

Swiss Institute  
35 West 67th Street  
New York, NY 10023  
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FOR IMMEDIATE RELEASE :

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V I D E O P R O G R A M F R O M

S W I T Z E R L A N D

APRIL 13th to 24th, 1988

Organization : "BLACK CAT PRODUCTIONS"

GALLERY HOURS : Monday-Friday : 2-8pm - Saturday-Sunday : 2-6pm

March 16th 1988 : For the past few years, video production in Switzerland has intensely developed. There is a new generation of video artists working and experimenting with the technical potential inherent in current video and computer technologies.

The Swiss video community took some time to organize itself. In 1984, the organization of Independent Swiss Video Makers, UVS/VIS, was created, and has since become the main producer/distributor of art video in the country. For more than ten years, the School of Visual Arts in Geneva - ESAV - with the activities around the DEFRAOUI's workshops, has also become an important experimental place for video artists from the French part of Switzerland.

Our rather heterogeneous choice of works represents the variety and lively dynamics of video production in this country. The difference in productions originating from the German and the French speaking regions of Switzerland is particularly striking.

The issue of narration characterizes the work of the French speaking generation, a group that grew up with television and its emphasis on action and visual stimulation, and remains unaffected by its pervading ubiquity.

On the other hand, with the German speaking artists who are slightly older than their French speaking fellows, a vastly different approach is taken, in works which are contemplative, poetic, or more polemic.

SPECIAL Jean-Luc GODARD'S EVENING : SEE LAST PAGE !

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THE VIDEO COMPILATION WILL INCLUDE :

- "BODY VIEWS" - Hanspeter AMMAN - 1985
- "IRIS" - Erich BUSSLINGER - 1986
- "AN ELEPHANT NEVER FORGETS" - Marie-Jose BURKI - 1985
- "CELUI QUI A VU PASSER LES ELEPHANTS BLANCS" - Marie-Jose BURKI - 1986
- "HOMME, FEMME, SERPENT" - Silvie & Cherif DEFRAOUI - 1986
- "LES FORMES DU RECIT" - Silvie & Cherif DEFRAOUI - 1980
- "CARTOGRAPHIE DES CONTREES A VENIR" - Silvie & Cherif DEFRAOUI - 1979
- "JAPANISCHES BAD" - Peter GUYER - Carlo E. LISCHETTI -  
Jurg NEUENSCHWANDER - 1985
- "ON THE MOUNTAINS" - Carlo E. LISCHETTI - Jurg NEUENSCHWANDER - 1984
- "URBAN MEMORIES" - Alexander HAHN - 1986
- "VIEWERS OF OPTICS" - Alexander HAHN - 1987
- "PROMENADES CHOISIES" - Michel HUELIN - 1987
- "P - PYGMALION" - Eric LANZ - 1985
- "V - VENUS" - Eric LANZ - 1985
- "O - ORPHEE" - Eric LANZ - 1986
- "LES SIRENES CHANTENT QUAND ELLES LE DESIRENT" - Jean-Jacques LE TESTU  
1987
- "LA REINE DE SABA" - Jean OTTH - 1985
- "DOUBLE TROUBLE" - Alex SILBER - 1983
- "CROSS TALKS" - Janos URBAN - 1980
- "BALDHEAD RHYTHM" - Peter WENGER - 1986
- "LA VIE DOMESTIQUE" - Anna WINTELER - 1985

GODARD's special evening : SEE NEXT PAGE !

Jean-Luc GODARD's SPECIAL EVENING - APRIL 19th 1988 at 8:pm

Reservations should be made in advance at (212) 496 17.59

NEW YORK PREMIERE :

"GRANDEUR & DECADENCE d'un PETIT COMMERCE DE CINEMA" - 1986

"GRANDEUR & DECAY of a SMALL FILM BUSINESS"

GODARD's last video tape tells the story of a film director (Jean-Pierre LEAUD starring), a former prodigy child who intends to shoot a film according to the book by James Hadley Chase : "The Soft Center".

To eke out a living, Jean-Pierre Leaud resigns to make insignificant pieces for television. This film becomes a comical and melancholical reflexion about today's and yesterday's filmmaking and confronts the difficulties of successfully producing ideas in the film business jungle.

"PASSION" - 1982 (English Subtitles)

In "Passion", GODARD constructs a poetic video study of the cinematic and creative process by deconstructing the story of his 1982 film "Passion".

"I did not want to write the scenario," he states, "I wanted to see it". Positioning himself at the video editing panel in front of a blank film screen, GODARD uses the immediacy and intimacy of the video medium to re-conceive the film. The result is a lyrical rumination on the desire and labor that informs the conceptual and image-making process of the cinema. In its direct and deliberate link to the earlier film, which is itself about labor and creativity, this tape is both rigorously theoretical and intensely personal.

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