

Württembergischer Kunstverein Stuttgart

EXPANDED CINEMA

Space / Time / Structure

December 7 – 10, 2006

Guest artists

Tony Conrad (USA)
Bruce McClure (USA)
Karen Mirza & Brad Butler (GB)
William Raban (GB)

Films by

Yann Beauvais
Carl Brown
Gill Eatherley
Morgan Fisher
Ken Jacobs
Malcolm Le Grice
Rose Lowder
Anthony McCall
Hans Michaud
Robert Morris
Werner Nekes
Sally Potter
Joost Rekveld
Lis Rhodes
Ernst Schmidt Jr.
Paul Sharits
Michael Snow

An event by

Württembergischer Kunstverein Stuttgart

In cooperation with

Medien- und Filmgesellschaft Baden-Württemberg, Filmförderung

Curator

Mark Webber

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About the symposium

From **December 7 - 10, 2006** Württembergischer Kunstverein Stuttgart presents a four-day symposium of **performances, screenings, workshops and discussions** on the theme of EXPANDED CINEMA.

EXPANDED CINEMA is an unfixed mode of film presentation, encompassing **multiple projection, live performances and film environments**. In contrast to installation, each individual projection is a **unique and finite durational experience**. Works are structured to incorporate temporal drifts and spatial variations, and performances often depend on the **presence and active participation of the artist**. EXPANDED CINEMA deconstructs and subverts the standard conditions of cinema to break down the relationship between film and viewer, liberating the mechanics of cinema from the hidden space of the projection booth and placing them amongst the audience. In resisting documentation and recreation, EXPANDED CINEMA is a dynamic, live art which can only be experienced in the here and now.

The event presents **around 30 works by 20 international artists**, among them early expanded works from the sixties and seventies, as well as recent works by a younger generation of artists.

In addition to the live performances and screenings each evening, the symposium features **lectures, workshops and discussions** led by the artists and guest speakers. On **Friday 8 December**, there will be a particular focus on the problems of **documentation and recreation of EXPANDED CINEMA**, addressing issues relating to the conservation, presentation and study of this filmic performance art for the future. Throughout the symposium, video documentation of previous EXPANDED CINEMA performances and screenings (among others ca. 40 performances at hardware medien kunst verein in Dortmund, 2004) will be available for viewing in the study area during gallery opening hours.

Guest artists: Tony Conrad (USA), Bruce McClure (USA), Karen Mirza & Brad Butler (GB) and William Raban (GB)

Films by: Yann Beauvais, Carl Brown, Gill Eatherley, Morgan Fisher, Ken Jacobs, Malcolm Le Grice, Rose Lowder, Anthony McCall, Hans Michaud, Robert Morris, Werner Nekes, Sally Potter, Joost Rekveld, Lis Rhodes, Ernst Schmidt Jr., Paul Sharits and Michael Snow

Programme

Thursday 7 December

1 pm Workshop (Registration required)

Karen Mirza & Brad Butler, Creative Projection

Artists Karen Mirza and Brad Butler will lead a practice-based workshop in creative projection that explores different approaches to EXPANDED CINEMA. Participants will be encouraged to experiment with unconventional modes of projection, and investigate the sculptural nature of film as a spatial and temporal medium.

7 pm Screening

Gill Eatherley, Pan Film, 1972, triple projection, 8 mins

Representation of a personal space through visual counterpoint, and positive/negative shifts.

Robert Morris, Gas Station, 1969, double projection, 34 mins

Gas Station explores the lived experience of space and the fixed viewpoint of the camera.

Sally Potter, Play, 1971, double projection, 7 mins

Seen from the filmmaker's window, the choreographic play of twin children is fractured into cinematic space.

Karen Mirza & Brad Butler, Where A Straight Line Meets A Curve, 2003, double projection, 30 mins

"A durational sculpture, of real and imagined activity shot entirely in one room. It is a film concerned with the objective reduction of space, a film 'about' the recording and representation of space and the politics of the viewing space of film itself."

8.30 pm Opening reception

Anthony McCall, Line Describing a Cone, 1973, film environment, 30 mins

Over time, a projected beam of light is transformed into an apparently solid volume that stretches across the room, inviting the audience to experience it from all perspectives.

Friday 8 December

11 am Discussion

The Future of Expanded Cinema

Guest artists and invited speakers will discuss issues related to the presentation and documentation of EXPANDED CINEMA works, addressing important questions concerning the conservation, presentation and study of this filmic performance art. EXPANDED CINEMA often demands the direct participation of the artist, resisting re-enactment and reconstruction in their absence. Each projection is different, embracing chance and variation, and adapted to its exhibition environment, making it impossible to encapsulate a definitive performance. Given these conditions, how can such works be adequately recorded and studied outside of the live experience, whilst retaining the unique characteristics of this dynamic, ephemeral art form?

3 pm Demonstration

Tony Conrad, Pickled Film

In a radical approach to film preservation, Tony Conrad will discuss and prepare Pickled Film, methodically mixing raw film stock, vinegar, vegetables and spices.

7 pm Screening

Ken Jacobs, Opening the Nineteenth Century: 1896, 1990, 16mm film, 9 mins

An archival film from the turn of the century, transformed into impossible 3D.

Hans Michaud, MorningFilms Double Projection 8/2001-10/2004, 2004, double projection, 5 mins

A celluloid sketchbook composed to a strict mathematical scheme.

Rose Lowder, Certaines Observations, 1979, double projection, 14 mins

“Certain observations are used to define notions regarding the appearance of things in true or apparent motion.”

Yann Beauvais, Sans Titre 84, 1984, double projection, 14 mins
Photographs of the Arc de Triomphe, split into strips, reformed and transformed.

Werner Nekes, Gurtrug Nr. 2, 1967, double projection, 13 mins
Two triangular images, vertically aligned, form an X in space and time.

Ernst Schmidt Jr. Doppelprojektion, 1969, double projection, 5 mins
Doppelprojektion explores the transformation of events from physical space into visual space.

8.30 pm Performance

William Raban

English artist William Raban is one of the leading practitioners of EXPANDED CINEMA, mixing the materialist aesthetic with time-lapse and observational documentary. The programme draws on key works from the 1970s, and features the world premiere of a new arrangement of Wave Formations.

William Raban, Surface Tension, 1976, double projection, 15 mins
William Raban, Angles of Incidence, 1973, double projection, 10 mins
William Raban, Moonshine, 1974, double projection, 8 mins
William Raban, Diagonal, 1973, double projection, 5 mins
William Raban, Wave Formations, 1977-2006, quintuple projection, 20 mins

Saturday 9 December

3 pm Lecture

William Raban, Expanded Cinema and Structural Film

Using film examples, William Raban will give a personal account of EXPANDED CINEMA at the London Film-Makers' Co-operative throughout the 1970s, demonstrating how some of the multi-screen and film performance works came into being and will describe their relationship within a broader structural film aesthetic.

7 pm Screening

Paul Sharits, Razor Blades, 1965-68, double projection, 25 mins

“By opposing the eyes and ears against the mind, Razor Blades cuts deeply, both in our psychic and visceral bodies.”

Joost Rekveld, #5, 1994, triple projection, 6 mins
A luminescent action painting of abstract light forms in kinetic motion.

Carl Brown & Michael Snow, Triage, 2004, double projection, 30 mins
Each artist worked independently on one panel of a double screen “exquisite corpse”.

20.30 Performance

Bruce McClure

McClure creates hypnotic and immersive film experiences from a minimal quantity of audio-visual information. The projector, usually treated as a passive servant, becomes, through certain adornments, the primary agent serving the brain.

Bruce McClure, Untitled, 2006, film performance, variable duration
Bruce McClure, Nethergate, 2006, film performance, variable duration

Sunday 10 December

3 pm Demonstration

Bruce McClure

Bruce McClure will discuss his work and give a practical demonstration of his uniquely modified projectors and sound processing assemblies.

7 pm Screening

Malcolm Le Grice, Castle One, 1966, 16mm film, 20 mins

One of the earliest expanded works, "The Light Bulb Film" questions the role of the spectator in film viewing experience.

Morgan Fisher, Projection Instructions, 1976, 16mm film, 4 mins

Every film must be performed by the projectionist. This one requires extra attention.

Lis Rhodes, Light Music, 1975-77, projection environment, 25 mins

A dynamic and interactive sound and light environment in which image and sound are inextricably linked.

8.30 pm Performance

Tony Conrad

Tony Conrad presents two performances that propose alternative systems of film production and refer back to a sequence of interventionist works he made in the mid-1970s Bowed Film combines Conrad's interests in film and musical minimalism. For Sukiyaki, unexposed film strips are stir-fried in the traditional manner prior to their unique projection.

Tony Conrad, Bowed Film, 1974, film performance, variable duration

Tony Conrad, Sukiyaki, 1973, film performance, variable duration

Opening reception

Thursday 7 December, 2006

Schedule:

Thursday 7 December: 1 pm – 10 pm

Friday 8 December: 11 am – 10 pm

Saturday 9 December: 3pm – 10 pm

Sunday 10 December: 3pm – 10 pm

Württembergischer Kunstverein Stuttgart

Schlossplatz 2, 70173 Stuttgart

Fon: +49 (0)711 - 22 33 70

Fax: +49 (0)711 - 29 36 17

info@wkv-stuttgart.de

www.wkv-stuttgart.de