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12^e Biennale de l'Image en Mouvement
Biennial of Moving Images
12–20 October 2007
www.12bim.ch

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Saint-Gervais Genève

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INTRODUCTION

A Biennial of Images on the Move

"Movement only occurs if the whole is neither given nor givable. Movement isn't displacement or transference, which take place when a body is in a situation of having to find its place and therefore no longer has one. I move when I'm not where I am."

Jean-Luc Nancy & Abbas Kiarostami: *L'Evidence du film*

For its 12th manifestation, **the Biennial of Moving Images** which will take place from 12 to 20 October 2007 (until 16 December for the exhibition) is devoting special attention to that cinema or range of cinemas that forms a relationship in a more or less definite and equivocal way with the plastic and visual arts, thus inscribing itself in contemporary art's many interstices.

Begun in 1985, the biennial adventure didn't come together around the certainties of a mission that had to be carried out, but rather around the need to preserve and develop a space that would leave room for all the approximate, exploratory forms of moving images. In addition to showing the significant works of these types of research, it is also the impression of being organizers ourselves of a process in motion that forced us to embrace a certain mobility and critical openness with regard to our own definitions. What is nowadays a cinema of research (to which we must avoid tacking on the word experimental)? What is an artist's film (or one that would openly lay claim to an artistic position)? What is a different film? What are those various desires for the fusion or even confusion of genres that nowadays connect certain filmmaking practices with those of contemporary art? Rather than answer those questions, it seems more pressing to us to offer first and foremost, though obstinately, an intelligent view of the works. That is, to contextualize a public relationship with them.

Thus, the Biennial is about making aesthetic choices and giving shape to the organization of an event that tries to take stock of the field, even take stock of the question, starting from precisely those questions that aren't asked since they can only find answers after the demanding experience of seeing. It is on that paradox, then, that the Biennial is meant to construct a visible history and a supplement to that history of the cinema or of cinemas.

In the contexts of contemporary art making, the Biennial of Moving Images has openly resolved to cast a diffracted light on the featured works by offering three ways of relating to the images. There is the cinematographic arrangement, which provides a linear view of the films; the exhibition, which places installations in space, offering a view that involves a temporality and a movement through space that are decided by viewers themselves; and finally, the lounge, which affords viewers a personal consultation of the works on request.

The programs are also put together with an eye to integrating the works in a dynamic context. The works featured in the retrospectives express the creative and sensitive process of an artist or filmmaker. Discovering works within the chronology of their creation, we understand the artistic distance covered. This year our biennial is honoring five filmmakers and artists through retrospectives, each of which suggests a unique and exemplary journey. The retrospectives take note of those points of intersection the works produce with the respiration of the time of history and the development of a singular and personal artistic process. A retrospective is also the opportunity to discover the work of an auteur who is less well known or misunderstood, which reminds us that the development of an artistic oeuvre is an elaboration that has to take its time, day after day, and explore the most obscure zone or zones that are occasionally deemed minor ones in their creative space. In its chronological display, the retrospective approach to featured works sheds light on their contribution

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INTRODUCTION

to research in art.

The Biennial's focuses form a separate section that enables viewers to discover an auteur's output through one or two programs of films. Often devoted to young artists who have already produced a remarkable body of work, they also represent an opportunity to help viewers to discover or appreciate the exemplary work of an artist whose importance, in terms of his or her overall production, hasn't been properly grasped.

The Biennial schedules other events that enable us to offer a more objective roundup of this area of contemporary art. Through the Biennial's international competition, for example, which is openly aimed at artists under 35 years of age, we will be able to discover young talents. Thanks to the art and film school workshops we will have the chance to grasp the current questions of practical training that will to define the next generation of filmmakers and artists. Finally, with the exhibition that is mounted in conjunction with the Biennial, we will be presenting at BAC, the Bâtiment d'art contemporain, ten or so video installations that have been grouped under the title *culture hors sol* (roughly "out-of-ground culture"), a selection of works that tackle questions linked to exile and displacement, whether or not voluntary, and illuminate in their way nagging current problems of emigration and social and cultural integration.

The Biennial determinedly throws its support behind those types of cinema on the fringe of the overly consumed audiovisual output and its aesthetic formatted by the mass media. The Biennial intends to defend this expanded cinema as the most creative in the audiovisual field and the most important to the artistic practice of images. At stake is the future of both film and contemporary art.

André Iten
Artistic Director

Finally, a bilingual French/English *publication* is planned and will provide a theoretical counterpart to the images. This corpus of texts, written by eminent art critics, will take a closer look at the work of artists featured in the *retrospectives* and *focus* programs.

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12-20 OCTOBER RETROSPECTIVES

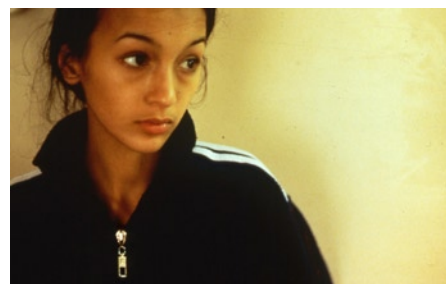
The **RETROSPECTIVES** are one of the highlights of the **BIENNIAL OF MOVING IMAGES**. They offer the public the chance to view for the first time or enjoy all over again rarely seen films by major filmmakers.

In the past the retrospectives have featured the work of Andy Warhol (1999), Jean-Luc Godard (1999), Nam June Paik (2001), Philippe Garrel (2001), Straub & Huillet (2003), Artavazd Pelechian (2003), Raúl Ruiz (2005) and Stan Brakhage. Blending film and contemporary art, they are proof of the fertile fusions between these two disciplines.

Each **RETROSPECTIVE** features, if not the whole of an artist's output, then at least a majority of his or her works, giving viewers the opportunity to discover a body of work as it developed over time. This year the BIM retrospectives are devoted to the films of the following directors and filmmakers:

PEDRO COSTA (PORTUGAL, 1959)

In a handful of films Pedro Costa has proved himself a demanding auteur with very strong links to the past. His radical esthetic recalls the purity of a Bresson. "You have to take risks in each shot," he explains, "Risk your very life in each shot, each moment, each intonation of an actor. If not, film serves no purpose." Costa is either a veritable film prodigy or an adept of morbid sensationalism; whatever the case, it's certain that his work sparks strong opinions for and against. He is a talented avant-garde director, yet remains an overlooked artist, which explains the controversy that usually accompanies his films.



Pedro Costa, *Ossos* (1997)

O Sanguê (Le Sang), 1990, 95 min., France/Portugal

Casa de Lava (La maison de lave), 1994, 110 min., Portugal

Ossos 1997, 94 min., Portugal

No Quarto da Vanda (Dans la chambre de Vanda), 2000, 169 min., Portugal

Où gît votre sourire enfoui ?, 2001, 94 min., France/Portugal

6 Bagatelas, 2001, 18 min., Portugal

Ne change rien, 2005, 13 min., Portugal

Juventude em Marcha (En avant, jeunesse !), 2006, 155 min., Portugal > **Swiss Premiere**

Tarrafal, 2007, 16 min., Portugal

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Joan Jonas, *Organic Honey's Vertical Roll* (1972) /
Courtesy Electronic Arts Intermix (EAI), New-York

JOAN JONAS (USA, 1936)

A director of films and videos, and a practitioner of sculpture and drawing, Joan Jonas is one of the most important artists of the 1960s and '70s in the United States. Known for her work in sculpture, Jonas, beginning in the '60s, developed a reflection around performance strongly influenced by great American choreographers like Lucinda Childs and Yvonne Rainer. And very early on her performances incorporated film and later video. She juxtaposes and blends sound, movement and images to conjure up multi-form objects. Jonas's oeuvre continues to surprise thanks to a contemporaneous look that is both formal and conceptual.

Paul Revere, 1971, 9 min., USA
Duet, 1972, 4 min. 23, USA
Left Side Right Side, 1972, 8 min. 50, USA
Organic Honey's Vertical Roll, 1972, 15 min., USA
Two Women, 1973, 20 min., USA
Barking, 1973, 2 min. 20, USA
Three Returns, 1973, 13 min. 14, USA
Glass Puzzle, 1973, 17 min. 27, USA
Disturbances, 1974, 11 min., USA
Good Night Good Morning, 1976, 11 min. 38, USA
Upsidedown and Backwards, 1980, 29 min. 03, USA
Double Lunar Dogs, 1984, 24 min. 04, USA
Big Market, 1984, 23 min. 36, USA
Brooklyn Bridge, 1988, 6 min. 12, USA
My New Theater, 1997, 7 min., USA
My New Theater II, Big Mirror, 1998, USA
My New Theater III, In the Shadow a Shadow, 1999, 10 min., USA
Waltz, 2003, 7 min. 03, USA
My New Theater IV, Dog Hoop, 2004, 2 min. 11, USA
My New Theater V, Moving in Place / Dog Dance, 2004, 6 min. 11, USA
My New Theater VI, Good Night Good Morning, 2006, 10 min., USA

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CLEMENS KLOPFENSTEIN (SWITZERLAND, 1944)

Klopfenstein is a creative independent filmmaker who has shown himself to be whimsical, humorous, open to experimentation and against any commercial recipe for success. He constructs his films using himself and those around him, but also in reaction to the landscape and atmosphere of a given place. The foundations of what motivates him are adventure and the discovery of what is found abroad, as well as an ironic personal critique of what is close to him.

Geschichte der Nacht (Histoire de la nuit), 1978, 63 min., Switzerland

Trances-Reiter auf dem toten Pferd, 1980/82, 86 min., Switzerland

Eine Nachtlang Feuerland (Une nuit, Terre de feu), 1981, 90 min., Switzerland

Das Schlesische Tor, 1982, 22 min., Switzerland

Der Ruf der Sybilla, 1982/1985, 121 min., Suisse

Macao oder die Rückseite des Meeres, 1987/1988, 90 min., Switzerland

Das Schweigen der Männer (La faiblesse des hommes), 1996, 85 min., Switzerland

WerAngstWolf (QuiPeurLoup), 2000, 85 min., Switzerland

Die Vogelpredigt oder Das Schreien der Mönche, 2005, 88 min., Switzerland



Clemens Klopfenstein, *Die Vogelpredigt oder Das Schreien der Mönche* (2005)

ROBERT MORIN (CANADA, 1949)



Robert Morin, *Yes Sir! Madame...* (1994)

La réception, 1989, 77 min., Canada

Yes Sir! Madame..., 1994, 75 min., Canada

Quiconque meurt, meurt à douleur, 1997, 90 min., Canada

Le Nèg', 2002, 92 min., Canada

Que Dieu bénisse l'Amérique, 2005, 105 min., Canada

Petit Pow! Pow! Noël, 2005, 91 min., Canada

Morin is a founding member of Coop Vidéo of Montréal. His own films lie at a unique juncture of fictional and documentary approaches to film, going beyond cinéma-vérité while remaining solidly anchored in facts. Morin's first video works were constructed from fragments in which the story evolves as the shooting progresses before taking shape in the editing room. The more recent works have all been scripted. From the first, Morin was able to impose a style and vision that leave an indelible stamp on the collective imagination. To date he has created around 30 short, medium- and feature-length films and videos, most of which have won prizes or nominations internationally.

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STAVROS TORNES (GREECE, 1932-1988)

Born into a refugee family from Asia Minor, Tornos was subjected from a very young age to the various political changes his country went through. In 1957 he entered film school and in 1960 landed the main role in the first Greek film shot in Cinemascope. He spent time with the young new filmmakers and shared their world, a world that bore the stamp of Bresson, Rossellini, Renoir and others. Tornos found refuge in Italy when the military junta imposed its dictatorship on 21 April 1967. In 1981, his wandering in life and film led him back to socialist Greece. Tornos sought to defend a cinema that was deeply human and anthropological, film that drew on reality but also "exotic" myths.

Enas Erodios gia tin Germania (A Heron for Germany), 1988, 90 min., Greece

Danilo Treles, 1986, 80 min., Greece

Karkalou, 1984, 85 min., Greece

Balamos, 1982, 80 min., Greece

Coatti, 1977, 83 min., Greece



Stavros Tornos, *Balamos* (1982)

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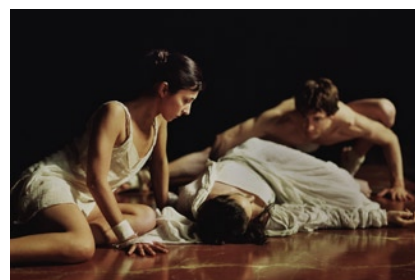
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The **FOCUS** programs are devoted to both Swiss and international artists. Each of these programs highlights a single auteur and comprises several significant works from his or her body of work.

DONATELLA BERNARDI (SWITZERLAND, 1976)

Donatella Bernardi studied art in Geneva (ESBA; mixed media and the CCC Program of studies in criticism, curatorship & cybermedia) and Hamburg (HfbK, Visuelle Kommunikation, film & video). Along with her activities as an artist, critic and curator, Bernardi earned a Master's in art history and philosophy (University of Geneva). She uses the utopian world of film to make encounters that would otherwise be improbable in real life possible. Through these contrasts, she renders the importance of the geographic, social and cultural framework of any given fate emblematic while using images as an expression of grace, a miracle, or salvation.

Roma à mort, 2000, 20 min., Italy, Germany
Splitternackt/Nue comme un ver, 2002, 20 min., Switzerland
Installation, 2004, 15 min., Switzerland
Le jardin secret de Daniel Zappelli, 2005, 3 min., Switzerland
Fortuna Berlin, 2005, 22 min. 30, Germany/Switzerland
Tuer le temps, 2006, 1 min., Switzerland
Peccato mistico/short, 2007, 9 min. 30, Italy/Switzerland > **Swiss Premiere**



Donatella Bernardi, *Peccato mistico* (2007)

JOHANNA BILLING (SWEDEN, 1973)

Johanna Billing's work in video wavers between documentation and a careful laying out of the experimental mechanism. Billing explores social rituals where we might see, for example, a group of teenagers doing an activity that fell into disuse many years before, or artists singing a sad ballade together. In these works the spotlight is nearly always reserved for the dialectic relationship of the individual to society. At the same time, the artist reveals certain processes of erosion affecting society in its entirety without claiming to evaluate them. Billing's video works have been screened in numerous international group shows.



Johanna Billing, *Magical World* (2006)

Coming Up (trailer), 1999, 1 min., Sweden
Graduate Show, 1999, 3 min. 20, Sweden
Project for a Revolution, 2000, 3 min. 14, Sweden
Missing Out, 2001, 4 min. 40, Sweden
Where She is at, 2001, 7 min. 35, Sweden
What Else do you do ?, 2001, 5 min., Sweden
You don't Love me Yet, 2003, 7 min. 43, Sweden
Magical World, 2005, 6 min. 12, Sweden
Trailer for the film Another album, 2006, 1 min., Sweden
This is How We Walk on the Moon, 2007, 27 min. 20, Sweden

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KAZUHIRO GOSHIMA (JAPAN, 1969)

Kazuhiro Goshima joined the filmmakers' club of the Tokyo Institute of Technology in 1986. From 1995 to 1998, he worked for Outside Directors Company, creating and designing Playstation video games like *L.S.D.* and *Plane Tokyo*. Since 1998, Goshima has worked as a filmmaker and independent designer of films. He has been especially interested in video, computer-generated animation, multimedia content on CD-Rom, and writing. His CG-animation work has won numerous prizes, moreover. On the one hand, Goshima's world is made up of pared-down forms that aim to minimize their information content in order to allow the imagination to develop (*Fade into White*, 1996-2003 animated series). On the other hand, he is interested in urban environments and presents in accelerated or static fragments a teeming, buzzing megalopolis (*Z-reactor*, 2004).



Kazuhiro Goshima, *Z-reactor* (2004)

Fade into White, 1996, 5 min., Japan
Fade into White #2, 2000, 11 min., Japan
Fade into White #3, 2001, 14 min., Japan
Fade into White #4, 2003, 19 min.30, Japan
Z reactor, 2004, 11 min., Japan
Different Cities, 2006, 59 min., Japan

PIERRE HUYGHE (FRANCE, 1962)



Pierre Huyghe, *A Journey that Wasn't* (2006)

From 1982 to 1985, Pierre Huyghe studied at Paris's national decorative arts school, the Ecole Nationale des Arts Décoratifs de la ville de Paris. Beginning in the 1990s, Huyghe turned to questioning the close, ambiguous ties between reality and fiction, a theme that is on its way to becoming one of the major questions of the early 21st century. In 1999 - 2000, he was the resident artist at Berlin's DAAD. The following year he was awarded the Special Prize by the Venice Biennale jury. In 2002, his work earned him the Hugo Boss Prize, and in 2005 *Beaux-Arts* magazine named him the best French artist of the year. Richly inventive and many-faceted, Huyghe's work is regularly featured in shows the world over.

Blanche Neige Lucie, 1997, 4 min., France
The Third Memory, 2000, 10 min., France
Annlee _ Two Minutes out of Time, 2000, 4 min., France
Annlee _ One Million Kingdoms, 2001, 7 min., France
Block Party, 2002, 6 min., France
This is not a Time for Dreaming, 2004, 24 min., France
A Journey That Wasn't, 2006, 22 min., France

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JOCHEN KUHN (GERMANY, 1954)

Born in 1954 in Wiesbaden, Jochen Kuhn studied art from 1975 to 1980 in Hamburg. Since 1972, he has devoted himself to film, painting, script-writing, film music and photography. The subjects of his animated films are odd stories whose developments are unpredictable; their nonlinear structure does not correspond to any usual narrative progression. One of the major figures of his films is a male character who occupies the place of the narrator and expresses himself through interior monolog. Kuhn approaches the medium of film like a craftsman, painting the frames of his 16 mm or 35mm films image by image. Kuhn is also active as a teacher and was named a member of Berlin's Akademie der Künste (the Fine Arts Academy) in 1994.



Jochen Kuhn, *Neulich 5* (2004)

Die Beichte, 1990, 11 min., Germany

Silvester, 1992/93, 14 min., Germany

Neulich 1, 1998, 3 min. 30, Germany

Neulich 2, 2000, 8 min. 30, Germany

Neulich 3, 2002, 6 min., Germany

Neulich 4, 2003, 14 min., Germany

Neulich 5, 2004, 13 min., Germany

Sonntag 1, 2005, 6 min., Germany



Thierry Kuntzel, *Venises* (1995)

Nostos I, 1979, 43 min., France

La peinture cubiste, 1979, 49 min., France

La desserte blanche, 1980, 22 min., France

Still, 1980, 24 min., France

Buena Vista, 1980, 27 min., France

Echolalia, 1980, 32 min., France

Time Smoking a Picture, 1980, 38 min., France

Venises, 1995, 8 min., France

W, 2002, 4 min. 30, France

THIERRY KUNTZEL (FRANCE, 1948-2007)

Thierry Kuntzel is known first and foremost as a film theoretician. It was in the 1970s that he created his first works. Of his most outstanding shows we might mention his 1993 exhibition at the Jeu de Paume and more recently his retrospectives at Fresnoy and Nantes's Musée des Beaux-arts. While Kuntzel's work is often mentioned for his use of video, that medium is but one of the supports chosen by the artist to analyze the mechanisms of perception and question the representation of memory and the unconscious.

The Biennial of Moving Images will pay homage to Thierry Kuntzel, presenting part of his oeuvre in the Focus programs as well as the Biennial exhibition. He passed away in April 2007, shortly after mounting at the Center for Contemporary Images one of his most unnerving works, *The Waves* (2003).

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MARTHA ROSLER (USA, 1943)

Martha Rosler is a committed artist inasmuch as the whole of her work reflects the changes contemporary society has undergone since the 1970s. She is one of the first artists to attempt to set man and woman on the same footing in the art world. Rosler greatly developed her critique of the role and image of women in the United States in conjunction with the major event of this period, the Vietnam War. Her work also explores daily urban and social contexts, turning a critical eye on the city, politics and the media. In her video work, Rosler would like especially to show what art is and how it's produced, and it's the reason why she always imposes a certain distance on the viewer. She delights in parodying all the media's usual forms while pointing up their strategies for manipulating us.

A Budding Gourmet, 1974, 18 min., USA

Semiotics of the Kitchen, 1975, 6 min., USA

Losing: A Conversation with the Parents, 1977, 18 min., USA

The East is Red, the West is Bending, 1977, 20 min., USA

From the PTA, the High School and the City of Del Mar, 1977, 7 min., USA

Domination and the Everyday (extrait), 1978, 15 min., USA

Secrets from the Streets: No Disclosure, 1980, 12 min., USA

A Simple Case for Torture, or How to Sleep at Night (extrait), 1983, 15 min., USA

If it's too bad to be true it could be disinformation, 1985, 16 min., USA

Born to be Sold, 1988, 33 min., USA

How do we know what home looks like? The Unité of Le Corbusier in Firminy, France (extrait), 1993, 15 min., USA

Chile on the road to NAFTA accompanied by the national police band, 1997, 12 min., USA

God Bless America, 2006, 1 min., USA



Martha Rosler, *If It's Too Bad to Be True, it Could Be Disinformation* (1985)

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CORINNA SCHNITT (GERMANY, 1964)

The artist and filmmaker Corinna Schnitt is active on the German and international art scene. After training as a wood-carver, she studied at the Hochschule für Gestaltung in Offenbach and at the Kunstakademie of Düsseldorf. For many years now she has made use of film in her work. She created a series of short experimental films in which daily phenomena are pushed to the limit like an endless spiral, witness *Raus aus seinen Kleidern*. Besides numerous video installations featured in museums and galleries, Schnitt shows her work in film festivals and on German television.



Corinna Schnitt, *Once upon a Time* (2006)

Schönen guten Tag, 1995, 5 min., Germany

Raus aus seinen Kleidern, 1999, 7 min., Germany

Das schlafende Mädchen, 2001, 9 min., Germany

Zwischen vier und sechs, 1997/98, 6 min., Germany

Schloss Solitude, 2002, 10 min., Germany

Das nächste Mal, 2003, 6 min., Germany

Living a Beautiful Life, 2003, 13 min., Germany

Once upon a Time, 2005, 22 min., Germany

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HANNES SCHÜPBACH (SWITZERLAND, 1965)

Born in Winterthur, Switzerland, Hannes Schüpbach studied visual arts at the Arts and Drawing Academy of Zurich and Basel between 1988 and 1991, and later at New York University in 1992. Schüpbach practices painting, performance, where he associates language and slide projections, films, which he first started shooting in 1989, and the textile arts. In all of these he delves into the rhythmic structures and auratic properties of color. In 1999, Schüpbach founded "Film direct," an organization for programming screenings and publishing that has contributed to the creation of a genuine experimental film scene in Switzerland and the distribution of numerous filmmakers' work.



Hannes Schüpbach, *Portrait Mariage*, (2000)

Portrait Mariage, 2000, 9 min., Switzerland

Spin, 2001, 12 min., Switzerland

Toccata, 2002, 28 min., Switzerland

Falten, 2005, 28 min., Switzerland



Shelly Silver, *What I'm Looking For* (2004)

SHELLY SILVER (USA, 1957)

The New York artist Shelly Silver uses a range of media, video, film, photography and the Internet. In 2005 she won the Grand Prix competition of the 11th BIM with *What I'm Looking For*. Her work explores the multiform relations that simultaneously connect and restrict us, the twisting paths of pleasure and desire, the stories that are told about us or that we construct in turn. In her enigmatic pieces on our contemporary identity, truth and fiction are constantly questioned. Appropriating the structures and codes of the language of television and narrative cinema, Silver relies on the viewer's complicity, the obvious way of "reading" media, the urge to identify and believe the conventions and characters.

Meet the People, 1986, 16 min. 32, USA

getting in, 1989, 3 min., USA

We, 1990, 4 min., USA

1, 2001, 3 min. 12, USA

suicide, 2003, 70 min., USA

What I'm Looking For, 2004, 15 min., USA

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12-20 OCTOBER INTERNATIONAL COMPETITION

From the very first, the Biennial has done its utmost to discover new talent and be an event where young artists can present their work as part of an **INTERNATIONAL COMPETITION**.

The competition's aim is to come to grips with personal works that clearly stand out from conventional commercial or television productions. This year the directors of the films for competition must be less than 36 years old and their works run for no more than 30 minutes.

Shortlisted works will be screened in the selection competition. The best works will be awarded by a jury of international personalities.

The **INTERNATIONAL COMPETITION** jury is made up of:

Lars Henrik Gass, director of the Oberhausen International Festival of Short Films
Philippe-Alain Michaud, film curator of the National Museum of Modern Art-The Georges Pompidou Center in Paris
Jean-Pierre Rehm, film and art critic, and general delegate to the Marseille International Documentary Film Festival
Marie Sacconi, artist, teacher at ECAV (the Valais Cantonal School of Art) in Sierre
Koyo Yamashita, representative of Image Forum, Japan

12th BIM PRIZES

Two prizes awarded by the Center for Contemporary Images, Saint Gervais Geneva, with a cash award of 2,500 CHF each (approx. 1,800 EUR)

The Department of Public Education of the State of Geneva Prize, with a cash award of 5,000 CHF (approx. 3,100 EUR)

The Grand Prize of the City of Geneva with a cash award of 15,000 CHF (approx. 9,300 EUR)

12-20 OCTOBER INTERNATIONAL COMPETITION

SELECTED WORKS:

This year 38 films have been selected among more than 400 works received from 40 different countries.

ALAVANOU Loukia, *Burial of a Priest in an Unknown Village*, 2006, 5'50, Greece
ANTAR Ziad, *La marche turque*, 2006, 2'20, Lebanon
BARBA Rosa, *Outwardly from Earths Center*, 2007, 24', Germany / Sweden
BELOUFA Neil & GAUDIN Dorian, *2007, April the Second*, 2007, 13', France
BISCOTTI Rossella, *Il sole splende a Kiev*, 2006, 9', Netherlands / Ukrain
BYSKOV Anna, *De la Bêtise*, 2007, 6'49", France
CAMACHO Franscico, *3 aspects of Hegel*, 2006-2007, 20'10", Belgium-Colombia-France
CHAN Paul, *Untitled Video on Lynne Stewart and her Conviction, the Law, and Poetry*, 2006, 17'30", USA
DUFOUR ANDERSEN Solvej, *Le Canadien*, 2007, 13'12", Switzerland
FILLIGER Filippo, *Liisa*, 2006, 8'(en boucle), Switzerland
GAUS Stéphanie, *Laufhaus (Cathouse)*, 2006, 29', Germany
HOROVITZ Pauline, *Les Appartements*, 2006, 7', France
HÜRZELER Luzia, *Blast*, 2006, 2'06", Switzerland
JÄRDEMAR Cecilia, *A Place to Call Home*, 2006, 14', Israel / UK
JULIER Pauline, *Autrement dit*, 2006, 11'36", France
KÖHLER Vincent, *Clapping Music Santiago Interpretation*, 2006, 4'12", Switzerland
LELEDY Aloise, *Eberswalde . Hiver 2005*, 2006, 18', France
LHEUREUX Christelle, *Water Buffalo*, 2007, 30', France
MARZULLO Angela, *programme pour un théâtre d'enfants prolétarien*, 2006, 19', Switzerland
MOFFET Frédéric, *Jean Genet à Chicago*, 2006, 26', Canada, USA
MYZNIKOVA Galina, *The Slippery Mountain*, 2006, 6', Russia
NAGAOKA Daisuke, *Dreaming*, 2006, 10', Japan
NAKAZAWA Aki, *Negai wu hiku / Drawing Wishes*, 2006, 4'35", Germany / Japan
NEIS Dalia, *Goray 1648*, 2007, 7', UK
PERIOT Jean-Gabriel, *Eût-elle été criminelle... (Even if She Had Been a Criminal...)*, 2006, 9'30, France
POINTEKER Ben, *..... ccccoCCoooo.;*, 2007, 9', Austria
RIVERS Ben, *This Is my Land*, 2006, 14', UK
ROQUE FILHO Luiz, *Projeto vermelho (The Red Project)*, 2006, 5', Brazil
STADTMUSIK, *Mauerpark*, 2007, 17'27", Austria
SZMIT Karo and KÖGLER Clemens, *Le Grand Content*, 2006, 4', Austria
TAMPON-LAJARRIETTE Marion, *Manderley*, 2007, 20', France / Switzerland
TARABINI Christian, *Deus ex machina*, 2006, 15'30", Switzerland
TSUCHIYA Takafumi, *URUM*, 2006, 6'20", Japan
TUOMO Rainio, *City*, 2006, 2'46", Finland
WAGNIERES Nicolas, *Hotel Jugoslavija 1.0*, 2007, 13'59", Switzerland
WALTHER Alexia, *Twist*, 2006, 11', France
WILLGREN Tina, *Wood Report*, 2006, 1'57", Sweden
ZDESAR Judith, *Bilder aus dem Tagebuch eines Wartenden*, 2006, 23', Austria

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VARIA

ANGELINI Claire, *She/See*, 2007, 20 min., France
BECKETT Samuel, *...Que nuages...*, 1977, 16 min., Ireland
BECKETT Samuel, *Nuit et rêve*, 1983, 11 min., Ireland
BECKETT Samuel et SCHNEIDER Alan, *Film*, 1966, 30 min., Ireland
BECKETT Samuel et SCHNEIDER Alan, *Trio de fantômes*, 1977, 32 min., Ireland
BECKETT Samuel et SCHNEIDER Alan, *Quoi où*, 1985, 15 min., Ireland
BULLOT Erik, *Glossolalie*, 2005, 26 min., France
COULIBEU Pierre, *Pavillon noir*, 2006, 24 min., France
DA MATA Francisco, *Der Lauf der Dinge*, 2007, 2 min., Switzerland
FRANCOIS Michel, *La Ricarda*, 2006, 22 min., Belgium
GARNIER Jean-Pierre, *Nu masque*, 2007, 42 min., Switzerland
GRASSIOULET Gilles-Gabriel, *Self Portrait*, 2007, 9 min. 20, Switzerland
KARALIC Sasa, *Schwabo*, 2007, 22 min., Bosnia
MCQUILKIN Alex, *Romeo & Juliet (I wanna be Claire Danes)*, 2006, 7 min. 54, UK
NASHAT Shahryar, *Modern Body Comedy*, 2006, 2 min. 45, Switzerland
PETERS Jan, *Wie ich ein freier Reisebegleiter wurde*, 2007, 15 min., Germany
PONG Elodie, *Sincerely yours from Alexandria*, 2006, 4 min. 09, Switzerland
SALLOUM Jayce, *Terra Incognita (Untitled part 4)*, 2005, 37 min. 30, Canada
SAUSER-HALL Anne, *Le balcon*, 2006, 7 min., Switzerland
SMITH John, *Dirty Pictures*, 2007, 14 min., UK
VIACCOZ Paul, *La conversation, épilogue, la belle terrine*, 2006, 10 min. 10, Switzerland
YEUNG FUN Yuen, *Errance*, 2006, 17 min. 20, France

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ART SCHOOLS

ART SCHOOLS that are a part of the Swiss art scene present a program of works created by their students. In addition, each Biennial invites a European art school outside of Switzerland to take part in the event as well.

The following schools have put together programs of films produced by their students:

ECAL Ecole Cantonale d'Art de Lausanne
ECAV Ecole Cantonale d'Art du Valais Sierre
Fachhochschule Nordwestschweiz
HEAD Haute Ecole d'Art et Design, Arts visuels, Genève
HEAD Haute Ecole d'Art et Design, Communication visuelle, Genève
HGK Hochschule für Gestaltung und Kunst Institut Visuelle Kommunikation Basel
HGK Hochschule für Gestaltung und Kunst Luzern
HGK Hochschule für Gestaltung und Kunst Zürich

Inter-school Forum On Audiovisual Training In Switzerland
Moderator: Lysianne Léchat Hirt

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VIDEOLOUNGE

A **VIDEOLOUNGE** especially designed for viewing films on demand will be open to the public attending the BIM. A range of production structures and international festivals have been given *carte blanche* to create the lounge's program of films and videos. Each of the organizations, moreover, has come up with a selection of works that will have a large-screen showing as well.

ARGOS (BELGIUM)

The art center argos was founded in Brussels in 1989. Over the years this organization has gone from being a distributor of art films/videos to embrace a broader role of art center fulfilling other functions that include exhibitions, screenings, events, production, conservation, publication and the development of a multimedia center open to the public. The objective argos has set for itself is the creation of a platform for the production, presentation and preservation of contemporary Belgian and international audiovisual arts and more broadly all forms of artistic expression that are active at the crossroads of audiovisual media. In an evolving social and cultural context, argos has worked to follow developments in the visual and audiovisual arts from a social, cultural and mass-media point of view.

Website: www.argosarts.org

Two programs will be presented by argos:

Disembodied Voices / Voix sans corps focuses on the use of voice-over and features the following artists:

Peter Downsbrough, *Set [ing]*, 2003, 4 min. 19, Belgium

Ken Kobland, *Buildings and Grounds: The Angst Archive.*, 2003, 44 min. 27, USA

Michel Lorand, *Epilog*, 2005, 8 min. 55, Belgium

Steve Reinke, *The Mendi*, 2006, 10 min., Canada

Gert Verhoeven, *The Blob*, 2001, 21 min., Belgium

The second program centers on the group Otolith, which was formed in 2002 by the artist Anjalika Sagar and the theoretician Kodwo Eshun.

The Otolith Group, *Otolith I*, 2003, 22 min. 20, UK

The Otolith Group, *Otolith II*, 2007, 47 min. 42, UK



Argos, Groupe Otolith, extrait

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ART_CLIPS (SWITZERLAND/AUSTRIA/GERMANY)

During the widespread boom of the video clip in the early 1980s, it was thought that a new visual language was opening up for art. Enjoying the backing of television channels, music and advertising clips built up a self-perpetuating repertory of images that feasts on clichés. Vanishing from the TV channels as soon as the next lot appears, music videos have a short lifespan.

Art_clips are created by artists and are practically never shown in the mainstream media. In search of an up-to-date visual language capable of transmitting short and eloquent messages, art_clips occupy an immense field of optical research, disdaining mass media that reject any playful relationship to images, text and sound.

The art_clips.ch.at.de boxed set, featuring 90 videos by German, Austrian and Swiss artists, will be available for viewing in the **VIDEOLOUNGE** space.

The organization has selected for large-screen viewing a program of art_clips by the following Swiss artists:

Peter Aerschmann, *People*, 2002, 2 min., Switzerland
Alura, *La vida cortada de Nicoletta*, 2002, 5 min. 26, Switzerland
Ariane Anderegg, *Art acting 1 (Studio)*, 2004, 4 min. 33, Switzerland
John Armleder, *Voltes III (version abrégée)*, 2003, 3 min., Switzerland
Stefan Banz, *Wild Roses*, 2001, 6 min., Switzerland
Olaf Breuning, *Ugly Yelp*, 2000, 4 min. 51, Switzerland
Collectif_Fact, *plattform*, 2004, 2 min. 17, Switzerland
Erik Dettwiler, *Levitation*, 2001, 3 min. 21, Switzerland
Ingo Giezendanner, *Gib Mer*, 2005, 2 min. 58, Switzerland
Hervé Graumann, *Overwrite*, 2000, 1 min. 30, Switzerland
Lori Hersberger, *Burnout*, 2002, 2 min. 23, Switzerland
Susanne Hofer, *Le jeu d'amour*, 2001, 2 min. 25, Switzerland
Bernhard Huwiler, *Tagesschau*, 2004, 3 min. 04, Switzerland
Franticek Klossner, *Liquid Identity*, 2005, 2 min. 34, Switzerland
Eric Lanz, *Blind Date*, 2003, 4 min. 15, Switzerland
Claude Luyet&Xavier Robel, *Astromobil*, 2005, 2 min. 05, Switzerland
Heinrich Lüber, *Rush*, 2004, 2 min. 55, Switzerland
Chantal Michel, *Die Falle*, 2005, 6 min., Switzerland
Gianni Motti, *Police in Concerto*, 2005, 4 min. 17, Switzerland
Victorine Müller, *Aquacom*, 2005, 4 min., Switzerland
Shahryar Nashat, *And Then He's Meant to Disappear*, 2001, 3 min. 54, Switzerland
Yves Netzhammer, *Bewegungslos den Raum verlieren*, 2005, 5 min. 53, Switzerland
Ursula Palla, *Flowers 1*, 2001-2003, 1 min. 57, Switzerland
Plasma, *Monolog. Auszug aus Plasma-Projekt 6: Delirium*, 2005, 3 min. 19, Switzerland
Relax (Chiarenza&Hauser&CO), *Die Leiter*, 2003, 1 min. 30, Switzerland
Laurent Schmid, *Maskin' n' Backin' up*, 2005, 2 min. 34, Switzerland
Max Philipp Schmid&Beat Brogle, *Black Milk*, 2002, 4 min. 52, Switzerland
Dominik Stauch, *Great Pains*, 2002-2006, 1 min. 33, Switzerland
Rudolf Steiner, *Mysterypark #07 (épreuve d'artiste)*, 2004, 0 min. 37, Switzerland
Yuri A, *U*, 2003, 3 min. 56, Switzerland

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IMAGE FORUM (JAPAN)

Image Forum in its present form was created in February 1977, although its initial activities in the realm of screening and distributing experimental films date from 1971, when the association was known as the "Underground Film Center."

Each year the group mounts an experimental film and video festival called Image Forum Festival, which constitutes the showcase in Japan for avant-garde or experimental films and videos from the world over.

Image Forum also directs the Image Forum Institute of Moving Images, offering a one-year training program as well as summer studios for young filmmakers and video artists.

Image Forum has a film collection of some one thousand titles which is open to researchers and festival directors from around the world. Numerous films and videos have already been screened at a range of international festivals.

Website: www.imageforum.co.jp

Image Forum is pleased to present *Tokyo Loop*, a film comprising a series of short animated pieces created by the following artists:

SATO Masahiko + UETA Moi
TANAAMI Keiichi
SEIKE Mika
OYAMA Kei
SHIRIAGARI Kotobuki
Tabaimo
UDA Atsuko
AIHARA Nobuhiro
ITO Takashi
SHIMAO Maho
WADA Atsushi
MURATA Tomoyasu
FURUKAWA Taku
KURI Yoji
YAMAMURA Koji
IWAI Toshio



Image Forum, *Tokyo Loop*, still (2006)



Image Forum, *Tokyo Loop*, still (2006)



Image Forum, *Tokyo Loop*, still (2006)

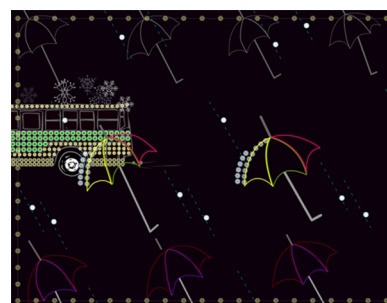


Image Forum, *Tokyo Loop*, still (2006)

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LES RENCONTRES INTERNATIONALES PARIS/BERLIN/MADRID (FRANCE)

New cinema and contemporary art

Since 1997 Rencontres Internationales has proposed a multidiscipline approach to contemporary expression in film, video and multimedia. Between new cinema and contemporary art, the organization puts together each year in Paris, Berlin and Madrid an international program of 250 works from 70 countries in which artists and filmmakers who are well known on the international scene figure beside young artists and filmmakers whose work is rarely distributed.

Rencontres Internationales also offers an intercultural forum where artists speak about artmaking in their countries and personalities from the art world and directors of emerging institutions and structures address the specificities and convergences of art practices that fall between new cinema and contemporary art, exploring nascent art forms and the critical responses they inspire.

Website: www.art-action.org



Les Rencontres Internationales Paris/Berlin/Madrid, *Plan séquence*, extrait

Les Rencontres Internationales Paris/Berlin/Madrid has put together the program Plan sequence, which features videos, fictional works and documentaries by the following artists:

Ulf Aminde, *Welcome Home*, 2006, 12 min., Germany / Belgium
Olivo Barbieri, *Seascape #1 night, China Shenzhen 05*, 2006, 10 min. 12, Italy / China
Clément Cogitore, *Passages*, 2005, 8 min., France
Peter Garfield, *Deep Space 1*, 2007, 17 min., USA
Bouchra Khalili, *Vue aérienne*, 2006, 10 min., Morocco / France
Hans Op De Beeck, *All together now...*, 2005, 6 min. 20, Belgium
Stéphane Pichard, *Comme de jour*, 2006, 1 min. 55, France / Mali
Norman Richter, *Vali Asr - Juli 2006, 2007*, 13 min. 47, Germany/Iran
Yu-chin Tseng, *Despise presumptions. But if I could at the very beginning*, 2005, 6 min., Taiwan
Martijn Veldhoen, *Public spaces*, 2006, 10 min., Netherlands

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VIDEOEX – INTERNATIONAL FESTIVAL OF VIDEO AND EXPERIMENTAL FILM (SWITZERLAND)

VIDEOEX is a yearly festival dedicated to experimental video and film. Stretching over ten days, the festival offers a highly diversified program that includes an international competition, a Swiss competition, a "Fokus Schweiz" section dedicated to presenting an invited city, and a range of thematic and special programs.

Since the festival's creation in 1998, the number of works submitted to both the international and Swiss competitions for consideration has only grown. VIDEOEX's focus on screening experimental films and videos has made the event an important point in the Swiss festival landscape.

Website: www.videoex.ch

Videoex has put together two programs, a selection of works by Swiss artists and a selection of films from the Hungarian studios Béla-Balazs (BBS) that boasts five pieces by internationally renowned directors who all took their first tentative steps in the profession in these studios.

Swiss program:

Christina Benz, *Turn*, 2006, 3 min. 03, Switzerland
Tieni Burkhalter, *Filmessenz*, 2006, 9 min., Switzerland
Jérémie Gindre, *Sich an Kanada erinnern*, 2006, 11 min., Switzerland
Rolf Hellat, *Talin*, 2005, 6 min. 20, Switzerland
Stefan Kälin, *Take a look at the Music*, 2006, 11 min. 15, Switzerland
Elodie Pong, *Je suis une bombe*, 2006, 6 min. 38, Switzerland
Michael Sasdi, *Reigen der Ziegen*, 2005, 6 min. 20, Switzerland
Daniel Zimmermann, *Lauberhornrennen im Sommer*, 2006, 6 min. 10, Switzerland

Hungarian program: (This program will only have a large-screening)

István Szabó, *Te (Toi)*, 1961, 9 min., Hungary
Zoltán Huszárik, *Elégia (Elégie)*, 1965, 20. min., Hungary
András Szirtes, *Hajnal (Aube)*, 1973-78, 21 min., Hungary
András Szirtes, *Madarak (Oiseaux)*, 1975, 8 min., Hungary
Gyla Gazdág, *Hosszu futasodra (Coureur de fond)*, 1968, 13 min., Hungary
Miklós Erdély, *Partita*, 1974-1988, 40 min., Hungary



Zoltán Huszárik, *Elégia (Elégie)*, 1965,
Hongrie

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LECTURES

The Biennial also schedules lectures and talks on artists who are featured in the retrospectives, focus programs and the exhibition, to provide a theoretical reflection on their work.

Interview with Martha Rosler

Stephen Wright (art critic and, since 2000, program director at the International College of Philosophy in Paris)

Presentation of the Anarchive editions

Anne-Marie Duguet (professor at the UFR of Visual Arts and Art Sciences and director of the Center for Research in Film Aesthetics and the Audio-visual Arts, University of Paris 1, art critic and curator) will present the most recent productions of éditions Anarchive (digital archives on contemporary art), which are devoted notably to the art of **Thierry Kuntzel**, who is the subject of a special homage by the Biennial, and to the work of **Jean Otth**. The latter edition is a coproduction with the Center for Contemporary Images.

A few words on Thierry Kuntzel

Raymond Bellour (writer, critic and theoretician) will survey the work of **Thierry Kuntzel**.

Small sanctuary / On the work of Samuel Beckett

Marianne Alphant (director of the Revue Parlée at the Pompidou Center; museum official and exhibition curator at the Pompidou, in particular for the March 07 Beckett show)

Inter-school Forum On Audiovisual Training In Switzerland

Moderator: Lysianne Lécho Hirt

Interview with Pedro Costa

François Albera (critic and professor of the history and esthetics of film at the University of Lausanne)

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LECTURES

A cycle of "Armenographic" talks

The program of talks put together by **Utopiana** as part of the 12th BIM represents an opportunity to reflect on life in the Armenian diaspora with some of the personalities who appear in the "Armenography" installation. Several aspects will be dealt with, including the definition of the notion of diaspora in the current debate; the close ties that bind the diaspora to the nation in the modern period; the creation of the lands of the Armenian diaspora; and the current challenges facing Armenian communities in France and the Middle East. The focus here is on evaluating to what extent the diasporas constitute "model communities of the transnational moment."

Friday, 2 November

La diaspora comme sujet de son histoire

Marc Nichanian, professor of Armenian studies, Haigazian University, Beirut.

Wednesday, 7 November

Les nouveaux défis de la diaspora

Gaïdz Minassian, historian and political analyst, Paris.

Wednesday, 14 November

Les espaces de la diaspora

Martine Hovanessian, anthropologist, CNRS, Paris.

Wednesday, 21 November

Autour de la notion de diaspora

Khachig Tölölyan, sociologist, editor of the review *Diaspora, a Journal of Transnational Studies*, Boston.

Wednesday, 5 December

Les Arméniens du Proche-Orient: le rôle de l'éducation

Paul Haidostian, Protestant theologian, president of Haigazian University, Beirut.

At the Bac (Bâtiment d'art contemporain/Building for Contemporary Art) from 2 November until 5 December

HOMAGE TO THIERRY KUNTZEL

The Biennial of Moving Images will pay homage to Thierry Kuntzel, presenting part of his oeuvre in the **Focus** programs as well as the **BIENNIAL EXHIBITION** which will be premiering the artist's final, posthumous work *Peau* (2007). He passed away in April 2007, shortly after mounting at the Center for Contemporary Images one of his most unnerving works, *The Waves* (2003).

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Thierry Kuntzel

Un des grands artistes contemporains de la vidéo en France,
il avait su faire appel à la mémoire et à la méditation des spectateurs

L'une des rares biographies de Thierry Kuntzel qu'il ait laissé figurer dans un catalogue le présente comme un « chercheur improbable » à l'ORTF et à l'INA entre 1972 et 1989, simultanément « enseignant à éclipses » dans plusieurs universités américaines et françaises.

1948 Naissance à Bergerac (Dordogne)
1974 Premières vidéos
2006 Exposition au Fresnoy, à Tourcoing
18 avril 2007 Mort à Paris

Cette biographie précise aussi qu'après des études de philosophie, de linguistique et de sémiologie, Thierry Kuntzel avait entrepris une thèse, *Travail du film et travail du rêve*, sous la direction de Roland Barthes et l'avait abandonnée, inachevée.

Ces indications délibérément fragmentaires données sur un ton léger disent cependant l'essentiel : une intelligence théorique et critique profonde, l'amour de la littérature, le refus de devenir un professionnel du cinéma, art de la distance et de l'allusion.

Après ses études universitaires à la Sorbonne et à l'Ecole des Hautes Etudes en Sciences Sociales (EHESS), et tout en enseignant à l'université Paris-I, à l'ID-HEC, aux Etats-Unis (Buffalo ou Milwaukee), Kuntzel commence à travailler la matière filmique de l'intérieur.

Après une première recherche en

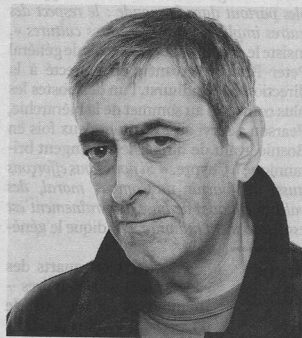
1974 à partir de *La Jetée* de Chris Marker, vient *Nostos I* (1979) : les vitesses de projection varient, les couleurs basculent soudain du bleu au blanc ou au noir, les formes se simplifient, des répétitions de séquence rythment la durée.

L'année suivante, *La desserte blanche* déconcerte tout autant l'œil : un écran presque blanc immergé dans la lumière blanche de tubes fluorescents. « Comme la « fleur », dite par Mallarmé « l'absence de tous les bouquets », cette image de desserte ne renvoie à aucune réalité que celle de rapports entre différentes apparitions », écrit alors l'artiste.

Time smoking a picture (1980), *La peinture cubiste* (1981) *Nostos II* (1982) : autant d'expériences de l'effacement, de la fragmentation ou de la démultiplication de l'image. Autant d'œuvres aussi qui, dès ce moment, font de leur auteur l'une des figures majeures de l'art vidéo.

Il est présent au Museum of Modern Art de New York en 1983 et 1991, le Centre Pompidou l'accueille en 1984, le Jeu de Paume et le Musée d'art contemporain de Montréal lui consacrent une rétrospective en 1993. Alors que l'art vidéo n'est encore le fait que d'un nombre réduit d'expérimentateurs, il est l'un des plus importants et l'un des plus aventureux d'entre eux.

Au travail sur les images, il associe des dispositifs spécifiques dans l'espace de la galerie et du musée : écrans multiples de *TU* en 1994, installations fondées sur la lumière et le son, tels son *Tombeau d'Allan Edgar Poe* (1994) ou *Retour dans la neige* (2000), en mémoire de l'écrivain Robert Walser. L'extrême sobriété des effets, l'appel à la mémoire



KHALIL

et à la méditation du spectateur sont des caractéristiques constantes, à l'opposé de tout effet spectaculaire.

En 2003, en pensant à Virginia Woolf, il réalise l'une de ses œuvres les plus troublantes, *The Waves*. Sur un grand écran est projeté le film de vagues se brisant sur une plage. Mais, selon que le spectateur avance ou recule par rapport à l'écran, les vagues ralentissent ou accélèrent leur mouvement, de sorte que la perception se trouble et que le temps semble se modifier sans cesse. Une fois encore, l'étrangeté est introduite au cœur du système cinématographique.

Au début de 2006, le Studio national des arts contemporains du Fresnoy, à Tourcoing (Nord), a consacré à Thierry Kuntzel ce qui aura été sa dernière exposition. Elle était admirable. ■

PHILIPPE DAGEN

Le Monde, 28.4.2007

12^e Biennale de l'Image en Mouvement
Biennial of Moving Images
12–20 October 2007
www.12bim.ch

Centre pour l'image contemporaine
Saint-Gervais Genève

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12 OCTOBER-16 DECEMBER EXHIBITION: CULTURE HORS-SOL

Beyond the necessity of contemporary migration, which brings with it its share of tragedies, exclusion and rejection, there exists a desire for nomadism, an urge to wander. Nomadism is not solely determined by economic and political needs. What motivates it can be something else, the desire for escape, for example. This "migratory impulse," inciting humans to change place and what is customary enables one to realize the range of facets to one's personality. Confronting what is exterior, the foreign and the foreigner allows the individual to experience the structural plurality that lies dormant within. Such nomadism experienced at its most intense by a few fuels a global collective imagination. As such, it is a vital part of the whole of society and one's culture.

This group show will feature a series of installations each of which will propose an original reflection on this contemporary theme.

ANNA BARSEGHIAN (1969) & STEFAN KRISTENSEN (1975) (SWITZERLAND)

ARMENOGRAPHY (2007)

Live and work in Geneva.

Barseghian was born in Armenia in 1969, Kristensen in Denmark in 1975. Following architecture studies in her native country, Barseghian began working as an artist and curator. She settled in Geneva in 1998 and earned a degree in information systems with a specialization in computer graphics visualization and communication from the University of Geneva in 2001. Barseghian then designed and produced *Utopiana*, an event held in Yerevan, and went on to found the organization that now bears the same name. The organization looks to mount events treating such themes as utopia and reality, territory and representation, and questions connected with migration, multiple identities and culture within the framework of globalization. Stefan Kristensen earned a degree in advanced studies in philosophy in 2002 from the University of Geneva on *Phenomenology and Cognitive Approaches to Man*. He now divides his time between his research in philosophy and his commitment to *Utopiana*.



Anna Barseghian & Stefan Kristensen,
*Voyage au pays des fantômes au pied de la
citadelle de Van, Turkey (2005)*

SAMUEL BECKETT (IRELAND, 1906-1989)

QUADRAT I UND II (QUAD I AND II) (1981)

A composition of movement, sound and color, *Quadrat I et II (Quad I and II)* is an experimental television play (1981, video, color, sound, 15'). Prey to a feverish harmony, four figures move around, always following the same path and avoiding the center of the stage. Beckett defined the work as a "television lunacy," for the play is exemplary of the limits towards which the writer wanted to go: the text falls silent and the camera clearly embraces a search for abstraction. A program that includes *Film*, Beckett's only foray into cinema, will also be screened during the festival.

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DAVID CLAERBOUT (BELGIUM, 1969)

WHITE HOUSE (2006)

Lives and works in Antwerp and Berlin.

David Claerbout's work deals with the connections between photography and film, static and moving images, real and condensed time, animation and the manipulated image, light and movement. However, those are merely the most technical aspects of his work for Claerbout's art shows above all immense poetic energy. Generally, the events of the past subsist as mental images. Claerbout tries to make us aware of the perception others have of the events of our lives: either static images of a frozen time, or a flow of fleeting instants. Most of his pieces can be likened to visual poems. They conjure up an atmosphere of melancholy, a melancholy nurtured on nostalgia and sparked by the inevitable passage of time.



David Claerbout, *Le Moment* (2003)

CHRISTOPH DRAEGER (SWITZERLAND, 1965)

SHIPWRECK (NAUFRAGE/SCHIFFBRUCH) (2007)

Lives and works in New-York.

In 2006 alone, thirty thousand people from Africa, often after weeks of trials and tribulations in simple boats, landed on the beaches of the Canary Islands. It is not known how many never reach their destination and drown in the sea. The African fishing boats used for these attempts to escape are disposed of in Tenerife. Some of them are cheap polyester copies of the larger wooden boats. Using original parts from one of these boats that served as a means of flight for as many as one hundred people, Christoph Draeger attempts an artistic reconstruction. Similar to the way investigations into plane crashes, detectives or archaeologists proceed, he arrange the pieces in order and thus creates an image of an ongoing humanitarian catastrophe. The wreckage parts of the boat serve a reminder of the realities on the outer borders of Fortress Europe and of those who have ended their lives on these borders.



Christoph Draeger, *Shipwreck (Naufrage/Schiffbruch)*, 2007

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TERESA HUBBARD (1965) & ALEXANDER BIRCHLER (1962) (SUISSE / USA)

JOHNNY (2004)

Live in Austin, Texas.

Hubbard was born in 1965 in Ireland and Birchler, in 1962 in Switzerland. Teresa Hubbard and Alexander Birchler's visual and narrative techniques run counter to viewers' desire to be absorbed in the flow of the story. Hubbard and Birchler use references to film and literature to narrate strange tales of disconnection. The character of their work is at once disturbing and reassuring. We recognize the meaning, the climate, or almost do. The upsetting of what is familiar and the unexpected lend a melancholic dimension to their work. Their videos are perfect microcosms of contemporary imagery. Boasting an obsessive proximity that is nevertheless psychologically distanced, each shot possesses a concentration—whether photographic or videographic—that captivates the viewer's attention.



Teresa Hubbard & Alexander Birchler, *Eight* (2001)
Courtesy Bob van Orsouw Gallery Zurich

THIERRY KUNTZEL (FRANCE, 1948-2007)

PEAU (*SKIN*) (2007)

Featured in the festival with a program of films that is part of **FOCUS**, the work of Thierry Kuntzel will also be honored in the exhibition. The Biennial will be premiering the artist's final, posthumous work. A dual program in homage to this artist, who passed away in the spring of 2007.



Thierry Kuntzel, *Peau* (2007)

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HIRAKI SAWA (JAPAN, 1977)

GOING PLACES SITTING DOWN (2004)

Born 1977 in Japan, Hiraki Sawa lives and works in London.

His animated films, shot in video, can be considered poetic meditations on the idea of displacement and breaking with previous states. The juxtapositions he obtains through simple techniques of video editing recall Surrealist collages. Harmless home interiors are transformed, following his reworking, into spaces where the dimensions and our own perception of the world clash with our ingrained ways...



Hiraki Sawa, *Going places sitting down* (2004)

BEAT STREULI (SWITZERLAND, 1957)

PORTE DE FLANDRE / BRUXELLES 05 (2006)

PORTE DE NINOVE 07 (2007)

Lives in Zurich, Brussels and Düsseldorf.

Through his photographs, slide shows and videos, Beat Streuli offers us portraits of some of the inhabitants of our cities. Thanks to a powerful zoom lens that allows him to see and not be seen, Streuli catches slices of daily life in the real world. At a corner in the street, on the sidewalk, at a bus stop, he photographs close-up the faces of those who cross his path. His use of video allows him to introduce as well a notion of passing time and bring these expressions to life. Despite a tone that is a far cry from voyeurism, viewers can get the impression they are stealing these private moments from strangers.



Beat Streuli, *Porte de Flandre 05/06* (2006)

©Beat Streuli. Courtesy Galerie Eva
Presenhuber, Zurich

12 OCTOBER-16 DECEMBER EXHIBITION: CULTURE HORS-SOL



Fiona Tan, *News from the Near Future* (2003)

FIONA TAN (INDONÉSIA/CHINA/AUSTRALIA, 1966)

NEWS FROM THE NEAR FUTURE (2003)

Lives and works in Amsterdam.

Fiona Tan was born in 1966 in Indonesia of an Australian mother and a Chinese father. As a child, she emigrated with her family to Australia and later left for Amsterdam, where she lives and works today. In her films and videos, the artist explores notions of identity and memory. Drawing on ethnographic archives dating from the colonial period, Tan focuses on the perception of cultural differences.

PAOLA YACOUB (1966) & MICHEL LASSERRE (1947) (FRANCE, LEBANON)

LOBBIES (2007)

Live and work in Berlin.

The artist couple Paola Yacoub (Beirut, 1966) and Michel Lasserre (France, 1947) have been collaborating since 1996. Their work takes as its starting point fragments of land (a road, village, hotel, etc.), which the two artists locate and document, using photos, videos, sound recordings, cartography and texts. Through dynamic editing, they study how these elements evolve in the way they are viewed and used in conjunction with a political and social context. According to Catherine David¹, "They contrast the current state of various sites and landscapes where nothing suggests tragedy with the memory and testimony of combatants and war victims." The two focus on the conditions that govern the content of a document, those underlying factors such as the time, the place, the emotional aspects, the associations. Our perception of a hotel lobby is markedly altered, for example, when we learn that in time of war such places, notably the lobby of the Holiday Inn in Beirut, often served as meeting points for negotiating the release of hostages. Images of such places become vectors of associations and emotions, making history "palpable" and territory a venue steeped in "expressiveness."



Paola Yacoub & Michel Lasserre, *Regent Tourist Hotel*, Gwangju 2006 (2006), still

¹ Catherine David, *Paola Yacoub Michel Lasserre, Aspects/ Accents/Frontières*, "Maquis" (2002), Le Plateau.

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PARTNER EXHIBITIONS

ATTITUDES – ESPACE D'ARTS CONTEMPORAINS

VERT PÂLE

MARCELLINE DELBECQ ET BENOÎT DELBECQ

THURSDAY, 18 OCTOBER 2007 AT 8:30 PM

Vert pâle (Pale Green) is a concert-reading by Marcelline Delbecq (text, reading, chant) and Benoît Delbecq (prepared piano, electronics, sampling, voices) that pays homage to the Russian actress Alla Nazimova, a charismatic though now forgotten icon of Hollywood's silent-movie era. On a background screen the subtitles of an invisible film play out and the actress herself appears in an excerpt from the film *Camille* (1921) by Ray C. Smallwood. Created for the Mediarte Festival in Monterey in 2005, this project was shown at the Fondation Cartier in Paris in 2006.

Marcelline Delbecq (FR, 1974, lives and works in Paris) is an artist and writer. She explores the visual and the aural through texts, videos, performances and publications. She was a resident of the Pavillon at the Palais de Tokyo in Paris in 2005 and at Triangle in New York in 2007.

Benoît Delbecq (FR, 1970, lives and works in Montreal) is a pianist and avid participant in multidisciplinary projects (with such collaborators as Olivier Cadiot, Irène Jacob and Katerine). He is developing a free collective jazz that is resolutely contemporary.



Vert Pâle, projection (2006)

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<http://www.attitudes.ch>
attitudes@worldcom.ch

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PARTNER EXHIBITIONS

BLANCPAIN ART CONTEMPORAIN

HISTORIANS OF THE PRESENT (AFTER SHOAH)
CURATOR: **URIEL ORLOW**

SUSAN HILLER, *THE J-STREET PROJECT*, 2002-3
MARK WALLINGER, *THIRD GENERATION*, 2004
OMER FAST, *SPIELBERG'S LIST*, 2003
ORI GERSCHT, *THE FOREST*, 2006
URIEL ORLOW, *1942 (POZNAN)*, 2002
MARK WALLINGER (TO BE CONFIRMED)



Susan Hiller, *The J-Street Project* (2002-3)

1-3 NOVEMBER 2007

SPECIAL SCREENING AND DISCUSSION LED BY A THEORETICIAN, THURSDAY, 1 NOVEMBER 2007 AT 6 PM

Claude Lanzman's seminal 'second generation' film *Shoah* (1985) famously dispensed with documentary footage of the Holocaust used in many 'first generation' films on the subject, most famously perhaps in Alain Resnais *Nuit et Brouillard* thirty years earlier (1955). *Shoah* addressed this dark chapter of European history exclusively from the vantage point of the present, using only interviews with surviving victims and perpetrators as well as contemporary footage of the concentration camp Auschwitz-Birkenau. Since then, one could argue, a further shift has occurred in recent artists' films which address questions of witnessing in the face of the disappearance of survivors. These 'third generation' films address memory as an ethical and aesthetic problematic of our present without recourse to documents or living witnesses from the past. This special programme of installations and screenings at Blancpain Art Contemporain brings together recent work by Susan Hiller, Mark Wallinger (tbc), Ori Gerscht and Uriel Orlow, whose respective films look for traces of memory in the German country side today, a museum display in Israel, a forest in the Ukraine and a swimming pool in Poland.

63 rue des Maraîchers
1205 Geneva
Tel. : +41 22 328 38 02
Fax : +41 22 328 40 03
Friday 2.11 2.30pm-6.30pm and Saturday 3.11 2pm-5pm
galerie@blancpain-artcontemporain.ch
www.blancpain-artcontemporain.ch

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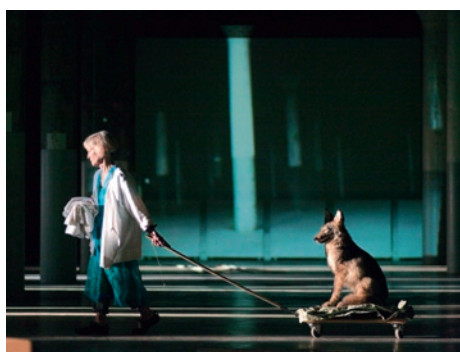
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CENTRE D'ART CONTEMPORAIN

JOAN JONAS

30 APRIL—29 JUNE 2008

SHOW OPENING 29 APRIL 2008, 6 TO 9 PM



Joan Jonas, *Volcano Saga* Photograph Iceland (1985), Photo: Joan Jonas

Thirty years after her first performance at Geneva's Centre d'Art Contemporain Joan Jonas will be showing four major installations dating from a period that runs from 1985 to the present. The featured works all question the notion of identity—especially female identity—and blend performance, installation and video art to explore such themes as myth, ritual or the fable. It's Jonas's interest in ritual in particular that is evident in her most recent piece, *The Shape, the Scent, the Feel of Things* (2004), a work in progress that is made up of an installation and a performance. The latter was initially presented at Dia: Beacon in New York in 2004. In the performance Jonas explores the beginnings of esthetic expression in other cultures, drawing her inspiration from historic works and the experience she's acquired in the course of her own travels. Exhibition coproduced with MACBA, Barcelona

10 rue des Vieux-Grenadiers
1205 Geneva
Tel. : +41 (0)22 329 18 42
Fax : +41(0)22 329 18 86
Tuesday-Sunday 11am-6pm
www.centre.ch
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CENTRE D'ÉDITION CONTEMPORAINE - ESPACE D'ART CONTEMPORAIN

ANNE-JULIE RACCOURSIER

13 OCTOBER—23 DECEMBER 2007

SHOW OPENING FRIDAY, 12 OCTOBER 2007, FROM 6 PM ON

A solo show devoted to the young Swiss-French artist Anne-Julie Raccoursier (born in 1974 in Lausanne; lives and works in Lausanne and Geneva), whose work in video takes an ironic look at the absurd world behind the scenes of our "spectacle society": telecommunications trade shows (*Trade Show*, 2002), abandoned winter resorts (*Effaroucheur*, 2005), American dream factory or factories (*Grace-Notes*, 2005), or an imaginary electric guitar competition (*Noodling*, 2006).

More recently, a model airplane (*Jet Lag*, 2007) that the artist decked out with a veil (a common piece of cloth to keep the dust off, a chador to conceal one from others' eyes, or a shroud?) illustrates the capacity of our Western societies to fuel our fears and excite our prejudices. Raccoursier spotlights racial profiling, an excess amplified by the media that consists of seeing in every Middle Eastern-looking "object" a potential terrorist.



Anne-Julie Raccoursier, *Jet Lag* (2007),
189 x 152 x 120 cm, Courtesy Kunsthaus Langenthal

Centre d'édition contemporaine
18 rue St.-Léger
1204 Geneva
Tel. : +41 22 310 51 70
Fax : +41 22 310 52 62
www.c-e-c.ch
edition@c-e-c.ch

Exhibition at the Bac (Bâtiment d'art contemporain)
28 rue des Bains, 10 rue des Vieux-Grenadiers
1205 Geneva
Tuesday-Sunday 11am-6pm

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IMAGESPASSAGES

imagespassages and the museums of Annecy and its suburbs present
How We Met

JENNIFER & KEVIN McCOY Multimedia platform installation

DU 5 OCTOBRE AU 5 NOVEMBRE 2007

VERNISSAGE LE VENDREDI 5 OCTOBRE DÈS 18H



Jennifer & Kevin Mc Coy, *How We Met*
Installation plateforme multimedia
Courtesy galerie Guy Bärtschi, Genève

How We Met, an imaginary or recreated narrative about the meeting of two artists, presents six platforms featuring miniaturized "scenes" recorded by minuscule cameras in stationary shots. The cameras create the illusion of movement through the rapid juxtaposition of these shots, which are projected on a large screen in a haphazard order in real time. Viewers confront a narrative structure that is endlessly recomposed, a far cry from the linear templates of mass culture.

How We Met is a serious and playful piece that can be viewed with reference to the art, film and mass media milieus, as well as the worlds of play, toys, sculpture, the miniature, perception and wonder, without concealing anything of the technique employed. Kevin & Jennifer McCoy are two American artists (born in '68 and '67) who come to art from film and electronic media located at the frontier between critical theory and practice. They create an outlandish world where viewers' participation is essential.

Exhibition in conjunction with the Biennial of Moving Images of Geneva
and in RESONANCE with the Biennial of Contemporary Art of Lyon

26 rue Sommeiller
FR – 74000 Annecy
www.imagespassages.com
imagespassages@wanadoo.fr
Tél.: 0033 (0)4 50 51 84 69

Address exhibition:
Palais de l'Île
3, Passage de l'Île
74000 Annecy
Wednesday-Monday 10am until noon and 2pm-5pm (closed on Tuesday)

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VILLA DU PARC

PAYSAGES DIVERS

NATHALIE WETZEL
VALÈRE COSTES
PIERRE ARDOUVIN
PAUL POUVREAU
GLENDA LEÓN
BERTRAND LAMARCHE
HERMAN DE VRIES
FRANÇOIS MORELLET



Glenda León, *Cada respiro* (2003)

FROM 23 NOVEMBER 2007—26 JANUARY 2008 SHOW OPENING 23 NOVEMBER, FROM 6:30 PM ON

The landscape is a recent construction. Born in the Renaissance along with perspective, it is the result of an initial profane look at the here and now, a view that finally saw nature's different components for what they are. Yet the landscape is likewise a *cosa mentale* and *Paysages divers* (Various Landscapes) does indeed feature mental images, those that spring from the idea of reality that each individual forms. It is a mix of political, poetic, botanical and graphic landscapes to be shown at the Villa du Parc. As part of the 12th BIM, three videos in particular will be screened, viz., Bertrand Lamarche's *Le terrain ombelliférique* (*The Umbellifairy Land*), which focuses on the wanderings of a subjective camera through a virtual garden (30', 2005); Herman de Vries's *Filmnotes*, eight sequences devoted to water, plants, the forest, fields—a film on the ambivalence between movement and calm (27', 1979); and finally Glenda León's *Cada respiro*, or dreams as a possibility to construct your own landscape, your own world (1'50'', 2003).

12 rue de Genève
74100 Annemasse
Tél. 0033 (0)4 50 38 84 61
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www.villaduparc.com
Tuesday-Saturday 2pm-6.30pm and on request

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BIMBAR

Perched a few floors up in the Saint-Gervais building, the temporary bar of the Biennial of Moving Images (BIM) will be run this year by the art collective Les Arts Minis (organizers of a certain e-bar).

Ambiance lounge, for snacks and light refreshments, and four special evening parties—a great way to continue the Festival in a more convivial setting.

Opening hours:

from 12 to 20 October

from 11 A.M. to midnight

Special evening parties until 2 A.M.

Place: 2nd floor

Saturday 13 October

Electro-glam session

Marie-Avril (DJ set, raisonsociale)

The Devil'ettes on Wheel (DJ set, Femmes friquées)

Grand opening of the BIMbar under the giddy guidance of these electrogirls of Geneva's art-and-party scene. Sequins, charm and humor guaranteed.

Wednesday 17 October

Filmmakers' carte blanche

Or how, pressed into service by Les Arts Minis, the guest filmmakers become DJs and emcees of special performances. Come out and have a drink inside a film!

Friday 19 October

Electro-experimental party

With Mimetic (Jérôme Soudan) (live) and Vincent Hänni (live), composers of an unclassifiable music whose style runs from electro to the sound effects of bruitisme by way of ambient music, a range of airs and atmospheres to feed your fancy.

Saturday 20 October

Eyes on HEAD

The Biennial's closing night party based on proposals by the students of Geneva's Haute Ecole d'Art et de Design (Advanced School of Art and Design), an eclectic program of projects in an atmosphere that is sure to be festive, other-worldly and surprising. The chance to soak up the festival's final moving images.

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PRACTICAL INFORMATION

THE VENUES AND THE DATES

Press conference Friday **12 October 2007** at 11 am at the Bac

Show opening Friday **12 October 2007** starting at 6 pm at the Bac

12 – 20 October 2007

Festival

at the Center for Contemporary Images (5, rue du Temple, 1201 Geneva)

12 October - 16 December 2007

Exhibition *Culture hors-sol*

at the Bac (Building for contemporary art, 10, rue des Vieux-Grenadiers/ 28 rue des Bains, 1205 Geneva)

ACCREDITATION AND RECEPTION

Art professionals can request accreditation.

Registration forms can be downloaded starting 2 July 07 from our site at www.12bim.ch, and must be returned to us before 5 October 07.

For art professionals who would like information on lodging during the festival, please feel free to contact us.

Contact Yaël Ruta: bimwelcome@sgg.ch

For further information: www.12bim.ch

This programme is provisional and may undergo changes. Please consult our website for updates.

CENTER FOR CONTEMPORARY IMAGE
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PRACTICAL INFORMATION

TICKET SALES

from 12 to 20 October 2007
tickets on sale from 11 a.m. to 9:30 p.m. at the office Saint-Gervais Genève
Free entrance for the exhibition *Culture hors-sol*

One session
Regular admission 12 CHF
Reduced admission* 8 CHF

Daily pass
Regular admission 30 CHF
Reduced admission* 20 CHF

3-day pass (consecutive days)
Regular admission 60 CHF
Reduced admission* 40 CHF

Festival pass
Regular admission 85 CHF (100 CHF with catalog)
Reduced admission* 55 CHF (70 CHF with catalog)

Groups
10 persons or more (with registration): day pass 15 CHF and session 5 CHF

*Children/adolescents, tickets subsidized by the City and State of Geneva, students, retirees, unemployed, AI

The catalog of the 12th Biennial of Moving Images (BIM), jointly published by JRP| Ringier, Zurich (www.jrp-ringier.com), is on sale at the Center for Contemporary Images.

Price:
28 CHF during the festival
38 CHF after the festival

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Saint-Gervais Geneva, Foundation for image and theater arts, is subsidized by the Cultural Affairs Department of the City of Geneva and enjoys the generous support of the Republic and Canton of Geneva.



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Lyon Biennial 2007 – 19th September 2007 – 6th January 2008
00s – the history of a decade that has not yet been named

In this age of globalisation Lyon's 9th Biennial is drawing up a world map of contemporary artistic output in the form of a jointly written manual of history and geography – a guide to «a decade that has not yet been named». This Biennial is the third segment of the investigation into temporality begun in 2003 with «It Happened Tomorrow» and carried on in 2005 with «Experiencing Duration».

In 2007 the Biennial is foregrounding the artistic scene of the current decade, with sixty-eight curators and critics presenting over eighty artists in four venues in Lyon: La Sucrière, the Lyon Museum of Contemporary Art, the Villeurbanne Institute of Contemporary Art and the Bullukian Foundation.
www.biennale-de-lyon.org



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