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3. Int. Film- und Videotage Luzern

9

VIPER '92 vom 20. - 24. Oktober

Kulturpanorama, stattkino, Boa, Schüür

Int. Film- und Videoprogramm

3

7. Videowerkschau Schweiz

2

Retrospektive -Found Footage- II

1

Spezialprogramme / Multimedia

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Editorial

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Freunde der deutschen Kinemathek

Welsersstr. 25, D-1000 Berlin 30

Heure Exquise! Distribution

Avenue de Normandie, B.P. 113, F-59370 Mons en Baroeuil

Light Cone

27 Rue Louis Braille, F-75012 Paris

London Filmmakers Co-op

42 Gloucester Avenue, GB-London NW1

London Video Access

3rd Floor 5-7, Buck Street, Camden, London NW1 8NJ

VIPER Festival places**Kulturpanorama**

International program / Retrospective /
 Special programs / Videoinstallations

stattkino

Swiss Videoworkshop (Videowerkschau Schweiz)

Boa

Multimedia

schüür

Multimedia / Filmnight

VIPER Festival organisation

Adriano Ensini, Pius Felder, Cecilia Hausheer, Helen Hofer, Marlon Heinrich, Hans Hurni, Erika Keil, Luigi Kurmann, Christoph Settele

Color / Sound

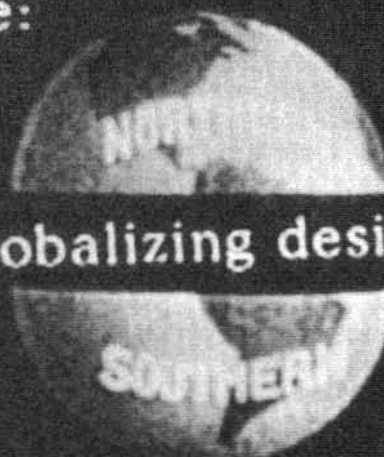
Unless otherwise noted, all films/videos are color and sound

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part five:

globalizing desire



CORPORATION WITH A MOVIE CAMERA



LA DIFFÉRENCE ENTRE L'AMOUR

Program I 21.10.92 16.00 Kulturpanorama
"Home"

LAVANDERIA

Susana Rabanal

U-matic 5 min. SPAIN 1991

The alienating daily work of a group of persons with special psychic features. An aggressive environment, a washing industry.

Videography: The Kitchen (1990); Hello (1990); Rosas (1990); Torre De Babel (1990); Al Habashi (1991); Arco 91 (1991); Robert Mapplethorpe (1991); Caligrafia (1991) and others

Distribution: S. Rabanal, c/ José Arcones Gil, 7, E-28017 Madrid

RUDENS SNIEGAS

Valdas Navasaitis

35mm 16 min. LITHUANIA 1992

A poetical impressionistic study creating the autumn atmosphere of nature and of man. The falling of the first autumn snow coincide with the last seconds of a man's being on this earth.

Like the winter setting in - the organic part of nature cycle - a man's death is a quiet and elevated end.

Filmography: Tofalaria (1985)

Distribution: Studio Kinema, Grybautuju 30, 2016 Vilnius, Lithuania



LES FOUS

Esti

U-matic 14 min. F 1990

In a closed place. Locked up. I discovered the gift of life. The liar has become a patient among other

in-mates. Deliriums fell back like echoes into my ears. My demons thought they were in heaven! Little pavilions placed next to one another. Surrounded by trees, lawns and flowers. The dining-room, the workshops, the doctors' offices.... 16 years later I went back to the hospital with a camera. To film the mornings, noons and evenings in the lives of those who are still there.

Videography: Selomo (1985); L'Après-midi de Caroline (1989); La dictée (1989); Le plus important (1990); Du Golf (1991); Répétitions à Zagreb (1991) and others

Distribution: Heure Exquise

HOME IS WHERE THE HEART IS

Sian Evans

U-matic 27:30 min. USA 1992

An experimental video bridging multiple pictorial and textual definitions of "home" and "leaving home" - through the analytic perspective of the developmental psychology of children; interviews with construction workers, developers and residents of Ft. Greene, Brooklyn; the allegories of nursery rhymes and global images of home life.

Distribution: S. Evans, 235 Berry St, Brooklyn, N.Y. 11211, USA

Program II 21.10.92 17.30 Kulturpanorama
A la recherche...

TIMELESS SCENT

Atsushi Ogata

U-matic 3:30 min. JAPAN/D 1992

Timeless scent is a reflection on time, body, and spirit. In a Buddhist temple in Japan, people gather around an incense burner. As they bath themselves in the smoke of incense, their bodies and spirits are energized by the scent.... The young... the old... perhaps we all seek to transcend our time....

Videography: Semi No Uta (1987); Kagen (1988); Hikari (1988); Otakiage (1988-89); Karan Koron (1989) VIPER'90; Kodo (1990); Kiri No Uta (1991); Aki No Tawamure (1991); Fuyu No Tawamure

(1992); Haru No Tawamure (1992); Tsuru No Mai (1992)

Distribution: 235 Media, Spichernstrasse 61, D-5000 Köln 1

TIME HAS NO IMAGE

Douglas Porter

U-matic 8:24 min. CAN 1991

This videotape presents musings in the first person on the nature and experience of time. What are the ways in which we construct and imagine time? Can we imagine time without distorting it? The imagery is presented as live video, rescanned video and computer graphics: clocks, a metronome, dissolving sugar cubes, passing through bedrooms and hallways, a bathroom towel.

Videography: Empty Objects (1984); Self Hypnosis (1985); (How To Avoid) Cold Toast (1985); Suspension (1986); The Style: Modern Life As A System Of Subsystems (1987); Fascynacja (1988); Application (1987-90); I'd Like To Move On If I Could, Please (1990)

Distribution: Virtual Image, 2487 Creighton Street, Halifax, Nova Scotia, B3K 3S2, Canada

L'ÎLE MYSTÉRIEUSE

Robert Cahen

U-matic 15:49 min. F 1991

It's not just the Dutch whose hearts jump at the mention of Easter Island because this minuscule, far away island with the mysterious, imperturbable statues that stare out across the sea is cause enough for everyone to speculate and to dream. Please note, the Dutch only have a historical link through its discoverer Roggeveen, but Cahen has been there himself. He has beautifully processed his holiday snaps with the paint box. The result fits perfectly with the fame of this strange island. The sea surges purple under a lilac/gold sky, the shadows of racing clouds on vivid yellow grassy plains are caught by a camera flying like a bird. The pockmarked images seem to flow with the rhythm of discharging lightning, the chirping of birds or the electronic music. The simple closing scene of a group of children who, after much splashing around, proudly hold up a surfaced sea

urchin, is pleasant after the lovely manipulations. *Filmography: Arrêt sur marche (1979); A sur les nuages (1992); Chill impressions (1992); Le deuxième jour (1992)*

Distribution: Heure Exquise! Distribution, Avenue de Normandie, B.P. 113, F-59370 Mons en Baroeul

HERBAL AND DIARY - PASSAGES FROM SANDOR MARAI'S WORKS

Peter Forgacs

U-matic col. & b/w 27 min. HUNGARY 1991

Forgacs couples inspiring texts to old amateur films from a time when happiness was still the rule. Ice sports, a dancing party in a clearing in the woods, a family dinner or a little boy who dresses up in a military costume at his birthday party. The nostalgic glimpse makes us forget that this world too had immense problems. With image and text, the tape offers us a double inspiration, a meditative moment.

A brilliant fusion of Sandor Marai's thoughts, old shots from a private collection of amateur films selected and arranged inspiringly by Peter Forgacs and the evocative music of Tibor Szemzo.

Videography: I See That I See (1979); Inauguration (1980); Dixi Es Pixi (1983); Black Hole (1984); Golden Age (1985); Infermental III (1985); Infermental IV - Detail (1985); The portrait of Leopold Szondi (1986); Episodes From The Life Of Mr. M.F. Teacher (1987); Father And Three Sons-Private Hungary Series No. 1 (1988); Dusi And Jenó-Private Hungary Series No. 2 (1989); Either-Or (1989); The Diary Of Mr. N. (1990); The A El Greco (1991)

Distribution: MTV-FMS Studio, Szabadsag 17, H-1910 Budapest

Program III 21.10.92 20.00 Kulturpanorama
Découverte

MR BOJANGLES' MEMORY (OG SON OF FIRE)

Robert Wilson

U-matic 7:24 min. F 1991

Robert Wilson takes the viewer on a journey in memory of Mr Bojangles, the famous tap-dancer

at the Cotton Club in New York during the twenties. Charles "Honi" Coles, one of the last representatives of this school, plays the role of Mr Bojangles.
Distribution: Arcanal, Paris

ARDE GARDEL**Diego M. Lascano****U-matic 4:23 min. ARGENTINIA 1991**

A digital attempt to find out the real cause about the death of the world famous tango singer Carlos Gardel.

Videography: El Identificador (1986); En Martini En Las Dunas (1987); El Usuario (1988); Atrax (1988); Ultimo Vuelo (1989); Tut Ankh Game On (1990); Flight 101 To No Man's Land (1992)
Distribution: Media Buenos Aires, Malabia 2319 2 piso B, 1425 Buenos Aires, Argentina

LA DONCELLA VIRTUOSA O EL MARTIRIO DE S. PEDRO**Vicente Perez****35mm 9 min. SPAIN 1991**

Every morning the maid enters into the lord's room, every morning starts a bizarre relationship between the maid and the man who looks her through the key hole.

Distribution: Metropolis Production, c/ Fior Alta 6, 28004 Madrid

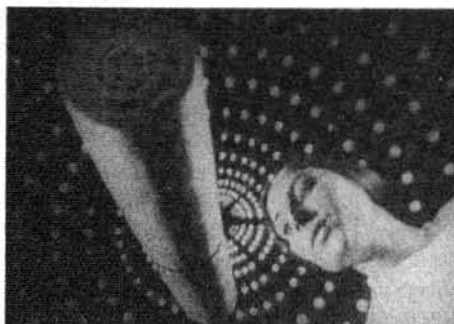
BABEL - A SPELLING LESSON**Radu Igazsag & Alexandru Solomon****U-matic 10 min. ROMANIA 1992**

At the beginning there were no words. And the sky looked so close as long as the characters understand each other in silence, then words interfere, building up walls and towers between them. In the end words become weapons, calling for destructing and intolerance.

Videography R. Igazsag: Family Snapshots (1983); The First Song (1984); Musical Picnic (1989); Cremona (1992)

Videography A. Solomon: Memories Live In The Loft (1989); Encounter In The Basement (1990); The Chameleon (1991)

Distribution: Pro-Film, Piata Presei Libere No 1, Bucharest, Romania

**TRI SESTRE (Three Sisters)****Marina Grzanic, Aina Smid****U-Matic 28 min. Slovenia 1992**

A classical text by the great Russian writer from the begging of the century Anton P. Chekhov about soldiers and aesthetics are transposed in our time. The documentary shootings of the war in Croatia, one of the Republic of the ex-Yugoslavia are used and integrated in an imaginary video story talking about wars, history love and hate.

Videography: Icons Of Glamour - Echoes Of Death (1982); Moments Of Decision (1985); At Home (1997); The Girl With Orange (1987); Thirst (1989); Bilocation (1990) VIPER '91;

Distribution: Grzanic Cesnikova 12, Ljubiana, Slovenia

Program IV 21.10.92 21.30 Kulturpanorama

Abstraction of the concrete**ANTON WEBERN****Thierry Knauff****35mm b/w 26 min. B 1991**

An evocation of the life and works of the musical composer Anton Webern. Poetry as a way of life.

Filmography: Fin Octobre Début Novembre (1983); Le Sphinx (1986); Abattoirs (1987) VIPER '87; Seuls (1989) VIPER '89

Distribution: Les Productions du Sablier, 2 rue Liétart, 1150 Bruxelles

Programm V 21.10.92 22.00 Kulturpanorama

Dangerous liaisons**THE GARDENS OF THE SCORPIONS****Oleg Kowalow****35mm 96 min. RUSSIA 1991**

A feature film of the 50ties, *The Corporal Kotschetkow Case* by Alexander Rasumny, is the basis for a reflection upon the historical consciousness of political thaw and upon the Soviet union of the Chruschtschow-era. Razumny's film is a love-story between Kotschetkow and Walja in which the corporal's superior meddles by accusing Walja and her grand-mother of being spies, of poisoning him or at least attempting to withdraw military secrets from him.

Oleg Kowalow retains several sequences, while replacing others with excerpts from famous features and documentaries mainly of the twenties and fifties, among which are two documentations of Chruschtschow's trip to the USA and Yves Montand's and Simone Signoret's visit to Moscow.

Filmography: First film

Distribution: Freunde der deutschen Kinemathek

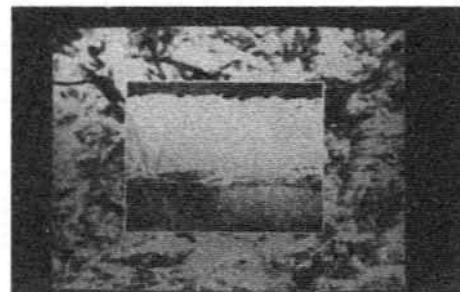
Program VI 22.10.92 16.00 Kulturpanorama

Brave new world**PRIMAVERAS****Carlos Trilnick****U-matic 4 min. ARGENTINIA 1992**

A tape about the ecological involution.

Videography: 5 Seconds (1982); Elipsis (1983); Subte Linea D (1984); Foro Contemporaneo (1986); Olvido (1987); Elipsis II (1988); Viajando por America (1989); Celada (1990); Visperas (1991); Nostalgias del Presente (1991); Campo de la Llama (1992)

Distribution: Media Buenos Aires, Malabia 2319 2 piso B, 1425 Buenos Aires, Argentina

**QUIPROQUO****Rose Lowder****16mm 10 min. F 1991**

Situated in an environment where nature and the development of technical processes based on social and industrial technology meet, the film attempts a visual dialogue with (and critique of) mainstream society's concerns. To the extent that it refers to the economy of means involved in relation to what is stated, the work is both a reflection on the possibilities of the medium and on the implications of the reality filmed.

Filmography: Rue des teintureries (1979); Retour d'un repère (1979); Les Tournesols (1982/83) VIPER '89; Les Tournesols colorés (1982/83) VIPER '89; Scènes de la vie française: Arles (1985); Impromptu (1989) VIPER '89; and others

Distribution: Light Cone

INVOLUNTARY CONVERSION**Jeanne C. Finley****U-matic 9 min. USA 1991**

A chilling and revealing look at bureau-techno-speak. Finley combines appropriated strategic military imagery with examples of "official" rhetoric (taken entirely from media sources) paired with a decoded translation for the audience.
Distribution: Kijkhuis, Noordeinde 140, NL-2514 Den Haag

CORPORATION WITH A MOVIE CAMERA**Joel Katz****U-matic 32 min. USA 1992**

Corporation With A Movie Camera examines how corporate representations have operated in shaping the American public's ideas about the Third World. Using an unorthodox form which weaves together clips of corporate-produced archival film with poetry, performance, and other metaphorically interpretative text, the tape asks how public relations media operate in the constitution of power, how and by whom history is written, and how audience and consumer desire are constructed.
Filmography: Oniera (1984); Mnemonic Study: Ellis Island Fragments (1985); Gulf Bowl (1990); Johnny And Clyde (1992)
Distribution: Joel Katz, 335 Bowery, 3rd fl., New York, N.Y. 10003

Program VII 22.10.92 17.30 Kulturpanorama

On divingstation**A SIMPLE CASE OF VISION****Irit Batsry****U-matic col. & b/w 12:02 min. USA 1991**

The title wilfully sets us off the wrong foot, because Buckminster Fuller, the famous architect and cultural philosopher whose text was the inspiration for *A Simple Case Of Vision* had an unusual eye disorder. He was four before they discovered that he was abnormally longsighted. He had therefore got to know the world as a vague collection of blotches. Glasses let him fill in the contours with previously unnecessary details.

But he continued to think in generalities and broad gestures. Batsry visualises this positively dealt with handicap in various artistic ways using lines of text floating by and loosely framed shots which penetrate into the outside world of the anonymous city.

Filmography: The Double Murder (1983); Writing: Stories From The Old Ruin (1986); Denial Song, Installation Document (1988); Animal (Loco) Motion and (Dis)Placements (1988); Leaving The Old Ruin (1989) VIPER '90

*Distribution: Heure Exquise***THE PASSING****Bill Viola****U-matic b/w 54:15 min. USA 1991**

The starting point: the almost synchronous birth of his son and death of his father. His stream of consciousness which, as it should, fans out in all kinds of unexpected directions, is accompanied by images of a nocturnal car ride in the Mojave desert. The coarse grained black and white is a perfect illustration of Viola's own confusion about the "Werdegang des Lebens". He generalises his personal experiences by telling a story about Gram Parsons. This pop musician (Byrds, Flying Burrito Brothers) also sought peace in the emptiness of the desert and found there his personally staged final resting place.

Filmography: The Reflecting Pool (1977-79); Moonblood (1977-79); Silent Life (1979); Ancient Of Days (1979-81); Vegetable Memory (1978-80); Anthem (1984) VIPER '85; I Don't Know What It Is I Am Like (1986) VIPER '87

Distribution: Electronic Arts Intermix

Program VIII 22.10.92 20.00 Kulturpanorama

Shrill magic**PRIMORDIAL DANCE****Karl Sims****U-matic 1:35 min. GB 1991**

Primordial Dance is an experimental animation containing a progression of abstract textures and colors. It might be considered "visual music" in

that it attempts to provoke emotion with underlying structure and complexity without relying on specific representational entities.

Distribution: Thinking Machines Corporation, 245 First Street, GB-Cambridge MA 02142

DIGITALINE**Bériou****U-matic 1:30 min. F 1991**

Digitaline tells the story of a love sickness between two fingers in five scenes.

Distribution: Agave S.A., CAP 108, 67 rue Robespierre, F-Montreuil Cedex

SUPERANIMISM**Jason White & Richard Wright****U-matic 3:20 min. GB 1991**

This computer animation is based around a 3-D modelled surface of the video screen itself, which functions as an interface (window/barrier/mirror/surface) between the artificial world of the machine and the external world of natural organisms. This surface incorporates aspects of the physicality of the human body and contrasts them with the artificiality of mechanical motion, alternating between the two, from scenes of body painting an invasive surgery reflected in a metallic plane, to whirling rivers of stone revealing a latent organic power, coagulating into sheets of the fossilised remains of dead life.

*Distribution: London Video Access***AMBIENT ALPHABET****Peter Callas****U-matic 5:15 min. JAP/AUSTR 1992**

Produced by Ringworld as an art work for "multisoft" (software for multiscreen videos) installations at a variety of locations throughout Tokyo and Japan, this tape takes the alphabet as its theme. By addressing the location or positioning of letters within the alphabet as "enforced" (or predetermined) edits, it questions this given structure and at the same time attempts to exhume

some of the possible shamanic origins of the shape of the letters in the English version of the Latin alphabet.

Videography: If Pigs Could Fly (The Media Machine) (1987); Style (1988); Night's High Noon, An Anti-Terrain (1988); Neo Geo (1989) VIPER '90 and others

*Distribution: Electronic Arts Intermix***DANS LE FOND****Monsieur P****U-matic 4:15 min. F 1992**

Dipped in a deep meditation, Mister P relives the first moments of his existence.

Videography: Je te prends (1991)

Distribution: Mr P Production/Elodie Esnault, 51 rue Barbès, F-92120 Montrouge

**VIDEO VOODOO****Ben Mason****U-matic 7:48 min. SCOTLAND 1991**

Like a body possessed, video becomes the medium through which this modern day shamanic ritual is carried. Symbols spanning 3000 years of cultural history are brought together with careful abandon. Abrasive motion is contrasted with the smooth flow of water as an obvious analogy to life. The constancy and repetition possible with sampling and sequencing technology has strong relation to drumming used in which magic ritual (shaman, whirling Dervish, Sufi) spells are cast, as sound and vision are melted together.

Distribution: School of Television, Duncan of Jordanstone College of Art, Perth Rd, Dundee, Scotland

MUSEUM OF CONTEMPORARY ART

Peter Callas

U-matic 4:35 min. AUSTR 1991

Videography: see Ambient Alphabet

Distribution: Electronic Arts Intermix

HARDCORE SPECIAL REPORT

Oliver Lasch & Thomas Strobl

U-matic 8 min. A 1992

This first common found footage production is an expedition into the totality of action genres. The accumulation of strung-up high speed cuts, endless car accidents, the voyeuristic lining up of cruelties, sound patterns and colour flashes entangled chaotically amount to a bombardment of visual aggressions.

Videography: Vindication (1990); Jinxed (1991)
Distribution: Pilotfilm, Studio Göthestr. 4a, A-4020 Linz

THIS NERVOUS THING

Eder Santos

U-matic 15 min. BRASIL 1991

The pictures are the basis, the spine, and they have to be treated like human beings and monuments.

Videography: Ukati (1987); Europe In 5 Minutes (1987); Lies And Humilliations (1988); Rite And Expression (1989); I'm Not Going To Africa, Because I Am On Duty (1990) and others
Distribution: Heure Exquise, B.P. 113, F-59370 Mons-en-Baroeul

Program IX 22.10.92 22.30 Kulturpanorama

Surreal world

PAPA UMIR DED MOROZ'

Evgenji Yufit

35mm 73 min. RUSS 1991

Evgenij Yufit's first feature-length film is an experiment in necrorealism. Freely adapted from Alexis Tolstoj's story 'The Vampire's Family', the film begins in a flooded hallway. A man with a suitcase is wading through it. He falls into a trap and is strangled to death. A child appears, accom-

panied by an old man. Together they remove the corpse, rob it, then put the trap back into place. The telephone suddenly awakens a man whom we shall call for the sake of convenience the hero of Papa, Umir ded Moroz (Translated: Daddy, Old Man Winter is Dead). The hero picks up the receiver and answers with a question: Is the story over with?
Filmography: Sanitary-Oborotny (1984); Lerosub (1985); Vesna (1987); Vepry Suicida (1988); Muzhestvo (1988); Rytsary Podnesbesya (1988)
Distribution: Lenfilm Studios, 10. Kirovska Ave., St. Petersburg 197 101

TYT 1991

Vladimir Kobrin

35mm 16 min. RUSS 1991

This film is a psycho-philosophical pamphlet in the genre of 'ritual dancing' on the debris of a technocratic civilization.

Filmography: Selforganization Of Biological Systems (1989); Homo Paradoxum III (1991); Students Sketches (1991) and others



FUNGUS EROTICUS

Bradley Eros & Jeanne Liotta

16mm blow-up 30 min. USA 1990

A fantastic voyage through the cycles of decay and regeneration in the body and the world. Sublime psychotropic sound and a dark sensibility compels us into molecular memory, the structure of living culture, and the electronic architecture of Apocatopia, where beauty and terror merge.

Filmography: Blue Moon (1988); Some Sema (1988); Open Sesame (1989); Derwish Machine (1992) and others
Distribution: Eors/Liotta, 115 Essex, Apt. 53, New York, N.Y. 10002

Programm X 23.10.92 14.00 Kulturpanorama

Alchemy

DAS GOLDENE TOR

Jürgen Reble

S-8 60 min. D 1992

Filmography: many films together with the group "SchmelzDahin"; own films: Passion (1989/90)
Distribution: J. Reble, Clemensstr. 36a, D-5300 Bonn

Programm XI 23.10.92 16.00 Kulturpanorama

Complaint and accusation

SID A IDS

Yann Beauvais

16 mm 6 min. F 1992

The appearance of Aids unleashed media hysteria in favour of a rapid return of a moral order. Faced with this situation of denunciation, victimisation and discrimination against people living with Aids, this film, using a specific visual form, attempts to articulate a condemnation of the use which is made of the illness. The form is a cine-tract, the film reveals itself through its oration, it is in fact a film of words. A critique of the arguments and images in other words of the consummation of the words which surround Aids.

Filmography: R (1976); Temps de mètre (1980); Sans titre 84 (1984); RR (1976-85); VO/ID (1985-86); Divers épars (1987); Tas de beaux gosses (1989); Spetsai (1990) VIPER '90; Soft Collision Dream Of A Good Soldier (1991) VIPER '91
Distribution: Light Cone



LE RÉCIT D'A

U-matic 19 min. CAN 1990

Esther Valiquette

The tale of Andrew, the diary of a voyage and the thoughts of Edmond Jabes are all elements in the free play of the composition. I use autobiographical traces (the scanner, the super-8) to speak of vaster spaces: the existential desert of Jabes; the desert of the 90' decade; our youth devastated by AIDS; my life deserted of its youth. The video also speaks of a change in consciousness, of the opening up of an apparently dead end and fatal issue.

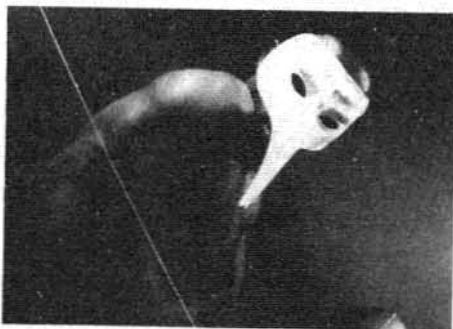
Videography: First Video

Distribution: Vidéographe-Distribution, 4550 rue Garnier, CAN-Montréal, QC, H2J 3S7

RAGE AND DESIRE

Ruppert Gabriel

16mm col. & b/w 17 min. GB 1991



Rohmi Fani-Kayode was a nigerian-born photographer who tragically died young in London in 1989. This unconventional reflection on his life and work combines his concerns with power and its abuses and the exploitation by the media and western photographers of blackness, maleness, sexuality and black culture. It also gives us a rare chance to enjoy these seldom-seen images which link Yoruba ideas with western values and turn them on their head.

Filmography: Black and Blue (1989); Never Again (under work); Receiver (under work)
Distribution: Ruppert Gabriel, 31 Bingley Street,

Penn Fields, GB-Wolverhampton, WV3 OHS

IDENTITIES

Nino Rodriguez

U-matic 7 min. USA 1991

Identities examines the importance of the silences in communication; those moments when a person is formulating and remembering what they are about to say. The silence of the subject also forces us to reevaluate the maxim Silence=Death. Silence as an aesthetic imperative is contrasted to silence as a social-political problem. Does his silence exist as art? Or is it something else entirely? *Identities* ultimately is the remembering of one person by another.

Filmography: Infarct (1998); Samophan (1989); Caring: Acupuncture and AIDS (1990); What Are You Waiting For? (1991)

Distribution: Film - Video, 1147 North Clark St., Apt. 307, West Hollywood, CA 90069, USA

TOUT DÉSIR D'OUBLI DISPARU

Johane Fréchette

U-matic 9:11 min. CAN 1991

Beyond the anecdote - telling how she survived about with cancer - the filmmaker recalls, to break the silence surrounding the experience of disease and denounce the horrors of water pollution, the pleasure of swimming. She questions the use of an apocalyptic technology to heal environmental diseases of which it is all too often the cause.

Videography: La romance du rock (1986); 36 heures: la rue (1989); Femmes vers l'an 2000 (1990); Place aux pouvoirs des femmes (1990); La clé des sciences (1991)

Distribution: Vidéographe-Distribution, 4550 rue Garnier, CAN-Montréal, QC, H2J 3S7

A DROWNING SILENCE

Robert Sanders & David Evans

16mm col. & b/w 13 min. GB 1991

A Drowning Silence presents us a woman, Geraldine, who as a child was sexually abused by her father and who has carried the terrible secret with her all her life. Now in an attempt to break the silence, she must face the disturbed and confusing images of her childhood.

Filmography Robert Sanders: Bacon (1991)

Filmography David Evans: Hazel's Night (1988)

Distribution: Helen Trevaskis, CBA, 21 Cabul Road, Battersea, GB-London, SW11 2PR

Program XII 23.10.92 20.00 Kulturpanorama

Planet of vampires

BROOMSDAY

Theo Lighthart

35mm 3:46 min. NL/A 1992

Broomsday is a film about 12 streetcleaners sweeping a street covered with pieces of glass. The film aims to capture the musical nature of this scene and develops rhythmic patterns of varying densities, leading to an editing which is structured by the idea of a polyrhythmic montage. The abstract and pulsating image and the polyrhythmic chaos at the accompanying soundtrack, both the result of the accumulation of information, lead to the vanishing-point of perception.

Filmography: Warteraum (1987)

Distribution: Kunst durch Form, Seilerstätte 8, A-1010 Vienna

NOS FER A TU

Julien Lee

16mm 4 min. GB 1990

Nos Fer A Tu is a fill in the gap puzzle of voyeurism, where you will conjure up again the element of crime in the traditional vampire story about desire, macabre, ritual, carcass etc. in a far remote castle. It pays homage to Murnau, the expressionist filmmaker who created the original *Nosferatu*. But what actually happens in this version of *Nosferatu* is between the shots.

Filmography: The Voyages, The Ecstasy, The Wounds (1991)

Distribution: London Video Access

STAIN

Simon Pummel

U-matic 1 min. GB 1992

Distribution: London Video Access

PLANET OF VAMPIRES

Sebastian Oliveira

U-matic 9 min. AUSTRALIA 1992

In this work I was interested in various cultural and scientific mythologies surrounding viruses and plagues. The structure of *Planet Of Vampires* is comprised of three 3 minute episodes each centering on key physical gestures: The kiss/bite; The dance erotic; The dance of death. The various themes of seduction/fear, the spread of sexually transmitted disease, the undead or absent body, the body as technical object under the medical eye, are all linked by a ritual type dance aesthetic.

Filmography: And The Word Was Flesh (1988); Planet Of Vampires (1992)

Distribution: S. Oliveira, 42 Regent St, Paddington NSW 2021, Australia

REALLY DEAD

Sharon Sandusky & Dan Dinello

16mm b/w 5 min. USA 1992

Really Dead is a film structured around the statement made famous by Bela Lugosi in *Dracula*: "To die, to be really dead, that must be glorious." A woman's voice comments: "I love the night; that's the only time I feel really alive." *Really Dead* is an experimental treatment of one of film's most tragic figures, the vampire.

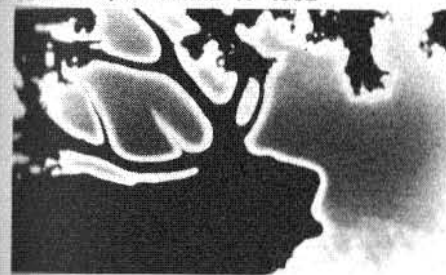
Filmography: Passing Influence (1986); Wake Up (1987); Richtung (1987); C'mon Babe (Danke Schön) (1988) VIPER '89/91 and others

Distribution: Shock Productions, 107 Harrison, USA-Oak Park, IL 60304

DEFINITELY SANCTUS

Sabine Hiebler & Gerhard Ertl

16 mm b/w 4 min. A 1992



Definitely Sanctus is compiled from scenes of austrian Heimat-films of the fifties and employs alpine ways and customs.

Filmography: Crossover (1990); Crossover 2 (1990); Position Simultan (1990); Schönberg (1990) VIPER '90; Livingroom (1991) VIPER '91

CHRIST MASS SEX DANCE

Stan Brakhage

16mm 5 min. USA 1991

This work, composed of six rolls of superimposed images set to Tennyson's electronic music track *Blue Suede*, is a celebration of the balletic restraints of adolescent sexuality - (shaped in this instance) by *The Nutcracker Suite* of Tchaikovsky as well as the gristly roots of Elvis Presley.

Filmography: Sirius Remembered (1959); Love-making Part I/II (1968); The Riddle Of Lumen (1972); Murder Psalm (1981); Confession (1986); Faust 4 (1989) VIPER '89; Babylon Series (1989/90); Delicacies Of Molten Horror Synapse (1991) VIPER '92; and many others

Distribution: London FilmMakers Co-op

Program XIII 23.10.92 21.30 Kulturpanorama

Love cupids

HER MONA

Klaus Telscher

16mm b/w 7 min. D 1992

A singer contest or the art of entertainment. *Filmography: Entwicklungsstücke (1980) VIPER '88; Eastmans Reisen (1981) VIPER '83; American Hotel (1982) VIPER '83; Aus der alten Welt (1984) VIPER '85; As Time Goes By (1985) VIPER '86; Nachsommer (1987); On The Balance (1988) VIPER '88; In Rouge (1990) VIPER '90; My Mona (1992) and others* *Distribution: Klaus Telscher, Reiner Landstr. 7, D-4500 Osnabrück*

EERIE

Sandra Lahire

16mm b/w 1 min. GB 1992

Filmography: Arrows (1984); Edge (1986); Terminals (1986); Plutonium Blonde (1986) VIPER '87; Uranium

Hex (1987); Serpent River (1990); Lady Lazarus (1991) VIPER '91
Distribution: London Video Access

DER WEISSE PRINZ

Eva Bertram

U-matic 9 min. D 1991



She lies when she reports on her experiences which she made with rubberboots and ruppertail hunting for indians. This is why she is upside-down. Otherwise she likes to have breakfast with nobody, runs in nature with nobody, dislocates herself in delightful hours with nobody and all this, while she waits for the white prince, who will steal her with his white horse like a sabinian girl.

Videography: First video

Distribution: E. Bertram, c/ Zahn, Fidicinstr. 19, D-1000 Berlin 61

LA DIFFÉRENCE ENTRE L'AMOUR

Pierre Trividic

U-matic 21 min. F 1991



Videography: Les Prisonniers de la dame à la licorne (1987); Reflexions sur la puissance motrice de l'amour (1989); Qui sommes-nous? (1989); Treize brouillons pour un portrait d'averty (1990); Qui a tué baby Budd? (under work); Les très riches heures d'Isaac Newton (under work)

Distribution: P. Trividic, 33, rue des Vinaigriers, F-75010 Paris

PARS PRO TOTO

Veit Lup

U-matic 13:10 min. D 1991

A tenuous male sexuality and its narcissistic focus on the "part for the whole" subjected to self-conscious stress in the wake of assertive female demands. The urge of tense men to celebrate a woman's body as a body in excess, as a means of expressing their sexual feelings by proxy, asserting their masculinity and as a source of fear and envy. Pars Pro Toto is explicit without being pornographic. It walks the thin line between sardonic laughter and cynical comment. Cocksure and insecure alike.

Distribution: VVK, Galerie Schwarzer Bär 6, D-3000 Hannover 91

Program XIV 24.10.92 10.00 Kulturpanorama

Uncanny women

DIE UNHEIMLICHEN FRAUEN

Birgit Hein

16 mm 63 min. D 1992

Since the beginning of history women have also been perpetrators. They have been as courageous and brave as men. They can be equally brutal and criminal and of course just as horny. Nevertheless, to this day, there exists the feminine ideal of "non-aggressiveness - peacefulness - asexuality" with which women have been suppressed for centuries. This film shows us women as soldiers, partisans, watchmen, criminals, as well as child-bearing, drunk, masturbating, strong females but also as circumseized, dismembered victims, who thus must pay for the fear that women cause within men. Scenes from old and recent documentaries,

from trivial films and my own staged sequences are mounted to a collage of images. These are supplemented by a collage of sounds and a montage out of quotes and my own texts. It's also about me; about my fears and fighting myself to be able to live my own strengths. (B. Hein)

Filmography: Materialfilme 1+2 (1976); Love Stinks (1982) VIPER '83; Verbotene Bilder (1985); Kali Filme (1987-88) VIPER '88 and others

Distribution: Birgit Hein, Lupusstrasse 36, D-5000 Köln 1



EINE REISE

Margit Eschenbach & Gerda E. Grossmann
16mm 12 min. D 1992

A love between two terrorists, a love which prevents Anna from executing Vera. The betrayal which is intended to justify the execution reveals itself as a double game. The film is a road-movie, alien and, except for an olive-picker, empty of people. The text is Vera's internal monologue, in which she recaptures images of the journey made 10 years ago. Images and sound move forwards like the tracks of a parallel slalom.

Filmography (together): Schöne Stunden (1985); Weibliche Zone (1986); Mit den Waffen einer Frau (1986); Violetta Clean (1988); Die fahrenden Jahre (1991).

Filmography Margit Eschenbach: Grünes Dreieck (1983); Die eigensinnigen Damen (1986); Zeit der Verdrängung-Zeit des Wiederaufbaus (1986).

Filmography Gerda E. Grossmann: S-Bahn (1984); Xaver, eine Literaturverfilmung (1987); Sehnsucht (1988); Roll Back (1989); Spiel mit Mutter (1990-91)
Distribution: Sophia Film, Düsseldorfstr. 4, D-1000 Berlin 15

THANATOPSIS

Beth B

U-matic b/w 11 min. USA 1991

A fierce but somber meditation on the depressing inevitability of war in our testosterone-tainted world order - new, old or otherwise. With Lydia Lunch.

Filmography: Dominatrix Sleeps Tonight (1984); Salvation! (1987); Belladonna (1989); Stigmata (1991)
Distribution: Electronic Arts Intermix, New York

Program XV 24.10.92 12.00 Kulturpanorama

Cowboy go home

DRAGLINQUENTS

Charles Atlas

U-matic 8 min. USA 1991

The dismantling of the myth of the Wild West combined with the eternal problems of intersexual relationship - this is a song for two voices and shrill notes. Even in the land of unlimited freedom relationships soon turn out to be as limited as elsewhere on the planet.

Not that it helps to know that, but in this case it's at least funny and besides that: the true man of your dreams is still a naked man, and he's riding a horse, yes, ma'am.

Distribution: Electronic Arts Intermix

BULLETS FOR BREAKFAST

Holly Fisher

16mm 77:00 min. USA 1992



Western author Ryerson Johnson, feminist poet Nancy Neilson, female workers of a herring plant on the far eastern tip of Maine, post-cards of

famous European paintings, cuts from the film-classic *My Darling Clementine* and the filmmaker herself are the protagonists in Holly Fisher's film. Like her former films, this one was created at the optical printer. Fisher takes her initial material apart and places each role first as protagonist, then as context for the other characters. Filled with wit and humour, the film possesses great visual beauty. But it demands a lot from its audience. Even in its form, it denies clarity, in that it mixes documentary and experimental segments into a hybrid melt. Objectivity can only take place - if at all - in the mind of the viewer.

Filmography: Apple Summer (1974); Glass Shadows (1976); From The Ladies (1978) VIPER '89; Chickenstew (1978); This Is Montage (1978); Ghost Dance (1980) VIPER '89; The Wildwest Suite (1980); Rushlight (1984); Soft Shoe (1987) and others
Distribution: Freunde der deutschen Kinemathek

Program XVI 24.10.92 20.00 Kulturpanorama

Singing in the rain

DELICACIES OF MOLTEN HORROR SYNAPSE
Stan Brakhage

16mm silent 10 min. USA 1991

The primary of *Molten Horror* is TV - though there are other horrors metaphored in the film. Four super-imposed rolls of handpainted and bi-packed television negative imagery are edited so as to approximate the hypnagogic process whereby the optic nerves resist grotesque infusions of luminescent light.

Filmography: see Christ Mass Sex Dance
Distribution: London FilmMakers Co-op

DICTION

Pete Spence

S-8 13 min. AUST 1992

Diction is a fairly abstract film using selectively bleach areas of film overlaid and recopied. It is dedicated to the Shadow Project which is about the atom bombing of Hiroshima.

Distribution: Pete Spence, 4/27 Alma Grave, St. Kilda 3182, Victoria, Australia

THE RED SEA
Michael Maziere
16mm 22 min. GB 1992

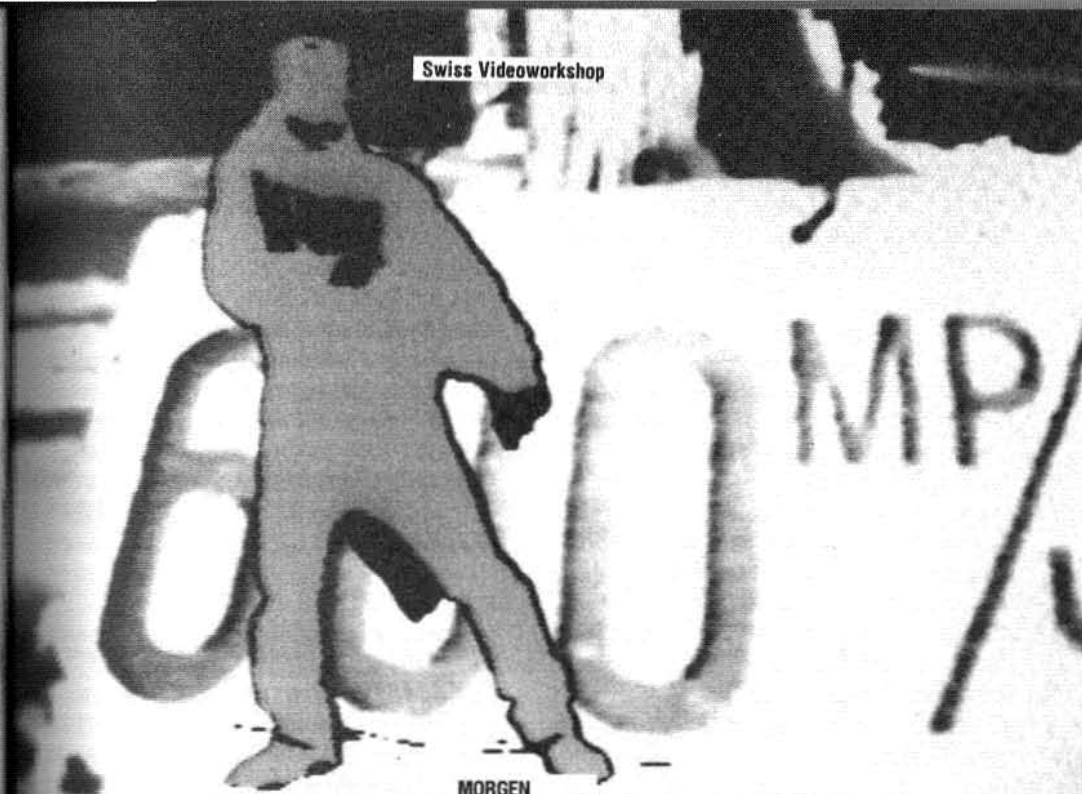
The Red Sea is a journey through land, sea and the body - across territories of sensuality, pain and memory. This quest is a tragic journey of self discovery, where disturbing images and the striking soundtrack are a testament to intense emotional territories which often remain unspoken or censored.

The Red Sea is the bearer of lost images - beauty and horror reel past in a disturbing celebration, a ghost dance set in the depths of an imaginary world.

Filmography: Blood Sky (1986); The Bathers Series (1987); Swimmer (1987) VIPER '88; Unspoken (1987); Message From Budapest (1987); Cézanne's Eye II (1991) VIPER '91

Distribution: London FilmMakers' Co-op

Swiss Videoworkshop



MORGEN



LA CHAISE ROUGE

Main program 1 21.10.92 20.30 stattkino
Anything else

**DIE UNFÄHIGKEIT, MIT DEM GEHEIMNIS
 EINES FREMDEN HIMMELS FERTIG ZU
 WERDEN**

Franziska Megert

U-matic 2:40 min. 1992

The title is a quotation from "Proust" by Samuel Beckett. The sky representing boundlessness and eternity conceals the secret of transitoriness. We are unable to deal with the secret; it eludes the moment (as well as the camera).

Videography: Sweet Dressing (1984) VIPER '85; creazione (1985) VIPER '87; Klavier für Video; ...so erinnern wir uns dennoch ein wenig... (1985) VIPER '86; Auf Rosen gebettet; Das Spiel mit dem Feuerprobe; Off (1989) VIPER '89; Die Pyromaler (1990) VIPER '91; Kreuzverhör (1991) VIPER '91.
 Distribution: Franziska Mergert, Schwarzenburgstr. 117, 3007 Bern

LA PETITE CAFETIÈRE

Yves Kropf

U-matic 13 min. 1992

It was the ironbars of the gas stove that were not tight enough and not the coffee pot too little, because it contained the exact quantity of coffee he liked to drink when he used to take his breakfast alone... This tape is based on a very short story, written as a metaphor of the confrontation between the charms, often contradictories, of a private and sentimental life and those of the every day life. The main character of this story is an object from that every day life, a little coffee pot that finds itself in a position to be the witness of the sentimental life of a young couple that shares the same roof.

Videography: Toujours la même image, Jamais la même histoire (1983); Il a perdu la boule (1984); Primeurs sketches (1985); Etant donné: 1. La chute d'eau, 2. Le courant électrique (1985); Gouttes de roman-fleuve (1985); Demies Vérités (1986); Dans l'intimité du regard sur soi (1987) VIPER '87; Lettre à quelques amis contemporains (1988); L'atelier d'Alberto Giacometti (1989) VIPER '89; Le Mouchoir

(1990) VIPER '91; Journal d'Alka Seltzer, les années 80 (1990) VIPER '91

Distribution: Climage, Maupas 8, 1004 Lausanne

2018

Felix Schaad

U-matic 3:30 min. 1992

The theme of "tomorrow" is created "today" according to the rhythm of remembrance of a lived life, building visionary bridges to a future not to be ignored.

Videography: First video

Distribution: Videowerkstatt, Gessnerallee 8, 8001 Zürich

+ ALLES ANDERE

Seefrauen Interkantonal

Beta SP 38 min. 1992

Alles andere is a clear reply to pseudometaphysical questions. "In our video we inquire the situations of women who have emancipated themselves in the last couple years through professional engagement in politics, science or art".

Distribution: Megaherz, Weststr. 77, 8003 Zürich



Main program 2 21.10.92 22.30 stattkino
Drugs I

**VON GRUND AUF WÄR' ICH EIN MENSCH
 ZUM LEBEN**

Stefan Jäger

Beta SP 60 min. 1992

Philip is a drug addict. His life is a ride on a roller coaster. He has got passengers though: his parents,

grandparents and friends also go through the ups and downs of his development. In the midst of the political discussions on the drug problem, the personal situation of the drug addict and his family is neglected. *Von Grund auf wär' ich ein Mensch zum Leben* is a documentary portraying Philip's long and still insecure way out of the addiction. His mother, his father and his grandparents talk about their experience during Philip's development.

Videography: Une p'tite histoire d'eau (1990); 65 Jahre (1991); Es sind doch nur unsere Augen... (1992).

Distribution: Stefan Jäger, Lerchenfeldstr. 18, 6045 Meggen

Main program 3 22.10.92 20.30 stattkino
La fenêtre romande I

LA CHAISE ROUGE

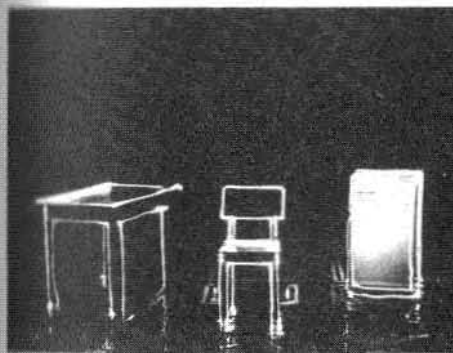
Alain Favre

5-VHS 19 min. 1991

This video emanates from a quest based upon the overlapping and the paradoxical intercourse of time and movement as well as on a protracting and a shrinking possible within the given boundaries. Matter and objects are set on variable scales; moreover, the video explores poetic and aesthetic resourcefulness of their manipulation through picture video.

Videography: L'ange et le néon (1990) VIPER '90

Distribution: Alain Favre, Grand Fontaine 8, 1700 Fribourg



LA TENTATION DE LA CHOUETTE

Bruno Saparelli

Beta SP 22 min. 1992

The story and its acceleration of *La tentation de la chouette* are determined by time and speed. It is a symbolic narration about death as an unexpected coincidence.

Videography: Tôt ou tard, By Syrun, Bring back the night and L'Eau Canicule (1989) VIPER '89; Stabat Mater (1989); Isula, Conte de l'Île de Corse (1990) VIPER '91; En cage, la vie dans un hôpital psychiatrique au Paraguay (1991)

Distribution: Pandora Films sa, 10-12 rue des Chaudronniers, CP 667, 1211 Genève 3

JE VOUS ÉCRIS D'UN PAYS LOINTAIN

Guy Millard

U-matic 23 min. 1992

A "poem" by Henri Michaux introduces into this video. Chronology in time widens and leads the spectator's imagination into the visual, artistic and literary world of the author.

Videography: Le métier et le monde (1988) VIPER '89; Balisage (1990); Georges Haldas ou l'Etat de Poesie (1991)

Distribution: Saint Gervais, 5 rue du Temple, 1201 Genève

Main program 4 22.10.92 22.30 stattkino
La fenêtre romande II

**HISTOIRE DE TEMPS - LA CONQUÊTE DU
 TEMPS LIBRE**

Alex Mayenfisch & Madeleine Denisart

U-matic 52 min. 1992

Switzerland is a country which is well known for its devotion to work, a devotion which became a national value. In the aftermath of the second world war a new reality, that of leisure time, began to turn things upside down in relation to the hierarchy of values. The generation who lived this transition to a world with leisure time had to find a new way to look at life. This story is told by those people who lived and were pioneers of this transition. A trip in the time through the film ar-

chives, a lot which is amateur footage, from the beginning of the century up to the Sixties.

Videography: Primeurs (1986); Le charivari magnifique (1987) VIPER '87

Distribution: Climage, Maupas 8, 1004 Lausanne

Main program 5 23.10.92 20.30 stattkino

Quotations and Questions

MOI NON PLUS

Erich Busslinger

U-matic 4:30 Min 1992



A song about 'love' in the Sixties and pictures about a 'love', that will not die - even in the Nineties!

Videography: Iris (1986); Sol - Eine Videoskulptur (1987) '87; Ball suchen (1988) VIPER '88; An der Mauer (1988/89) VIPER '89; Cut up (1989); Asyt (1990) VIPER '91; Gesichter I + II (1991) VIPER '91; Happy Birthday Osho (1991) VIPER '91

Distribution: Videogenossenschaft Basel, Postfach 511, 4005 Basel

OHNE TITEL

Beat Brogle

U-matic 2 min. 1992

Animation of picture masks, five cuts per second. One colour and one sound is attributed to every mask. The lining up of pictures entails chains of associations and metaphorical relationships between concrete and abstract forms.

Videography: Wippen (1990); Utopische Eingriffe in die Schweizer Medienwelt (1990); Boxen (1991); Fingerschrei (1991); Kompositionen mit video-animierten Bildern (1992)

Distribution: Beat Brogle, Hammerstr. 178, 4057 Basel

ZITATE

Hans-Peter Amman

U-matic 12 min. 1992

Strawinsky and Balanchine, squatters, kurds and a prisoner.

Videography: Faces (1980); Rush (1982) VIPER '83; Kaher (1983) VIPER '84; Bandiera (1984) VIPER '84; Bodyviews (1985) VIPER '85; Ei (1985) VIPER '86; Tempo da Serpente

(1986) VIPER '87; Gegen Gefühls Deblität (1987) VIPER '87; Bild Reuter (1989) VIPER '89; Allez (1989); Look Twice (1990) VIPER '90; Sklaven Escravos (1991) VIPER '91

Distribution: Hans-Peter Ammann, Neugasse 75, 8005 Zürich

SCHULTER AN SCHULTER

Stefan Lang

U-matic 6 min. 1992

Schulter an Schulter is a videoclip against civil defence. Civil defence is a pro-bunker-organization. Strong criticism is exercised in four respects - the spectator is forced to make a choice.

Videography: Drain (1991)

Distribution: Stefan Lang, Steinacker, 3038 Kirch-lindach



Out of competition

AUF SÜSSEN ZUNGEN

YACH (Yegya Arman & Christine Hunold)

U-matic 7 min. 1992

We are thinking about art.....the stand of innocence....
Videography: Grenznebel (1987); Chatschkar-

Kreuzstein (1988); Mr. Braun (1988); Diary (1989); More than less (1989); Chromogen (1991) VIPER '91; In Case Of Total Recall (1991) VIPER '91; Kadenz II (1991)

Distribution: YACH, Yegya Arman & Christine Hunold, Postfach 631, 8026 Zürich

WHAT'S THE POINT?

Eric Stitzel

Beta SP 30 min. 1991/92

Five young directors who have presented their short films on the occasion of the first realization of the section "les léopards de demain" of the 44th International Film Festival of Locarno talk about their experience in their respective film schools. Whether they study in New York, Berlin or Stockholm, whether they come from Norway, Georgia or Switzerland, they all have their own method to reconcile their artistic ambitions with the influence of their schools partially varying in structure. "What's the point?" illustrates the ambivalence in personality of the directors by presenting clear and repetitively intermixed pictures and film extracts.

Videography: Ya quelque chose là (1989); Evacuation (1989)

Distribution: Eric Stitzel, 2 rue Jean Jaquet, 1201 Genève

Main program 6 23.10.92 22.30 stattkino

Drugs II

H EITER

Michael Rauch

Beta SP 63 min. 1991/92

With his video Michael Rauch forces us to spend one day with two (real) junkies in the Platzspitz. Rauch bluntly confronts the spectator with life in dirt and misery. He does not fail, however, to point out the numerous human emotions and discords which equally determine the relationships in the gutter. *HEiter* is a dangerous walk on the edge, and therefore provokes more than complacent compassion, it provokes understanding and, in the

real sense of the word, concern.

Videography: Ruin (1987); Der Gute Film (1985/87); Die Neuen Heiden (1985/89); Vom Umgang mit Hexen und Irren (1988); Don't Mindfuck Me (1989)
Distribution: Michael Rauch, Atelier Zahnrad, Industriereal Maag, Hardstrasse 219, 8005 Zürich



Infoprogram 1 21.10.92 15.00 stattkino

Trans-Missions

THE FOUNTAIN TALK SHOW

Chiarenza & Hauser

U-matic 18:30 min. 1992

Five important personalities in this well attended talk show, called *The Fountain Talk Show*. They are all representing the wide artistic world and its large landscape containing public and private institutions, which give a kind of generous support to this world or which try to control all of its expressions. Each of the guests stand for clear an personal positions they intend to defend through *The Fountain Talk Show*.

But during this very exciting talk-fight the different attitudes - which are supposed to be so different and sure - are shrinking towards nothing until all the statements look the same.

Videography: Das Design (1988); Lingua Phon CH2 (1989); She (1989) VIPER '89; Iceland-Trilogy (1989) VIPER '89; Der Sinn des Lebens 1 (1898); Der Sinn der Quelle 2 (1989); The Questions to your Answers (1990) VIPER '90; Common decisions (1991) VIPER '91

Distribution: Videogenossenschaft Basel, Postfach 511, 4005 Basel

HUNGERVIDEO**Carlo E. Lischetti****VHS-C 2:15 min. 1992**

This hunger video gives a short introduction to instant help and sturdy forcing out.

Videography: Auf dem Berg (1984); 8 leere Flaschen Bier zurück (1988) VIPER '88; Die Lischettische Kurzformel für Lang- und Längsteile (1990) VIPER '90

Distribution: Carlo E. Lischetti, Wildhainweg 4, 3012 Bern

**TRANS-MIT****Stefan Zucker****U-matic 4 min. 1992**

Learn how to transmit!

Videography: First video

Distribution: Stefan Zucker, Ackerstr. 51, 4057 Basel

GOTTFRIED HONEGGER**Peter Münster****Beta SP 44 min. 1992**

The film starts with a prologue shot in La Roquette in the Provence where the 75 year old artist temporarily lives and works. It consists of nine thematic parts with the following titles: In origine, location, freedom method, computer, technology, order, publicity and workshop, Gottfried Honegger reflects upon his life as a man and an artist. At the end of the video documentation he places a fairly long reflective epilogue.

Videography: Walter Clénin, Richard Paul Lohse, Mario Merz (1985) VIPER '86, Serge Brignoni, Otto Müller, Paul Stöckli (1989-90) VIPER '91, Emil

Zbinden, Wilfrid Moser, Matias Spescha, Hans Schärer, Bernhard Luginbühl, Ingegorg Lüscher, Kurt Sigrist (1987-91) VIPER '91.

Distribution: Megahertz, 8003 Zürich & Schweiz, Filminstitut, 3009 Bern

Infoprogram 2 21.10.92 17.00 stattkino**Videocomicmovie****KALTES FIEBER****Markus Fischer****Beta SP 81 min. 1992**

Based on the comic strip "V comme engeance" by Jacques de Loustal and Tito Topin, this film is almost a love story. In Tanger Boffola meets this American woman who invites him to her room. The secret service is on her heels, but she is already used to it. Her son Cathy has committed an atrocious assassination. Both Boffola and her know about it. Boffolas friend Angelica was a victim of the terror attack in Rome. Boffola travels to Marocco in search of the assassin's mother, hoping to find her son. It is a trip to hell, to the tents of the desert rebels where maps become inaccurate.

Videography: Videoclips 1985 - 90; Filmography: Von einem, der quer übers feld lief (1977); Kein schwein gehabt (1978); Finsternis (1979); Aussteigen-Aufsteigen (1980); Das Flugjahr (1981/82); Kaiser und eine Nacht (1985); Der Nachbar (1986); Zimmer 36 (1987); Die Ratte und Desperados (1990); Kameraden (1990); V comme engeance (1991).

Distribution: BOA and ZDF (Kleines Fernsehspiel)

**Infoprogramm 3 22.10.92 15.00 stattkino****Love Rituals****C'EST L'AMOUR QUI COMPTE****Philipp Gasser****U-matic 10:50 min 1992**

Love counts in everything. You never know just how much. Sometimes Eros rips the pocket calculator from your grip, and all you can do is to accept the number of arrows. Can angels work with a caran d'ache pen or are they obliged to use an old fashioned quill?

Videography: Die Nacht hat die Sterne weggeputzt (1988); 7 Wege einen Raum einzunehmen (1989) VIPER '89; bleu clair (1990) VIPER '90; Zipp Zappl kh bin ein Europäer (1991)

Distribution: Philipp Gasser, Kraftstrasse 11, 4056 Basel

**FACE À FACE****Isabel Meier****U-matic 8:10 min. 1992**

A film about love and friendship. About those who talk but do not listen, about those who listen but do not understand, and about those who understand but do not talk.

Videography: Faux-col (1991)

Distribution: Isabel Meier, Trittligasse 38, 8001 Zürich

RHYTHMISCHE KONSTRUKTIONEN III**Gabrielle Baumann****Beta SP 15 min. 1992**

The third part of the trilogy, *Rhythmische Konstruktionen III*, shows how two rooms, two types

of movement and rhythms are brought together. It is a dance metaphor about the osmosis of love.

Videography: Duett (1990) VIPER '90; Tanzzeit (1991) VIPER '91

Distribution: Gabrielle Baumann, Bireggstrasse 22, 6003 Luzern

DO NOT TOUCH THE TAPE INSIDE**Regina Schmid****U-matic 4:55 min. 1992**

A rustling a red a rhythmic piece.

Videography: First video

Distribution: Regina Schmid, Sperrstr. 10, 4057 Basel

RAUSCH**Giuli Giuliani****U-matic 6 min. 1992**

Leave it or love it.

Videography: Von Tag zu Tag (1990) VIPER '91; ... auch wenn es schwierig ist (1992) VIPER '92

Distribution: Videogenossenschaft Basel, Postfach 511, 4005 Basel

PICKELPORNO**Pipilotti Rist****Beta SP 12:50 min 1992**

Pickelporno is a wild short fiction - a classical erotic meeting of two human beings. The man and the woman are seeing, smelling, touching, loving, hearing and honouring each other. The scenes are permanently subjective, so the audience is always involved. The tape is catching the big spectrum between hyperrealistic pictures (pores, little hairs,

wrinkles...) and hard to explain emotional pictures and sound phantasies. The interest is in the curious mixing of the levels just in front and just behind of the eyelids.

Videography: Das Gute (1986) VIPER '88; I'm Not the Girl who Misses Much (1987); Sexy Sad I (1988) VIPER '88; Japsen (1988) VIPER '88; Pipilotis Fehler (1988) VIPER '89; Die Tempodrosslerin saust (1989) VIPER '90; You called me Jacky (1990); Pickelporno Work in progress-Fragmente (1991) VIPER '91

Distribution: Megaherz, Weststrasse 77, 8003 Zürich

FRISEUR

Taki C. Papaconstantinou

U-matic 5:21 min. 1992

A man goes to the hairdresser to get a haircut. *Videography: The Slide (1989); Bulle 063 700ième (1991); Object of Objects (1992)*

Distribution: Katerland Productions, Postfach 932, 8021 Zürich

Infoprogram 4 22.10.92 17.00 stattkino

Histoire d'un cinéma

ROYALEMENT VÔTRE - CHRONIQUE D'UN VILLAGE À TRAVERS SON CINÉMA

Franz Rickenbach

Beta SP 70 min. 1992



Royalement vôtre illustrates the activities aiming at the rescue of the cinema, and is to be understood as a contribution.

Videography: First video

Distribution: Odyssee Film Zürich, c/o Case postale 419, 2501 Bienne

Infoprogram 5 23.10.92 13.00 stattkino

Dissipating

MORGEN

Stefan Bossert

U-matic 3 Min. 1992

Dance against insanity.

Videography: Aussenwohngruppe (1990); Alles wird besser, nichts wird gut (1990) VIPER '90; TV eats itself (1991); Die verkohlten deutschen Revolutionäre (1991) VIPER '91

Distribution: BosArt-Produktionen, Jolimontstr. 14, 3006 Bern



LE DÉPART DE KADIDIA

Valérie Péillard

U-matic 30 min. 1992

Kadidia, African, has lived and studied in France for seven years. She will return to her home country Burkina Faso in a few months. What does she do in this transitional period, what is she preoccupied with?

Videography: First video

Distribution: Videowerkstatt, Gessnerallee 8, 8001 Zürich

... AUCH WENN ES SCHWIERIG IST

Stefan Studer & Hanspeter Giuliani

Beta SP 44:20 min. 1992

There is a war in Moçambique. The country is destroyed and bankrupt. The war, the situation of

the refugees and the IWF programme have caused both an economic and social crisis. In times of misery, it is the women who lead and organize the struggle for survival.

Distribution: Videogenossenschaft Basel, Terre des hommes Schweiz

Infoprogram 6 23.10.92 15.00 stattkino

Insight

KALTER FRÜHLING

Heinz Nigg

U-matic 31 min. 1992

Kalter Frühling is a journey to old, destroyed Berlin. The author displays his positive and negative feelings towards the "capital of horror". In his attempt to investigate how people born after the war deal with the heritage of holocaust, he is confronted with his being Swiss and not wanting to have anything to do with the issue. Nevertheless he knows about the fatal historic "lefts", and consequently pleads for the establishment of a permanent place of documentation in Switzerland.

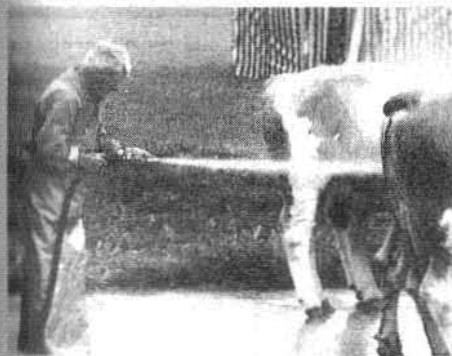
Videography: Besetzt die Idylle (1990) VIPER '90; Nebelsicht (1990) VIPER '90; Auf und Ab (1991) VIPER '91

Distribution: Projektstelle für Videoanimation, Habsburgerstrasse 34a, 8037 Zürich

EHER KLETTERN ELEPHANTEN AUF'S MATTERHORN

Roman Meyer

Beta SP 40 min. 1991



A contribution to the 700 year jubilee.

The last seven hundred years of swiss history reduced to a chicken's life. The pictures show the important stations in the 42 day life of the chicken. Leaving enough room for the spectators to make her own historical interpretations.

On a second level the swiss cultur and traditions are shown on the eve of the 700 year Celebrations. An excursion with the "Night boat", a running race where the men run with their rifles and their military clothes, a competition for cows and the regional contest for the rock group of the year are stations on this "tour de cultur".

Videography: Vier Informationsvideo zur 600 Jahrfeier des Kantons Luzern; Ausbau der K II 46 in Reiden; Lebensraum z.B. in der Stadt Zürich, Jugendarbeit - Wozu?

Distribution: Roman Meyer, Oberfeld 12, 6260 Reiden



VIETNAM

Program I 21.10.92 12.00 Kulturpanorama

Free fall

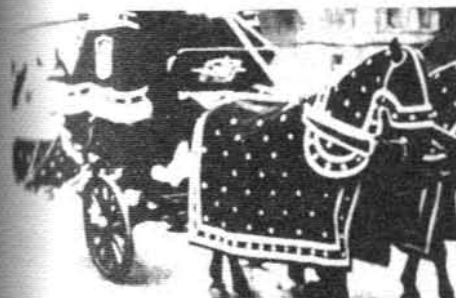
Curated by Yann Beauvais

L'HISTOIRE DU SOLDAT INCONNU**Henri Storck****16mm b&w 10 min. B 1931**

Newsreels of demonstration pro and contra the war. Compiled and edited by Henri Storck in a film against the war.

Filmography: *Avec Zinnia au Danemark (1929); Mylle sur la plage (1931); Les carillons (1936); Symphonie Paysanne (1943); Carnavals (1950); Les dieux du feu (1961); Le Musée Vivant (1965) and many others*

Distribution: Light Cone

**SKISB (The Beginning)****Artavazd Peleshian****35 mm b&w 10 min. ARMENIA 1967**

VGIK-closing film, dedicated to the 50th anniversary of the October Revolution. A dynamically cut montage-film about 1917 and consequences.

Filmography: *We (1969); Inhabitants (1970); The Seasons (1975); Our Century (1982/1990)*

Distribution: Cinémathèque Française, 29 rue du Colisée, 75008 Paris

THE SONG OF RIO JIM**Maurice Lemaître****16mm b&w 5 min. F 1970**

This film, made to pay a tribute to Ince and Hart, ancestors creators of cowboy movies, has a

Western story, but it is not the images - black from the beginning to the end - but only in the soundtrack.

We will not reveal here the originality or this "narrative" sound, suffice to say that its humour cannot leave any spectator unmoved.

During the unfolding of the film, the spectator will thus be able to imagine all possible Westerns and anti-Westerns.

Filmography: *Le film a déjà commencé? (1951); Péllicule (1968); Montage (1976); Un navet (1976); Une histoire d'amour (1978); Films imaginaires (1985); Fin de tournage (1985-90) and others*

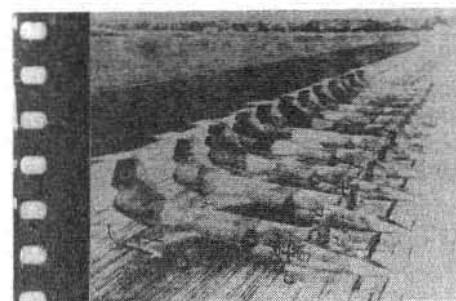
Distribution: Light Cone

VIETNAM**Wolf Vostell****16mm b&w 7 min. GER 1968-71**

Endless looping. Sequency from a report about the war in Vietnam, filmed from a TV screen.

Filmography: *Sun In Your Head (1963); 20. Juli Aachen 1964 (1967); Starfighter (1967); General Westmoreland Before Congress (1967); Notstands-bord*

Distribution: Capricorn Art, Olafstr. 10, D-1000 Berlin 28

**STORMING THE WINTER PALACE****Al Razutis****16mm b&w 16 min. CAN 1984**

This last visual essay focusses on montage and the dialectics of Sergei Eisenstein as indicative of both the cornerstone of silent cinema and one of the major contributions towards the evolution of

future cinemas. Eisenstein's word in the areas of non-verbal signification and allegorical-revolutionary montage is subjected to three 'framing' processes: inversion of chronological narrative, fragmentation-repetition of selected montage passages, and the interrogation of selected *October* sequences by the application of saccadic eye movement techniques.

Filmography: Excerpt From Ms: The Beast (1971-81); Software/Head Title (1972); Lumières Train Arriving At The Station (1979); Atomic Gardening (1981); The Wildwest Show (1981); Photo Spot (1983); Exiles (1983) and others
Distribution: Canadian Filmmakers Distribution Centre

L'OPERATORE PERFORATO

Paolo Gioli

16mm b/w silent 8 min. I 1979



This film originates from an old Pathé film with centre perforation. The film investigates a filmmaker's possibilities of shooting through the introduction of various optical manipulations on a limited number of images.

Filmography: Filmfinish (1986); Piccolo Film Decomposto (1986); Quando L'Occhio Trema (1988); Finestra Avanti A Un Albero (1989); Film Stenopeico (1974-89).

Distribution: Light Cone

IMAGOGIE

Frédérique Devaux

16mm 10 min. F 1981

Super 8 used in 16 mm. An act of chiseling attempts to recover the initial imprint of images

that have been more or less erased by mechanical and/or chemical processes.

Filmography: Film avec pellicule (1980); Altergraphies 1-3 (1981); Fil(m)age (1984-85) Co-realisation Michel Amarger; Cinégraphique (1987); Strates (1988); Lettrismes ... lettristes (1988) Co-realisation M. Amarger

Distribution: Light Cone



OVEREATING

Cécile Fontaine

16mm 3 min. F 1984

A loop of a hungry man devouring a piece of chicken. Before to be loop the sequence has been manipulated.

Filmography: La Fissure (1984); Overeating (1984); Golf Entretien (1984); Correspondance (1985); 2 Made For TV Films (1986); Home Movie (1986); Almaba (1988); Cruises (1989); Stories (1989); Histoires Parallèles (1990); Japon Series (1991) and others

Distribution: Light Cone

2 MADE FOR TV FILMS

Cécile Fontaine

16mm 6 min. F 1986

Manipulation of emulsion. The emulsion of two short films have been peeled and glued both onto the base of the strips, changing the color, texture of the sequences.

Filmography: see OVEREATING

Distribution: Light Cone

HAB ICH GESEHN, DER GENERAL

SchmelzDahin

Super 8 13 min. D 1987

A film as if created by Jack Life: full of grace, brazen laws, lucky haphazards. SchmelzDahin is concerned with the impermanence of things as their name suggests, and they actively attack film in performances of scratching and painting on film even as it runs through the projector. *Der General* is an old "Heimat" film of which they found a Super 8 print and then buried in the earth for a year and unearthed it to find the film changed, eaten away at by microbes of the underground. SchmelzDahin spurns the careerist/individualist filmmaking route with their group improvisations for film and projector(s), this anti-auteur theory relating perhaps to the movements of neoism and plagiarism which sweep the globe by air-mail.

Filmography: English For Today (1983); Stadt in Flammen (1984); Aus den Algen (1986); Hab ich gesehen, der General (1987); Krepl (1988); Rumpelstilzchen (1989) all VIPER '88; 15 Tage Fieber (1989) and others

Distribution: Light Cone



THE LIVING ROCK

Caroline Avery

16mm silent 9 min. USA 1989

Black and white images of various human endeavours cut quickly together with painted leader of muted earthy hues. The tone of the film is established through the conflict between progress and inevitability.

Filmography: Sonntags Platz (1982); Snow Movies (1983); Pilgrim's Progress (1985); Midweekend

(1985); Mr. Speaker (1986); Cross Road (1988); Fourth of July (1988); The Living Rock (1989) VIPER '90

Distribution: Light Cone

Program II 22.10.92 13.00 Kulturpanorama

Strong Willed Women

Curated by William C. Wees

VARIATIONS ON A CELLOPHANE WRAPPER

David Rimmer

16mm 8:30 min. CAN 1970

The basic image is a female factory worker unrolling a large sheet of cellophane... The film resembles a painting floating through time, its subject disappearing and reemerging in various degrees of abstraction.

Filmography: Square Inch Field (1968); Landscape (1969); Migration (1969); Blue Movie (1970); Seashore (1971); Fracture (1973); Canadian Pacific II (1974); Al Neil/A Portrait (1979); Bricolage (1984) VIPER '85; Divine Mannequin (1989) VIPER '90 and many others

Distribution: Canyon Cinema; Canadian Filmmakers Distribution Centre

FILM IN WHICH THERE APPEAR SPROCKET HOLES, EDGE LETTERING, DIRT PARTICLES, ETC.

Owen Land (George Landow)

16mm 10 min. USA 1966



The richest frame I have seen in any film when you take into consideration all movements, lines, the beautiful whites and reds and blacks. (Jonas

Mekas, *The Village Voice*)

Filmography: Remedial Reading Comprehension (1970); What's Wrong With This Picture (1972); Wide Angle Saxon (1974/75) and others

Distribution: Canadian Filmmakers Distribution Centre; London Filmmakers Co-op; Film-makers' Cooperative

MIRAGE

Chris Gallagher

16mm 7 min. CAN 1983

Images of a naked Hawaiian woman dancing, taken from a cheap sex film, are looped and superimposed with footage of fish, surfers, volcanoes, a Japanese bomber squadron and a "Welcome to Hawaii" tourist reception line-up. The music is a short loop of the words "Dreams Come True in Blue Hawaii".

Filmography: Plastic Surgery (1975); Atmosphere (1979); Seeing In The Rain (1981); Terminal City (1982); Undivided Attention (1983-87) and others

Distribution: Canadian Filmmakers Distribution Centre

BESSIE SMITH

Charles Levine

16mm b&w 13:30 min. USA 1968

A cinematic tribute to the late blues singer Bessie Smith, with Bessie Smith as she appeared in the 1929 film "St. Louis Blues" and songs sung by her as well as a commentary read by Joseph Marzano.

Filmography: Peaches And Creams (1964); The Sound Of Chartreuse (1967); Siva (1967); Apropos Of San Francisco (1968); Horseopera (1970); Steps (1976); Mediations By Black And White (1980) and others

Distribution: Canyon Cinema; Film-makers' Cooperative

HANDTINTING

Joyce Wieland

16mm silent 5:30 min. CAN 1967

Handtinting is the apt title of a film made from outtakes from a Job Corps documentary which features hand-tinted sections. The film is full of small movements and actions, gestures begun

and never completed. Repeated images sometimes in colour, sometimes not. A beautifully realized type of chamber-music film whose sum-total feeling is ritualistic.

Filmography: Patriotism II (1965); Watersark (1966); Sailboat (1967); Reason Over Passion (1968/69); Pierre Vallieres (1972) VIPER '89; Rat Life And Diet In North America (1973) and others

Distribution: Canadian Filmmakers Distribution Centre; Film-makers' Cooperative



BEDTIME STORY

Esther Shatavsky

16mm b&w silent (18FPS) USA 1981

A damsel in distress is caught inside the film frames. Each frame has been cut apart, rearranged and taped back together again - a tidy mess that draws attention to the parts that make up what there was before the mess began. This just might be the repetition of an earlier situation, a glimpse into some unconscious trauma.

Filmography: Fishes Eddy (1978); After Dinner Science (1978) and others

Distribution: Film-makers' Cooperative

SCHMEERGUNTZ

Gunvor Nelson/Dorothy Wiley

16mm b&w 14 min. USA 1966

Schmeergrutz is one long raucous belch in the face of the American Home. A society which hides its animal functions beneath a shiny public surface deserves to have such films as *Schmeergrutz* shown everywhere - in every PTA, every Rotary Club, every club in the land. For it is brash enough, brazen enough and funny enough to purge the soul

of every harried American married woman.

Filmography G. Nelson: Fog Pumas (1967); Kirsia Nicholina (1969); My Name Is Oona (1969); Take Off (1972); Frame Line (1984) and others

Filmography D. Wiley: Cabbage (1972); Letters (1972); Zane Forbidden (1972); Miss Jesus Fries On Grill (1973); The Birth Of Seth Andrew Kinmont (1977) and others

Distribution: Canyon Cinema; Film-makers' Cooperative

STRONG WILLED WOMEN SUBDUE AND SUBJUGATE REPTILES

C. Larry Roberts

16mm 11 min. USA 1982

Richly colored "found footage" of a '50 tropical theme park, a showcase for water nymphs and alligators, is optically step-printed and edited to the sinuous romanticism of Ralph Vaughan Williams' mood-piece for strings, 'Fantasia on a Theme by Thomas Tallis'.

Distribution: Chicago Filmmakers, 1229 W. Belmont, Chicago, IL 60657



COVERT ACTION

Abigail Child

16mm b&w 11 min. USA 1984

Constructed from looped home movies edited to create complex rhythms, slipping in and out of linear progression. The work explores the contours of film/narrative structures and the contradictions of sexual existence: antagonism, happiness, instability, security.

Filmography: Peripetela (1977); Ornamentals (1979);

Covert Action (1984) VIPER '86; Mayhem (1987); Swamp (1991) and others

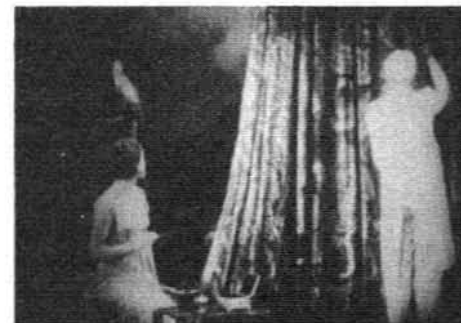
Distribution: Canyon Cinema; London Filmmakers Co-op; Film-makers' Cooperative

ROSE HOBART

Joseph Cornell

16mm tinted silent (16FPS) 16:30 min.

USA 1939



Joseph Cornell's filmic masterpiece is a reedited collage of *East of Borneo* (1931) which starred Rose Hobart. The montage and introduction of a few fragments from a scientific documentary reverses the system of cause and effect, isolates Rose Hobart's expressions and gestures, and converts the conventional Hollywood jungle drama into a surrealistic encounter of a beautiful, but nervous, heroine with a quixotic and malevolent natural environment. (P. Adams Sitney)

Filmography: Rose Hobart (1939) VIPER '91; Aviary (1955); Joanne, Union Sq. (1955); Gnr Rednow (1955-6?); Mulberry Street (c. 1957); Children (c. 1957); Angel (c. 1957); Cloches a travers les Feuilles (c. 1957); A Legend For Fountains (1957-70) and others

Distribution: Light Cone

REMEMBRANCE

Jerry Tartaglia

16mm 5 min. USA 1990

This film is an explorant of what the narrator describes as his obsession with strong female characters in Italian Opera and in Hollywood movies. The visuals consist of glimpses of an 8mm home

movie and optically printed images of Bette Davis in *All About Eve*.

Filmography: Reading Sketch (1972); Frankenstein Part I (1979); Lambda Man (1980); A.I.D.S.C.R.E.A.M. (1988); Ecce Homo (1989); Final Solutions (1990) and others

Distribution: Canyon Cinema

Program III 23.10.92 11.00 Kulturpanorama

Early Cinema: Preserved and recycled images

Curated by Heide Schlüpmann

LYRISCH NITRAAT

Peter Delpout

35mm 50 min. NL 1991

Lyrical Nitrate is a compilation of film fragments from the years 1905 - 1915. Its aim is to let the old film material receive the recognition it well deserves. Therefore, the material is also shown in the original colors it had in the early days of cinema. And if the projector were cranked by hand, the speed could be adjusted to fit the mood of the images. With his filmic contribution, Peter Delpout wants to call forth a new piece of film history and, in the process, let the emotional side of film have its say.

Filmography: Stravers (1986); Trouble ahead (1987); Pierrot Lunaire (1988) Co-Direction; Ghatak (1989) Co-Direction.

Distribution: P. Delpout, Nederlands Filmmuseum, Vondelpark 3, 1071 AA Amsterdam

INTOLERANCE (ABRIDGED)

Standish D. Lawder

16mm 10 min. CAN

The first in a series of instant classics, *Intolerance (Abridged)* is a precise reduction of D. W. Griffith's famous film of 1916. Its regular screening time of over two hours is compressed here to ten minutes.

Filmography: Corridor (1968-70); Dangling Participle (1970); Necrology (1970); Road Film (1970); Runaway (1970); Raindance (1972); Regeneration (1980) and others

Distribution: Canyon Cinema

BERLIN HORSE

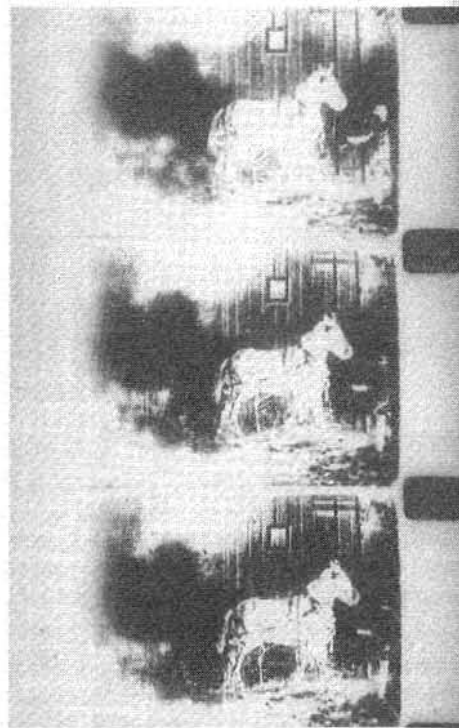
Malcolm LeGrice

16mm 7 min. GB 1970

Berlin Horse is a synthesis of a number of works which explore the transformation of the image by re-filming from the screen and by complex printing techniques. There are two original sequences: a piece of early newsreel and a section of 8mm film shot in Berlin. The 8mm material is re-filmed in various ways from the screen onto 16mm and that in turn used for permutative superimposition and color treatment in the printer. The music is composed for the film by Brian Eno and like elements of the image, explores off-setting loops with each other so that their phases shift.

Filmography: Castle One (1966); Yes No Maybe Not (1967); Talia (1968); Reign of the Vampire (1970); "Whitechurch Down (1972); After Lumière - L'Arroseur arrosé (1974); Time And Motion Study (1976); Academic Still Life (Cézanne) (1977) and others

Distribution: London FilmMakers Co-op



GLORIA!

Hollis Frampton

16mm 9:30 min. USA 1979



In *Gloria!* Frampton juxtaposes nineteenth-century concerns with contemporary forms through the interfacing of a work of early cinema with a videographic display of textual material. These two formal components in turn relate to a nineteenth-century figure, Frampton's maternal grandmother, and to a twentieth-century one, her grandson (Frampton himself). In attempting to recapture their relationship, *Gloria!* becomes a somewhat comic, often touching meditation on death, on memory, and on the power of image, music and text to resurrect the past.

Filmography: Manual Of Arms (1966); Maxwell's Demon (1968); Artificial Light (1969); Nostalgia (1973); Remote Control (1972); Not The First Time (1976); More Than Meets The Eye (1979) and many others

Distribution: Freunde der deutschen Kinemathek

LUMIÈRES TRAIN (ARRIVING AT THE STATION)

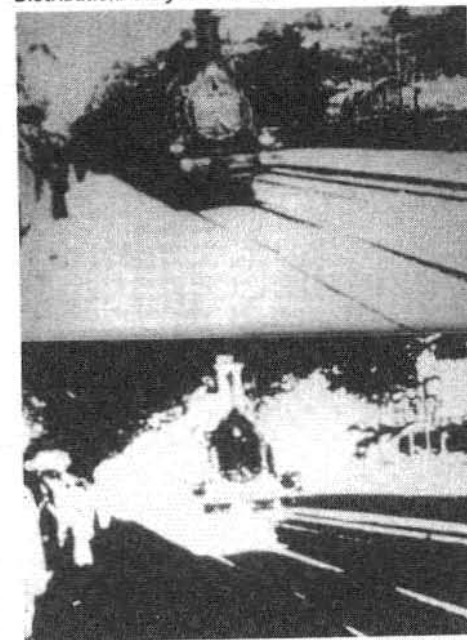
Al Razutis

16mm b&w 9 min. CAN 1979

The subject of the first essay is cinema itself: an apparatus of representation wherein fact and fiction are recreated. As such, the pro-filmic facts are necessarily drawn from two of cinema's 'pioneers': Louis Lumière and Abel Gance (*La Roue*, with additional material provided from a Warner Bros. featurette *Spills for Thrills*). The exposition and form of the film is closely tied to the tradition of cine-structural poems which foreground the

actual materials of the medium (light, dark, form as shadow-projection of the cinematic apparatus). Using alternations between positive and negative, it chronicles the 'coming to life' (of the apparatus) and the resultant action-movement and documentation of events, encompassing incidents (the 'near mishaps'), human expectations (the arrival of the trains, the station in chaos).

Filmography: see STORMING THE WINTER PALAIS
Distribution: Canyon Cinema



Program IV 24.10.92 16.00 Kulturpanorama

The Return to the Analogy

Curated by Peter Tscherkassky

EUREKA

Ernie Gehr

16mm b&w silent 30 min. USA 1974

This is a re-filming of a remarkable movie depicting Market Street, San Francisco, around the turn of the century. The original film consisted of one long continuous take recorded from the front of a moving trolley from approximately 7th Street all the way to the Embarcadero. I extended each frame 6 to 8 times, full-frame, and increased the contrast

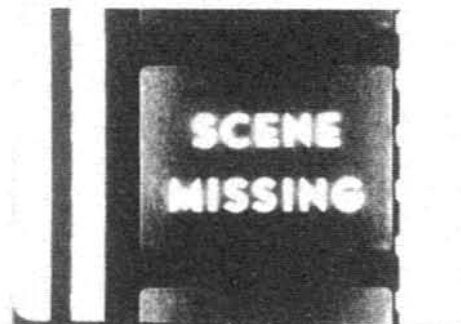
and the light fluctuations.

Filmography: Morning (1968); Transparency (1969); Field (1970); Still (1971); Shift (1972-74); Table (1976); Untitled (1977); Mirage (1981); Signal - Germany On The Air (1985) and others
Distribution: Film-makers Cooperative

STANDARD GAUGE

Morgan Fisher

16mm 35 min. USA 1984



One long piece of 16, many short pieces of 35 found footage, not vivified by projection but presented as a succession of objects; partly an autobiography, partly a history of a technological artifact and the institution of which it is the foundation, the commercial motion picture industry.

Filmography: Phi Phenomenon (1968); Production Stills (1970); Picture And Sound Rushes (1973) and others

Distribution: Freunde der deutschen Kinemathek; Film-makers Cooperative

HER FRAGRANT EMULSION

Lewis Klahr

16mm 10 min. USA 1987

Her Fragrant Emulsion is an obsessional homage to the '60s film actress Mimsy Farmer. The film's visceral collage images act as a metaphor for sensuality and move in and out of sync with the soundtrack to evoke the distancing and intimacy cycles that are common in love relationships.

Filmography: Picture Books For Adults (1983-85); The Nightingale's Fisted Wave (1985-86) and others
Distribution: Film-makers' Cooperative

PIÈCE TOUCHÉE

Martin Arnold

16mm b&w 16 min. A 1988/89

An 18-second long take out of an American B-picture which was produced in the early 50's is reproduced picture by picture and revised as to its temporal and spatial progression. Given factors: him and her, the scenographic space and the time spent in there.

Filmography: o.T.-1 (1985); o.T. - 2 (1986); Pièce Touchée (1988/89) VIPER '89

Distribution: Sixpack-Film; London Filmmakers Co-op



The Tetralogy of Heinz Emigholz

Biography: Born in 1948. Director, cameraman and graphic artist.

Filmography: Schenec-Tady I, II (1972/73); Arrowplane (1973/74); Tide (1974); Schenec-Tady III (1972-75); Hotel (1975/76); Demon (1976/77); Normalsatz (1978-81); The Basis of Make-Up (1974-83); Die Wiese der Sachen (1974-87) VIPER '88; Der zynische Körper (1986-90); Photographie und Jenseits (under work); The Basis of Make-Up II (under work)

Distribution: Heinz Emigholz Filmproduktion, St. George Kirchhof 28, D-2000 Hamburg 1

Program I 21.10.92 11.00 Kulturpanorama

Heinz Emigholz I**NORMALSATZ**

Heinz Emigholz

16 mm b/w 105 min. D 1982

Brookburg, April 30th, 1975, the first day of peace, in the office of remembrance. A young artist, specialist in the separation of cultures, is trying to analyse his brutal sentimentality. Before his eyes, American intellectual TV-babies are practising the analysis of their feelings towards the medium soap, which he cannot possibly understand because as a child he has to do without. He is left with his work in isolation. According to an involuntary pattern, he collects sentences which seem attractive, and writes them down in stacks of note books, in which the sender of the images is applied to the language at the same time: The anarchism of the simultaneousness which makes life destroyed by history possible. Distanced places and moments are woven together. International borders extend between the temporary kitchen and the adjoining living office where alternating staff is presenting sentences interpreting the facts of love, death and paranoia.

Program II 22.10.92 11.00 Kulturpanorama

Heinz Emigholz II**DIE BASIS DES MAKE-UP (The Basis of Make-up)**

Heinz Emigholz

16mm col.& b/w 84 min. D 1979/84

Belgium, on the 9th October 1979: a cook bores a hole in the door of the camera obscura of big boss, a Persian-American carpet dealer, who lives with two women and an alcoholic who's in love with himself in a gloomy carpet store next to the bright rooms of his employees. Along the thin dividing line between their business and private selves, dependence and the exercising of authority, each tries to keep his or her pact with Love going. Open voyeurism is the name of the game. Wherever possible these people impale each other on their emotions and shoot the arrows of love into their flesh. 'A only wants B, but B loves C alone, and no one but A will do for C.' Romantic love becomes a masochistic institution, its portrayal a comedy. As the carpet dealer concludes: 'The only thing left for the layman is bewilderment and bad teeth'.

Program III 23.10.92 22.30 Kulturpanorama

Heinz Emigholz III**DER ZYNISCHE KÖRPER (The Holy Bunch)**

Heinz Emigholz

35mm col.& b/w 89 min. D 1986/90



Five people leaf through the notebooks of the deceased editor Roy, who had been their mutual

friend, and thereby reconstruct their collective past: the writer Carl; the photographer Liza, with whom he lives; the architect Jon, for whom Liza takes pictures; the artist Fred, with whom Carl runs through scenes for his novel; and the translator Bela, who collects Freudian slips. Carl is having trouble writing. As the film progresses, his novelistic character Rob develops into a real person who intervenes in his life with increasing menace. Roy supports his author Carl but is marked by a severe illness. To escape his difficulties, Carl accompanies Jon and Liza on an architectural journey. Bela and Fred remain behind with Roy and are confronted with his approaching death.

The film investigates the varied relationship between the edifices of a monumental architecture meant to last forever and the human body, trapped in its finite life span. (Heinz Emigholz)

Program IV 24.10.92 21.30 Kulturpanorama

Heinz Emigholz IV**DIE WIESE DER SACHEN (The Meadow of Things)**

Heinz Emigholz

16 mm col.& b/w 88 min. D 1974/87



Clonetown, 1974 until 1979, the chronicle of a farewell. Charon, an ex-terrorist, sits on the bank of oblivion and comment on the impending decay of a kidnapped car dealer. He would have liked to have a body, too. He recalls his second and third ego. the megalomaniac artist and the perverse carpet dealer. The disrespectfully maltrated thing

begin to take revenge in his head. Buildings are re-projected on the architects' brains in the TV-programme *Tausend Häuser (A thousand houses)*. Sailors still have sex in the hulls of ships stranded many years ago. The audience of the omniscient narrator died off. Lying on his hotel bed in Vancouver, eating opium, he recalls every single room he ever inhabited. Each century has its particular access to heaven.

Artavazd Peleshian



MER DAR

Artavazd Peleshian

Biography: Artavazd Peleshian was born 1938 in Leninakan (today Gumry), Armenia, and was raised in Kirovakan, where he studied at a Worker's Night School. From 1959 to 1963 he worked at a construction factory, first as a manual laborer, then as an industrial designer and finally as technical constructor. He left Armenia to study film directing at Moscow Film School (VGIK) with L. Kristi from 1963 to 68. In addition to the films he realised, he published in 1971 an article about his montage theory of distance (french translation appeared in Trafic, No. 2, 1992). Moreover he wrote the scenario of M. Vartanov's film Pastorale d'automne (Osennaja pastoral, 1971), he was the co-director of Minute étoilée (Zvezdnaja minuta, 1973) of L. Koulidjanov and filmed the documentary part of A. Mikhalkov-Konchalovsky's film Sibériade (1977). His first book My Cinema (Moe Kino) has been published 1988 in Yerevan. Parallely to his work as filmmaker he teaches directing at an institut linked with Gostéléradio.

Filmography: Mountain Vigil (1964); Country Of Men (1966); The Beginning (1967); Your Act Of Heroisme Is Eternal (1968); The Dream (1968); We (1969); The Habitants (1970); The Seasons (1975); Our Century (1982, new version 1992)

Distribution: Cinémathèque Française, 29 Rue du Colisée, F-75008 Paris

Program I 22.10.92 21.30 Kulturpanorama

Artavazd Peleshian I

TARVA YEGHANAKNER (The Seasons)

Artavazd Peleshian

35mm b/w 30 min. Armenia 1975

A cinematic poem about life of the hill sheperds in the north of Armenia. A celebration of life in the cosmological vision of Peleshian.

SKISB (The Beginning)

Artavazd Peleshian

35mm b/w 10 min. Armenia 1967

The Beginning is the closing work of the VGIK-Film-School (Moscow), dedicated to the 50th

anniversary of the October Revolution. It is a dynamically cut film about 1917 and depicts the crowd as herd, in all its surprising potential.

MENK (We)

Artavazd Peleshian

35mm b/w 30 min. Armenia 1969

A kaleidoscope-like film about aspects of Armenian life in the past and present, that builds towards a cardiogram of the national soul and character.

Program II 24.10.92 14.00 Kulturpanorama

Artavazd Peleshian I (Rep.) + II

TARVA YEGHANAKNER (The Seasons)

SKISB (The Beginning)

MENK (We)

OBITATELI (The Inhabitants)

Artavazd Peleshian

35mm b/w 10 min. Armenia 1970

Peleshian points out the aggression of human beings against nature. The motif of flight calls back memories of the genocide of 1915, where hundreds of thousands Armenians had to leave their villages.

MER DAR (Our Century)

Artavazd Peleshian

35mm b/w 30 min. Armenia 1990

The dream of Ikarus of flying and conquering the universe. A montage which emphasizes not only the glorious but also the tragic side of succes. What goes up has to come down again.



Opening 20.10.92 20.00 BOA

Multimedia I

FLIGHT OF THE IONS

Urs Lehmann

Blow-up-Performance CH 1992



The blow-up-performance *Flight Of The Ions* extends the 25th of a second, which is needed inside a picture-tube to shoot an image on the screen, to a space of time needed to blow up a balloon until it bursts.

Flight Of The Ions is a parody on interaction. The producer of the image is also the consumer: the myth of sisyphos in x-modernism.

Performances: Schlaraffenland (1990); Am Ende - Die Kunst (1990); Tourismus (1991-92); Ströimli (1991-92)

Distribution: Urs Lehmann, Geissensteinring 32, 6005 Luzern

MEDIAMYSTICS

Bradley Eros & Jeanne Liotta

Multimedia USA 1992

A multi-media performance (live action with film, slides and shadows) in 2 acts, in which the performers act as ritual tour guides of trace and transformation.

Through the use of primal and reflexive tools, we investigate being and media; the world. Candles lead to shadowplay, dreamachine to projector loops, the body's experience to the changing mind. Raw theatrics and pure cinema interact as matter spins and lifts and becomes light. A

meditation on liberation through the magical manipulation of images.

Fig.1: SPIN dreamachine, shadowplay, the apparatus of projection. She spins with her own skeleton. Feathers fall.

Fig.2: LIFT mirrors, loops, gravity. The body weights with bricks. He crawls toward the flickering light. Films rise.

Multimedia-performances: Liquid Hardcore Mystics (1988); Soma Sema (1988); Mummy Of Invention (1989); Open Sesame (1989); Wound/Scape (1990); Booby Trapped For Revelations (1990); Techno Spiritus (1990); Dervish Machine (1991); Turning The Dragon Inside Out (1991); Pleasure Gallows (1992)

Distribution: Eros/Liotta, 115 Essex Street, Apt. 53, New York, N.Y. 10002



ART DE FAKT

Urban Elsässer, Ludger Singer, Adrian Maruszczky, Andreas Plum, Martin Fredebeul, Jacqueline Diederer

A multimedia-band D 1992

Art De Fakt plays a strange, almost dadaistic music employing odd rhythmic patterns and unusual melodies. Using conventional (melodic structures and chorals) and experimental elements the music acquires an almost mysterious reality and vitality. The roots of the music break up in many different directions. Intensity and interplay of monotony and madness, the known and the unknown.

Distribution: Detours, Isabel Seeberg, Rudolfstrasse 10, D-5100 Aachen

Vernissage 21.10.92 19.00 Kulturpanorama

Videoinstallations**WAS NICHT FESTSTEHEN KANN, LIEGT IN DER LUFT**

Hildegard Spielhofer

Installation CH 1992

This mobile deals with the human beings in the room and the space.

Distribution: Hildegard Spielhofer, Bireggstr. 27, 6003 Luzern

ICH MÖCHTE DIE WERWÖLFE ERWECKEN

Rebecca Giger

Installation CH 1992

I want to wake up the werewolves.

Distribution: Rebecca Giger, Unterlachenstrasse 30, 6005 Luzern

die eier des kolumbus/ der kuss/
autopenetration/der schlaf der gerechten/
inversion/ der januskopf

Urs Lehmann

Installation CH 1992

My works in the basement of the Kulturpanorama are current consumer (parasite). By inversion, symmetry and feedback I produce a short circuit on domestic articles.

Performances/Distribution: see Flight Of The Ions

Closing 24.10.92 21.00 schüür

Multimedia II**LES REINES PROCHAINES**

Regina Schmid, Muda Mathis, Fränzi

Madörin, Gaby Streiff

Multimedia CH 1992

Far far away

In the flimmering heat

She comes the way

Far far away far far away far far away

A stola covers her body
The sun put on fire
Far far away far far away far far away

The wind is playing with her hairs
Its like a sunrise falling down on earth
Far far away far far away far far away

With every step she takes
She's sliding like a ship
Far far away far far away far far away

Contact: Les Reines Prochaines, Lindenberg 23, 4058 Basel



LOOKS FAMILIAR

Closing 24.10.92 23.00 schüür
EXPERIMENTanimals

RUNAWAY

Standish Lawder
 16mm 6 min. USA 1970

DOGS

Selected Works Reel 4
 William Wegmann
 U-matic 21 min. USA 1973-74

HUNDUR HUNDUR

Sibi Adalsteinsson
 16mm 7 min. ISLAND 1990

NICHT NUR ENGEL HABEN FLÜGEL

9 Erotic clips (No. 2)
 Bettina Gruber
 U-matic 5 min. D 1992

DIE LANGE NACHT DER KAISERPINGUINE

Jürgen Reble
 Super 8 5 min. D 1984

DAS WESEN DER VERWANDLUNG

Hanno Baethe,
 Monika Funke-Stern
 U-matic 8 min. D 1990

SWAN

Alia Syed
 16mm 4 min. SCOTLAND 1987

C'MON BABE (DANKE SCHOEN)

Sharon Sandusky
 16mm 12 min. USA 1988

EAT

Vivian Ostrovsky
 16mm 15 min. F 1985

SPIRAL

Emily Breer
 16mm 12 min. USA 1987

**SWISS ARMY KNIFE WITH RATS AND
 PIGEONS**

Robert Breer
 16mm 7 min. CAN 1980

PASTEL PUSSIES

Judith Wardell
 16mm GB

LOOKS FAMILIAR

Kayla Parker
 16mm 3 min. GB 1989

ENGLISH FOR TODAY

Jürgen Reble
 Super 8 4 min. D 1983

LA VACHE QUI RUMINE

George Rey
 16mm 3 min. F 1969

1987 KARL KELS

Karl Kels
 16mm 9 min. D 1987

FLUKE

Emily Breer
 16mm 7 min. USA 1985

MOTFIGHT

Vanda Carter
 16mm 10 min. USA 1985

DER RUDERER

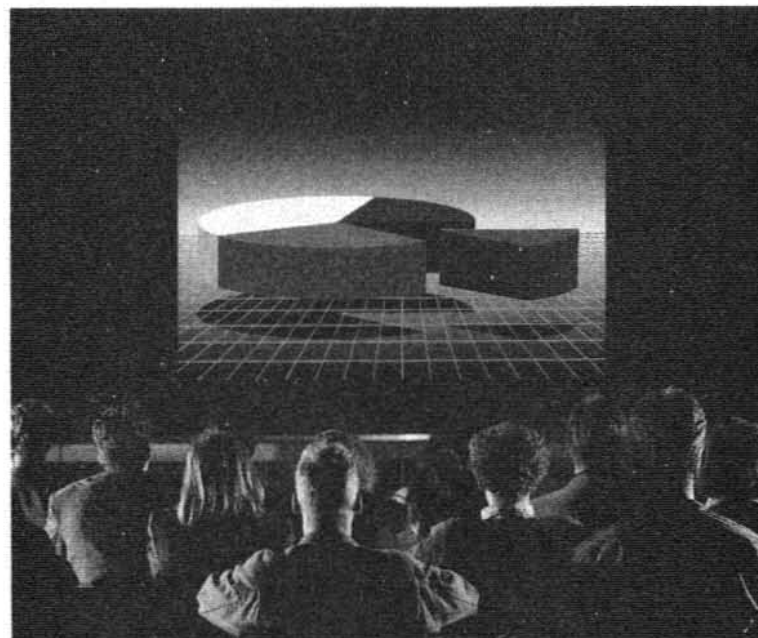
Manuela Stingelin
 U-matic 7 min. CH 1986

FREILANDVERSUCH NR. 1

Dieter Lennartz
 U-matic 7 min. D 1990/91

DER GERINGSTE WIDERSTAND

Peter Fischli,
 David Weiss
 16mm 28 min. CH 1981



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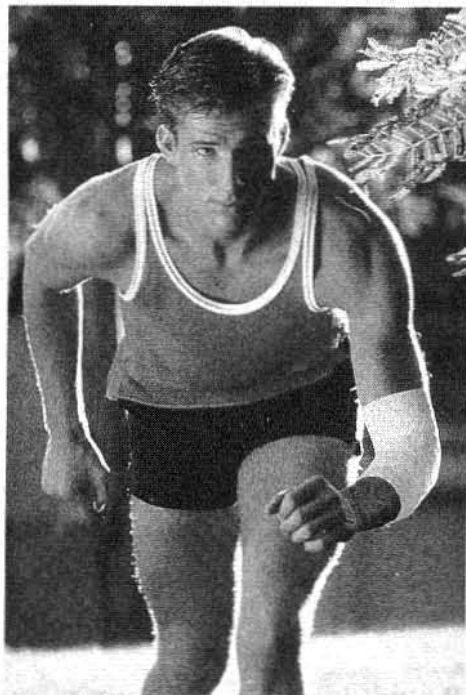


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