

COLLOQUIUM SCHEDULE

26 January 2012

6.30pm PROGRAM I (public screening)

27 January 2012

9.15am–9.45am **Presentation of the research project:** Dr. François Bovier, Adeena Mey, Thomas Schärer, Dr. Fred Truniger

9.45am–10.45am PROGRAM II (private screening and discussion)

11am–11.30am Branden W. Joseph: **How to write a Minor History of Minimalism? The case of Tony Conrad**

11.30am–12am François Bovier: **HHK Schoenherr’s broken cinema and the rhythm of the frame**

12am–12.30am Catherine Quéloz: **Filmic discourse in performance situation : Yvonne Rainer, Vito Acconci**

28 January 2012

9.15am–9.30am **Introduction:** artists’ film in Switzerland
9.30am–10am Jean Christophe Ammann: **Experimental cinema encounters art**

10am–10.30am Fred Truniger: **Experimental and artist film around Basel’s *Filmfront***

10.30am–11am Kathleen Bühler: **The painter as filmmaker, the filmmaker as painter**

11.30am–12.30am PROGRAM IV (private screening and discussion)
2pm–3pm

29 January 2012

3pm PROGRAM VI (public screening)

SWISS FILM EXPERIMENTS

26 **29** January 2012

HORS

CADRE


SCREENINGS / COLLOQUIUM

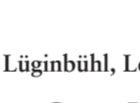
CINÉMATÈQUE SUISSE
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 UNIL Université de Lausanne
Section d'histoire et esthétique du cinéma

 ZHDK Zentrum Hochschule der Künste
Institut für das Fernsehen und audiovisuelle Medien

 CINEMATHEQUE SUISSE
SCHWEIZER FILMARCHIV / CINÉMA SUISSE

 FNRS
SWISS NATIONAL SCIENCE FOUNDATION

 MIGROS
pour-cent culturel

 ROBERTO PATERLINI
CINEMA CH

This program confronts positions coming from the visual arts, performance and filmmaking that all engage with creativity and the way it is performed. In his film, the artist Luginbühl, close to Tinguely, re-enacts the mechanical rhythms of his kinetic sculptures. Both artwork and documentation, the films of Morgan or Liechti focus on the performance of artists (in these cases George Brecht and Roman Signer). Véronique Goël creates back and forth movements between the daily activities and musical performances of avant-garde violinist Alexander Balanescu in a complex aural-visual interweaving which, by so doing, questions modalities of filmic representations of music and thus reveals the conditions of reception and audition of a sonic work.

29 January 2012

3pm PUBLIC SCREENING 4: **Rhythms and Gestures**

In presence of Werner von Mutzenbecher and Rolf Winnewisser

Inclinations (1966, 16mm, 6 min.), Eva and Guido Haas
Jalousie (1967, 16mm, 11 min.), Hans-Jakob Siber
Spiegeler (1969, 16mm, 7 min.), Isa Hesse-Rabinovitch
Das Portrait der Cordua (1969, 16mm, 16 min.), HHK Schoenherr
Rom (1970-71, 8mm, 20 min.), Werner von Mutzenbecher
Venedig mit Martin Disler (1976, 8mm, 15 min.), Rolf Winnewisser
Bildentstehung (1981-1985, 8mm, 15 min), Rolf Winnewisser

Rhythms and Gestures sets formal experiments (Haas and Siber), i.e. direct interventions on the celluloid which evoke lyrical abstraction, against works that engage with the body and gestures. Based on a portrait of the dancer Beatrice Cordua, Schoenherr creates a hypnotic texture, using bright colours and psychedelic music. Going beyond a mere representation of dance, the film itself enacts the structure of the movement.

With *Rom* and *Venedig*, both shot in 8 mm, Mutzenbecher and Winnewisser, respectively, present variations on the film-journal in urban contexts, reflecting a concern with structure and process—from the hand of the filmmaker to the body of the performer, one witnesses gestures as they are being enacted. Moreover, it is noteworthy that Winnewisser’s films have almost never been shown in the context of a movie theatre.

FOREWORD

The international colloquium *Hors-Cadre* and the associated program of Swiss experimental films organised at the Swiss Cinémathèque extends and offers a first assessment of the research project *Schweizer Film Experimente* funded by the Swiss National Science Foundation, conducted at the Zurich University of Art and Design (ZHdK, Institute for the Performing Arts and Film) and the University of Lausanne (Department of Film History and Aesthetics). The event gathers researchers from Switzerland with speakers and respondents from Europe and the United States, all specialists in the fields of experimental cinema and contemporary art. At stakes is the articulation of questions of methodology for the historical study of a fragmented, scattered and rather marginal phenomenon, with the analysis of pre-existing categorisation. The aim is to render this field legible by defining several relevant interpretative frames. Thus, the detailed analysis of singular cases embedded in the Swiss context and the resort to frames of reference that exceeds and contests nation-based questions are closely intertwined. Among many possible ways to investigate, we have chosen two main directions so as to offer the most precise survey of a research still in its making: sociological and institutional readings based on studies of critical reception, structures of production and diffusion, as well as aesthetic and methodological perspectives which are confronted with diverse interacting fields, mostly filmic experiments, contemporary art and militant cinema. This distribution is reflected in the structure of the colloquium, which takes place over two days, alternating conferences and discussions that will lead to general debates with the guests around the following questions: *How to write a Minor History of a fragmented cinema?* and *On interactions between experimental cinema and contemporary art*. By so doing, we aim at identifying multiple and non-unified experimental filmic practices at the intersections of amateur cinema, artist film and forms of DIY work by filmmakers that subsequently come to be integrated within the professional sphere. Our use of the category of “experimental cinema” is intended to designate a set of filmic research thought as an autonomous field in the 1960s–1970s and the inheritor of the historical avant-gardes, whose nature itself is still open to debate (hence the multiplicity of terms such as: different cinema, independent cinema, marginal cinema, underground cinema, other cinema, young cinema, beatnik cinema, visionary cinema, artists’ film...). In this regard, it is remarkable that Switzerland did not see the emergence of a scene modelled on the New American Cinema or the British Structural-Materialist filmmakers. Instead, one can observe multiple isolated experimental approaches, which sometimes refer to the two former, or others (abstract cinema, psychedelic cinema, diaristic forms).

These questions also traverse the film program of *Hors-Cadre*, taking place over four evenings, respectively entitled: *Portraits of an Alternative Community; Topographies and Urban Spaces; Performativity and Processes of Creation; Rhythms and Gestures*. If the film program does not reproduce the disciplinary boundaries of the conferences, it nevertheless echoes similar issues of heterogeneous practices and of formal strategies by setting artists’ films against the work of locally established filmmakers or evolving outside the traditional systems of production. Most works comprised in the program evoke a forgotten chapter in the history of experimental cinema that stands at the margins of the emergence of the New Swiss Cinema while it reflects enterprises undertaken on an international scale. Made by artists or independent filmmakers, these films are either portraits that make use of discontinuous editing techniques and superimposition, documentation of performances, abstract animation, experiments with elementary formal structures, essays on creative processes, as well as filmic diaries. Yet, limitations in the curatorial process should be stressed since the selection of films was restricted by a contingent limited access to certain pieces of work, nor does it fulfil any theoretical conceptualisation or academic endeavour aiming at reconstructing the emerging modes of alternative representation.

François Bovier and Adeena Mey for the project team *Schweizer Film Experimente*

TIMELINE: KEY EVENTS RELATED TO EXPERIMENTAL CINEMA IN SWITZERLAND

1949

First Festival of *Knokke-le-Zoute*, founded by Jacques Ledoux, at the Cinémathèque Royale de Bruxelles.

Five Swiss films, by Julius Pinschewer, are presented: *Der Näbkasten; Der Sieger* (with Walter Ruttmann); *Kipho* (with Guido Seeber); *Das Lammchen; Spiel der Wellen; King Coal*.

1954

Festival du *Film de Demain*, in Basel (under the patronage of the Fédération Internationale des Archives du Film, Paris, Cinémathèque suisse, Lausanne, and Le Bon Film, Basel).

1955

Founding by Jonas Mekas of the independent film magazine *Film Culture* in New York.

1958

Second Festival of *Knokke-le-Zoute*, held in Brussels (as part of the World Exposition)
Swiss films presented: *Nice Time* (Claude Goretta and Alain Tanner); *Sur le zinc* (Fred Schmid).

1962

Creation of the New York Film-Makers’ Cooperative (by Jonas Mekas, Shirley Clarke, Stan Brakhage, Gregory Markopoulos, Lloyd Michael Williams and other filmmakers).

1963

Third Festival of *Knokke-le-Zoute*.
Swiss films presented: *Pêche de nuit* (Henri Chopin, Tjerk Wicky, Luc Peire); *27 min. 45 Sek.* (Gerd Dahlmann).

1965

Pazifik (Fredri M. Murer).

1966

First *Solothurner Film Festival* (regular presentation of experimental films until the 1970s).
Creation of *Filmforum* by Hans-Jakob Siber (also known as the Swiss Filmmakers’ Cooperative, active until 1968–1969).

1967

Fourth Festival of *Knokke-le-Zoute*.
Swiss films presented: *Thalers’, Meiers’, Sadkowsky’s Life in the Evening* (HHK Schoenherr); off competition: *Vreni Keller spricht und des Popo der Madame* (HHK Schoenherr); *Wir sterben vor* (AKS).

P.A. Sitney’s touring exhibition of *New American Cinema* (Zurich, Solothurn, Lausanne).

Touring program: *Cine-Zirkus*, with yearly events in different cities (Basel, Bern, Luzern), until 1970.

Gregory Markopoulos and Robert Beavers leave New York for Europe (since then, frequent stays in Switzerland).

1968

HHK Schoenherr starts publishing the film magazine *Supervisuell* (6 issues until 1970).
Filmklub Zurich, May: programm of Gregory Markopoulos’ films.

Creation of Cinéma Marginal (Distribution, until 1973) by Marcel Leiser and F. Pasche (later with Frédéric Gonseth, Marcel Schüpbach).
Fifth Festival of *Knokke-le-Zoute* (Harald Szeemann as member of the jury)
Swiss film presented: *100’800 Units* (Dieter Meier).

1976

First edition of the *Festival Film-In Luzern* (1969–1972).

Underground Explosion (expanded cinema event): 15 April 1969 in Circus Krone in Munich; 18 April 1969 in Volkshaus Zurich; 3 May in Essen; 6 May in Cologne; 8 May in Stuttgart.
Founding of the *International Festival of Documentary Films* in Nyon (by Moritz and Erika de Hadeln): retrospective of Gregory Markopoulos’ films, who is member of the jury.
Creation of the group Ecart by John Armleder, Patrick Lucchini and Claude Rychner.

1970

Creation of Kellerkino (Bern), first alternative cinema in Switzerland.
Founding of the Film-Pools (a non-profit film organisation).
Founding of Nemo Film (by Alexander J. Seiler, Georg Radanowicz, June Kovach, Fredi Murer, Claude Champion, Yves Yersin, Kurt Gloor and Markus Imhoof).

1972

HHK Schoenherr’s Touring Programm *Movies Kaputt/Kaputtes Kino* (funded by Pro Helvetia, May–June 1972), in Mannheim, Cologne, Amsterdam, Hamburg, Berlin, Francfort, Munich, London.
Festival du Jeune Cinéma (Hyères/Toulon,

PROJECT TEAM SWISS FILM EXPERIMENTS

•Dr. François Bovier (Lausanne) is a lecturer in the Film Studies department at the University of Lausanne and a research fellow at the Lausanne University of Art and Design (ECAL). He is a founding editor of the journal *Décadrages* and is the editorial director of the *Plan-Sécart* series at Metis Presses and Cinématographies at Héros-Limite Editions. He is the author of *H. D. et le groupe Pool: des avant-gardes littéraires au cinéma visionnaire* (L’Âge d’Homme, 2009).
•Adeena Mey (Lausanne) is a Swiss Science Foundation PhD candidate at the University of Lausanne. He graduated from Goldsmiths College, University of London and works as an independent art critic. He researches the history of exhibitions of experimental and artist film and also writes and translates for numerous publications.
•Thomas Schärer (Zurich) is a research fellow at the Zurich University of Art and Design (ZHdK) and at the University of Basel (seminar for cultural studies). He leads the project CinéMémoire.ch at the former and is the author of *Wir wollten den Film neu erfinden* (Limmat Verlag, 2005) and *Stellen wir diese Waffe in unseren Dienst. Film und Arbeiterbewegung in der Schweiz* (with Stefan Länzlinger, Chronos Verlag, 2009).
•Dr. Fred Truniger (Zurich) is a research fellow at the Zurich University of Art and Design (ZHdK) and at the Lucerne School of Art. He co-directed the film restoration project *Der künstlerische Film in der Schweiz* (2010) and is the founder of the curatorial structure Reservoirfilm.

GUESTS

•Dr. François Albera (Lausanne) is Professor at the University of Lausanne. He is the author of *L’Avant-garde au cinéma*. His most recent publications are *Cinema beyond Film* and *Ciné-dispositifs* (both co-edited with Maria Tortajada).

•Dr. Jean Christophe Ammann (Francfort) is a curator, researcher and former director of the Museum of Modern Art, Frankfurt (1989–2002). He has curated numerous major exhibitions and served as co-curator of *Documenta 5*, 1972, Kassel.

•Dr. Nicole Brenez (Paris) is Professor at the University of Paris 1 and curates the avant-garde film programmes at the Cinémathèque française. Her published work includes *Jeune, dure et pure! Une Histoire du cinéma d’avant-garde et expérimental en France* (co-edited with Christian Lebrat) and *Cinemas d’avant-garde*.

•Dr. Kathleen Bühler (Bern) is curator at the Kunstmuseum Bern and partner of the project *Schweizer Film Experimente*. Her PhD dissertation was published under the title *Autobiografie als Performance. Carolee Schmeemanns Experimentalfilme*.

•Dr. Elisabeth Büttner (Vienna) is Professor of film theory at the University of Vienna. She is the author (with Christian Dewald) of *Das tägliche Bremen. Eine Geschichte des österreichischen Films von den Anfängen bis 1945*.

•Pierre-Emmanuel Jaques (Lausanne) is a researcher at the Swiss Film Archives. He has published numerous articles on several aspects of Swiss Cinema.

•Dr. Branden W. Joseph (New York) is the The Frank Gallipoli Professor of Modern and Contemporary Art at Columbia University, New York. He is the author of *Random Order: Robert Rauschenberg and the Neo-Avant-Garde and Beyond the Dream Syndicate: Tony Conrad and the Arts after Cage*.

•Dr. Volker Pantenburg (Berlin) is Professor at the Bauhaus University Weimar. He is the author of *Ränder des Kinos. Godard-Wiseman-Benning-Costa and Film als Theorie. Bildforschung bei Harun Farocki und Jean-Luc Godard*.

•Thomas Pfister (Bern) is a curator and researcher. He is the author of a publication on artist film in Switzerland entitled *Ceci n’est pas un film!*

•Catherine Quéloz (Geneva) is Professor and coordinator of CCC research-based Master programme (Critical Cross-Cultural Cybermedia studies) at Geneva University of Art and Design (HEAD) and partner of the project. She edited Yvonne Rainer: *Une Femme Qui... Ecrits, Entretiens, Essais Critiques*.

•Dr. Maria Tortajada (Lausanne) is Professor at the University of Lausanne. Her most recent publications are *Cinema beyond Film* and *Ciné-dispositifs* (both co-edited with François Albera).

•Dr. Margrit Tröhler is Professor at the University of Zurich. She is the author of *Offene Welten ohne Helden. Plurale Figurenkonstellationen im Film*.

•Dr. Maxa Zoller (London) is a lecturer at Goldsmiths College and Sotheby’s Institute of Art London and film curator. Her publications include a contribution in the catalogue *X-Screen: Film Installations and Actions in the 1960s and 1970s*.

SCREENINGS — CINÉMATÈQUE SUISSE

26 January 2012

6.30pm PUBLIC SCREENING 1: **Portraits of an Alternative Community**

In presence of H.H.K. Schoenherr and Fredi M. Murer

Pour toi mon amour (1970, 16mm, 3 min.), Erwin Huppert
Thalers’, Meier’s, Sadkowsky’s Life in the Evening (1966-67, 16mm, 28 min.), H.H.K. Schoenherr
Pazifik (1965, 16mm, 61 min), Fredi M. Murer

In **Portraits of an Alternative Community**, different representations of marginal communities in Switzerland—mostly artists—tally with each other. In his feature film *Pazifik*, Fredi Murer uses artificial and parodic masks to represent seven characters (himself included). Reflecting upon and at the same time contesting the theatricality of the social, this non-conformist community occupies the squat *Pazifik* before its final destruction.

In the first of his selected work at the Experimental Film Festival of *Knokke-le-Zoute*, Schoenherr sketches the portrait of three artists by focusing on their environment. Instead of directly depicting them, he emphasises their housings, journeys and the objects that surround them. Hence, the careful rhythm of the shots creates a poetics that defies psychologising portraits.

27 January 2012

6.30pm PUBLIC SCREENING 2: **Topographies and Urban Spaces**

In presence of Urs Breitenstein, André Lehmann

Some Kind of Panorama (1978, 16mm, 10 min.), Urs Breitenstein
Westside Highway/NY 77 (1977, 16mm, 9 min.), André Lehmann
II/69 Kunsthalle (1969, 16mm, 7 min.), Werner von Mutzenbecher
Geschichte der Nacht (1978, 16mm, 64 min.), Clemens Klopfenstein

The program *Topographies and Urban Spaces* presents three films by Basel-based filmmakers and a landmark work in the history of experimental film in Switzerland by Clemens Klopfenstein. Filmmakers active in Basel’s formalist scene deal with space (in this instance, a fountain, the streets of Berlin and a modern art museum) by producing rhythmically and visually rigorous work, close to “structural” and minimalist cinema.

Klopfenstein’s film functions as a mapping of nocturnal Swiss and European cities. Its throbbing pace and its black and white photography seem to suspend temporality, oscillating between parties and spaces of expectation, resulting in a melancholic chronicle, at the intersection of social documentary and a fantastical world.