submissions for A MAZE. / Berlin 2023. Nominated for the Explorer Award and placed third in the audience vote.

Also exhibited at WAF Gallery, GOGBOT and Lichtfest Krems.

6 MONTHS / 2-PERSON TEAM / APPROX. €6K
180° PROJECTION / SURROUND SOUND
CUSTOM CONTROLLER / MICROPHONE / LIVE CAMERA

WATCH TRAILER



GAMEPLAY / BODY LANDSCAPE WINDTUNNEL



GAMEPLAY / SCANNED CITY



GAMEPLAY / KARAOKE

Game development: Laurenz Riklin / Supported by the City of Vienna

4X4 CUBE

A 360° camera and four projectors turn a space inside out.

CONCEPT / SPATIAL DESIGN / LIVE DIRECTION

WATCH TRAILER



LIVE-VIDEO INSTALLATION / 2020
COMMISSIONED BY MERD SAPLO FOR LIVE PERFORMANCE

I am looking for a senior creative direction or experience design role across entertainment, culture, brands or technology. I bring the central premise, build the world around it and lead the project from the first conversation through production.
My strongest work starts where the format is still open: a new show, a live experience, a cultural platform, a campaign or a special project that needs its own logic.

I WANT TO HELP SHAPE WHAT AN ORGANISATION MAKES NEXT

LEANDER@ARG.WORLD
LEANDERLTZ.COM
VIENNA, AUSTRIA

FILM ACADEMY VIENNA
BA SCREENWRITING & PRODUCTION

ACADEMY OF FINE ARTS MUNICH
PAINTING