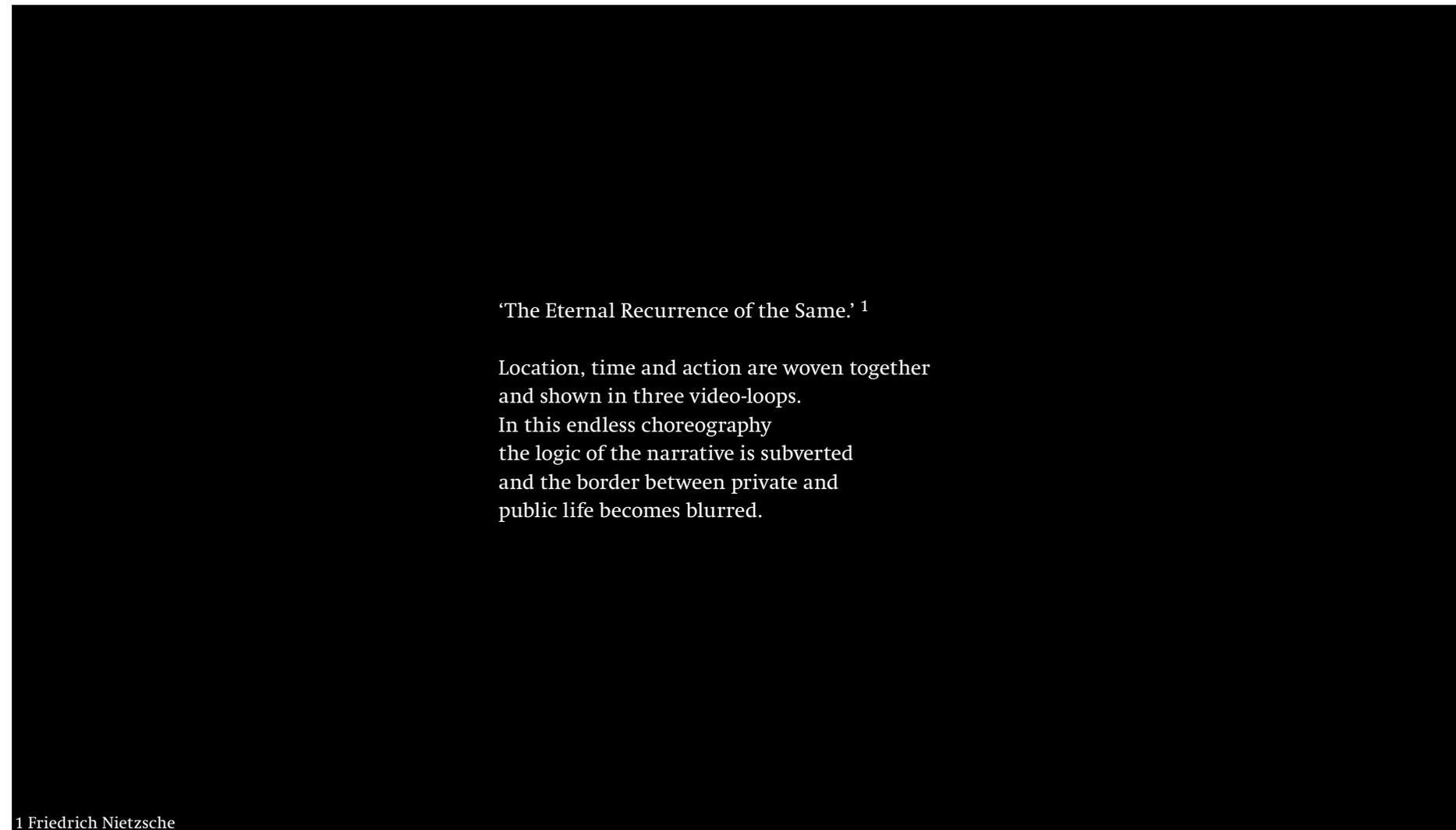


# *Streifzug . Documentation*



Susanne Schär & Peter Spillmann



'The Eternal Recurrence of the Same.'<sup>1</sup>

Location, time and action are woven together  
and shown in three video-loops.  
In this endless choreography  
the logic of the narrative is subverted  
and the border between private and  
public life becomes blurred.

*Streifzug* . Audio-Video



High Definition Videos with Sound  
Aspect Ratio 16:9 PAL, Stereo

Main Video-Loop  
“Streifzug” – 3’07“

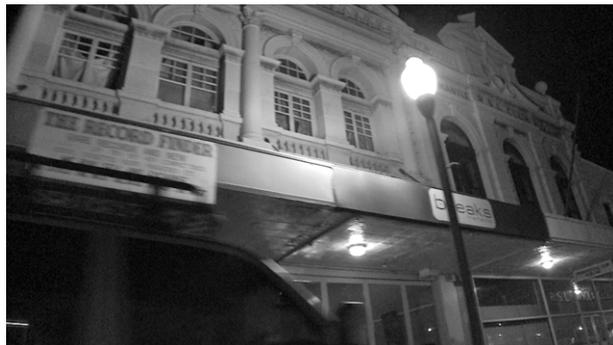
Marginal Video-Loops  
“Scene Bedroom” – 1’55“  
“Scene Circus Gym” – 1’32“

Images – Video-Stills

Page 02: Marginal Video-Loop “Scene Circus Gym”  
Pages 04 – 15: above – Marginal Video-Loops “Scene Circus Gym” and “Scene Bedroom”  
below – Main Video-Loop “Streifzug”  
Page 17: Marginal Video-Loop “Scene Bedroom”

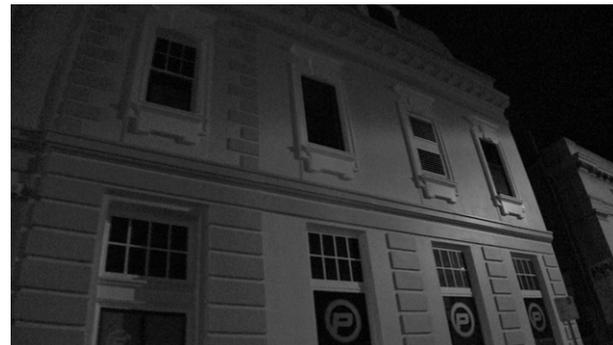
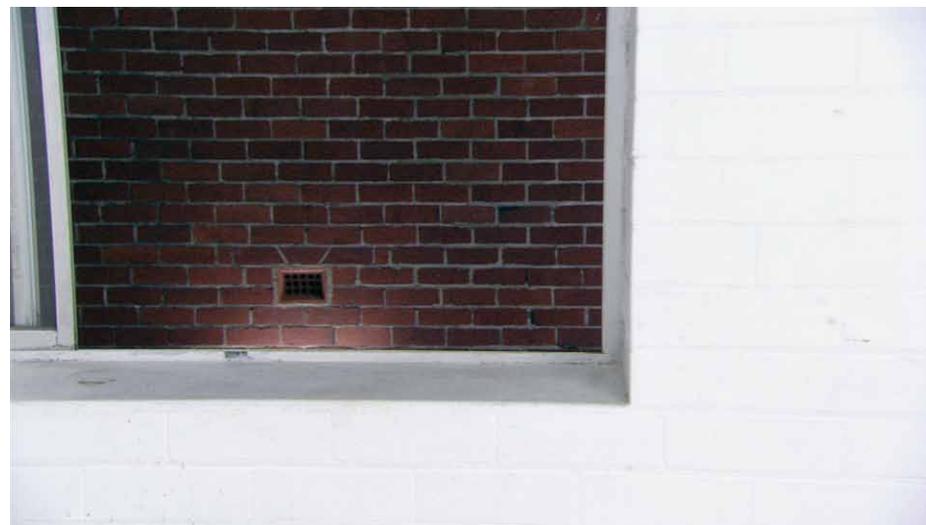












*Streifzug* . Credits

written and directed    Susanne Schär & Peter Spillmann «supe.ch»

ACTORS    Caroline Payton  
              Jaan van Hollen  
              Koral Ward  
              Mike Barton

Car driver    Milton Andrews

CREW

Steadycam Operator    Rusty Geller  
Focus-Puller    Nigel Thompkinson  
Gaffer    Drew Merrifield  
Sound Editor    supe  
Film set and Costumes    supe  
Make up    Koral Ward  
Assistant    Stripe  
Set-Runner    Louise Morisson  
                  Matt Dickmann  
                  Marty Laing



*Streifzug* . Audio-Video-Installation

Installation

3 Channel Audio-Video Projection  
Installation dimension variable

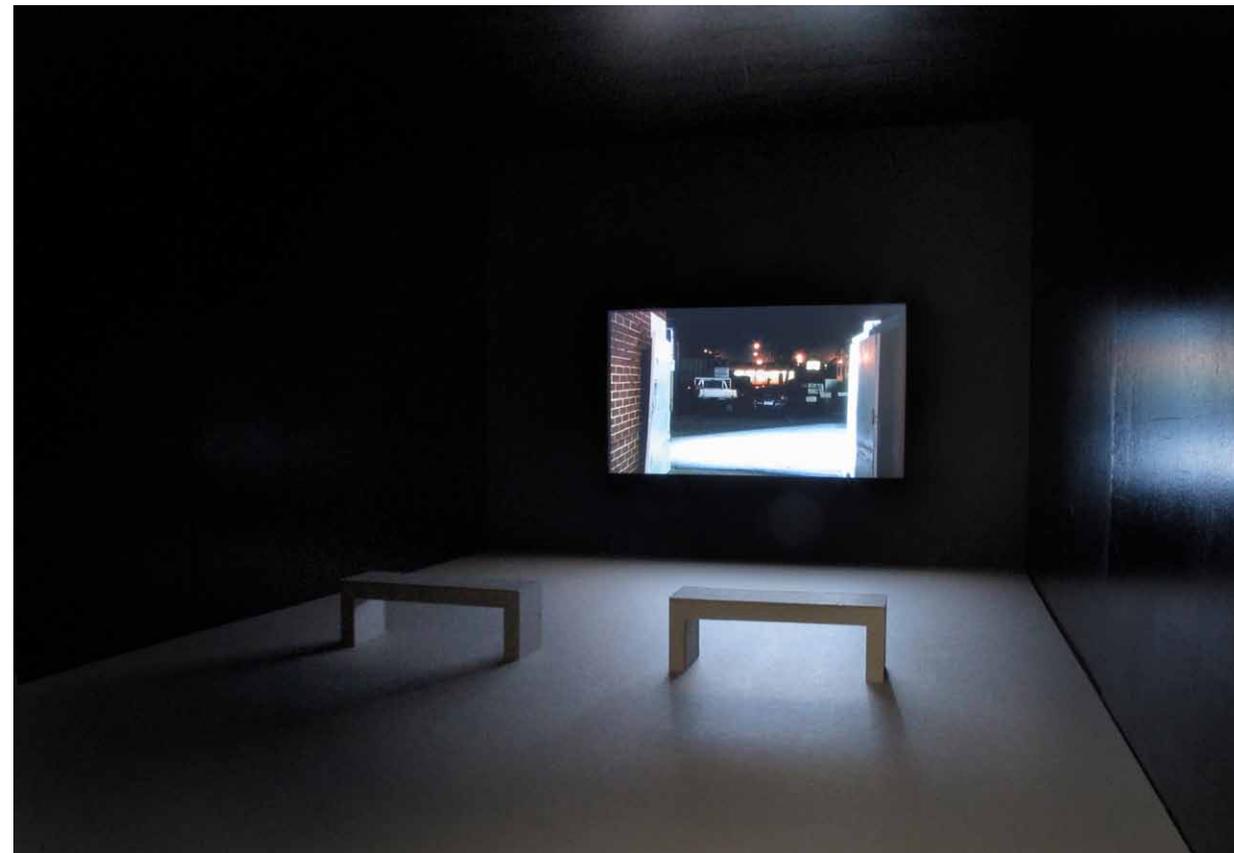
Exhibitions

February 2011

Fremantle Arts Centre, Fremantle/AUS  
supported by  
Pro Helvetia, Schweizer Kulturstiftung

August – September 2011

Kaskadenkondensator, Basel/CH  
supported by  
Fonds Werkraum Warteck pp



*Streifzug* . Text Dr. phil. Koral Ward

‘Our camera has captured for you a few glimpses of an ephemeral micro-society.’<sup>1</sup>

In *Streifzug*, a video installation by artists Susanne Schär and Peter Spillmann, a camera moves through a series of spaces where various scenes are occurring. The artists describe the action as a ‘choreography of happenings’ which provide the impulse for the camera to seek them out. Weaving and undulating it follows in reaction to ‘light, sounds and the motions of characters’, drawing a logic through the fragments of action. Its gaze is remote as if in a dream, its disconnection suggestive of the gaps in memories and the fault lines in the recounting of stories. The camera might be searching on our behalf with no planned direction, or leading us with purpose. Does the camera react to, or instigate the events? None of the scenes seem to exist until the camera finds them.

For the artists, the architectural form of the location at Old Custom’s House Fremantle (Western Australia), with its labyrinth of corridors, entrances and exits, insides and outsides, levels of upper and lower, provides a representation of those levels of perception unavailable to conscious experience. We cannot ‘record and sample’ events such as the ‘spatial, spatio-temporal, physical and mental’ experiences at the same moment as they occur. The camera traverses the structure, passing through and returning, finding itself back where it started. *Streifzug* takes the form of this return: the loop, or – when shown across multiple screens – a series of interconnected loops. It speaks of a recurring temporal and spatial present which although halted in its horizontal progression into the future, has deep vertical resonance in which we see accumulated levels of detail and meaning in the action happening ‘now’, and again ‘now’.

<sup>1</sup> Guy Debord, 1959, ‘On the Passage of a Few Persons Through Rather Brief Unity of Time.’ (Sur le passage de quelques personnes à travers une assez courte unité de temps). Script of the voice-over soundtrack.

The substance of the action is repetition. At each pass of the action there is a reconstitution of events, and a reiteration of the fragments of narrative which gather and thicken. Repetition disallows an end (as terminus) to the action and therefore a continual opening of possibility for new interpretations, yet it also disallows a further end (as purpose) to the events. In its circularity it appears on the one hand to be a closed system, a unity. Each pass through alludes to the previous, and the following is determined. Yet unseen cause and unexplained effect within each fragment isolate the events and the character's actions, and give no indication of reasons or results. The loop is a mechanism of control, but it is in the repetitions that it eases for itself a little freedom, no single interpretation of the action is permitted at any given moment.

The traces of the lives of the characters of *Streifzug* are at once 'secret and social' the artists tell us; the juggling of life's events, and the game of constantly being brought back in order to start again. The camera observes the travails of characters in their patterns of necessity, in their struggle to escape the habits and repetitions of life, yet it is the habitual that gives the form by which we can anticipate a future. The paradox is that the underlying sameness of things keeps us safe and secure, but we seek novelty in life to give it excitement. We are drawn to what is not quite perceived, flickering at the side of vision.

Images – Installation view

Page 18: Main Video-Loop "Streifzug"

Page 21: Marginal Video-Loops

"Scene Bedroom" and "Scene Circus Gym"



*Streifzug* . Thanks

Video-Production supported by  
Fachausschuss Audiovision und Multimedia  
der Kantone Basel-Stadt und Basel-Landschaft

Film Location supported by  
Artsource – The Artists Foundation  
of Western Australia

Special Thanks Alexandra Stäheli, Martina Siegwolf,  
Philippe Olza, Yvonne Holland,  
Loretta Martella, Claire Canham,  
Louise Morisson, Matt Dickmann,  
Ron Bradfield, Marc Springhetti,  
WA Circus School – Nicole and Penni,  
Ross Vegas, Jacob Mc Grath,  
Josh Hogan, Steve Richter,  
Koral Ward, Stripe,  
Lynette Moos, Milton Andrews,  
Jacqueline Baker, Minaxi May.



Images – Film set: Pages 22–24

