

FREDERIC MOSER & PHILIPPE SCHWINGER

ORTHOGRAPHIC PROJECTION

at Galerie Jocelyn Wolff, Paris, France
September 3rd - October 15, 2016

Frédéric Moser et Philippe Schwingen

Orthographic projection

Du 3 septembre au 15 octobre 2016

Galerie Jocelyn Wolff, Paris, France

Communiqué de presse:

Il y a deux ans de cela, nous nous sommes dits : relançons les dés, imaginons une façon inédite pour nous de travailler, commençons par faire ce que nous n'avons jamais fait auparavant.

Le résultat ne devait pas avoir une forme déterminée à l'avance.

Nous voulions nous surprendre par les techniques employées et par le processus de travail ; nous voulions nous décentrer, tâtonner, apprendre en faisant.

Nous devions apprivoiser le travail d'atelier. L'occasion de se demander : sur quel support ? Avec quel matériau ? Quel est ce geste de création qui ne repose pas sur nos acquis de langage ?

Nous avons cherché à faire une transposition en dehors du langage cinématographique qui nous est cher. Nous avons avancé l'analogie collure (qui joint deux plans de pellicule) et couture ; montage – dont le choc entre un plan et un autre produit du sens – et assemblage d'étoffes hétérogènes, dont la combinaison, qui n'est pas définie par une pratique préalable, interroge l'usage.

Jersey, soie, coton, velours, lin, maillé, tissé, extensible, à double couche ; nous avons observé et tâté du tissus, et nous nous sommes infiltrés dans la chaîne de production ; choisissant des fins de stock, nous jetant sur les invendus, ou dénichant des raretés. Mais au lieu de poursuivre la production jusqu'à sa destination pour tel vêtement, tel revêtement de meuble, tel usage du quotidien, nous l'avons détournée, en nous réappropriant le travail « fait main » pour un usage en attente de qualificatif.

Nous nous sommes mis à tisser, coudre sans patron, composer une typographie, sans licence, cherchant à rendre la frontière poreuse entre l'intime et les marqueurs sociaux.

Nous faisons naître le trouble en associant emblème, bannière, vêtement, enveloppe ; nous évoquons le geste de se parer, de s'apprêter, en le rapprochant de celui de se prémunir, d'être affecté.

Par effet de contraste entre forme structurante et forme ouverte, chatoiement, rudesse et ramollissement de la matérialité, nous laissons monter à fleur de peau la trame symbolique dont nos vies sont tissées, allant de l'agitation du drapeau, du fanion, au bans de mariage, suggérant ici une cérémonie incertaine, une forme de baptême, là un rang social convoité ; un aveu, un jeu, un vœu. Ai-je bien vu ? Bien senti ? Est-ce que l'on m'interpelle ?

Nous dessinons une dramaturgie en pointillé ; des rôles sont esquissés. La figure humaine, absente, s'insinue entre les pièces. La forme abstraite est un moyen de convoquer les multiples strates de notre organisme social sans les interpréter de façon unilatérale. Nous avons opté pour un vocabulaire non réaliste et non figuratif, dont les formes et les signes respirent à l'air libre, proposant une analogie entre l'étoffe dont nos sommes faits et ce sous-monde animé, qui peuple nos identifications et nos projections.

Orthographic projection (projection orthogonale en français) est le nom donné à la méthode inventée par Gaspar Monge pour aplatisir un objet en volume sur un plan à deux dimensions, avec les indications nécessaires pour pouvoir reconstituer à nouveau l'objet en trois dimensions.

Nous faisons une analogie entre ce procédé et notre travail de plasticiens, en élargissant l'observation du phénomène de projection, lorsque l'on passe d'une dimension (d'ordre mentale, affective, structurelle, symbolique) à une autre. Devient alors perceptible ce "lieu" où interagissent deux logiques contradictoires, celle qui distingue et différencie, par asymétrie, et celle qui unifie et crée de nouvelles synthèses.

Nous, humains scindés, faits d'une corporéité imaginaire et mortelle, ivres de modèles régressifs, aspirant à s'affranchir de tout, comment les mécanismes de projection se jouent-ils de nous ?

C'est comme si nous avions construit dans notre atelier un dispositif en miniature qui évoque notre ordre social aux dimensions non dénombrables: apparets, emblèmes, aveux et apprêts, codes de représentation et indices de l'intime. Puis nous avons "écrasé" le dispositif en projetant notre construction volumineuse sur un plan en deux dimensions : les murs de la galerie.

Nous présentons un ensemble de pièces qui évoquent l'aplatissement de tout volume, laissant deviner à quel contenu potentiel se rapportent ces formes, corps et décors indissociables, offrant une traduction à l'écrasement dans un hymne doux et joyeux.

Nous remercions chaleureusement pour leur participation à la réalisation des pièces de l'exposition :

Eliane Henry

Manuela Kessler

Nicolas Dalkiewicz et l'équipe de l'Atelier du CAPTT

François Jacob

Frédéric Moser & Philippe Schwinger

Juillet 2016

Frédéric Moser et Philippe Schwingen

Orthographic projection

September 3rd - October 15, 2016

Galerie Jocelyn Wolff, Paris, France

Press release:

Two years ago, we said to ourselves: time for a new throw of the dice, let's imagine a new way of working, and let's start by doing what we've never done before.

The form of the result was not to be determined in advance.

We wanted to surprise ourselves by the techniques we used and the working processes; we wanted to decentre ourselves and grope forwards, learning as we did so.

We had to master working in a studio. So this was the opportunity to wonder: while using which medium? And which materials? What might a creative gesture be like, if it did not rely on our own language acquisitions?

We wanted to effect a transposition outside the film language that was dear to us. So the analogy we adopted was that of splicing (joining together two pieces of film) and sewing; editing – with the shock of one shot meeting another and creating meaning – and the assemblage of various fabrics, whose mingling, undefined by any pre-existing practice, questions usages.

Jersey, silk, cotton, velvet, linen, stitched, woven, extensible, with double layers; we observed and handled cloths, and we infiltrated their chain of production; choosing ends of lines, snapping up leftovers, or unearthing rarities. But, instead of following up the production to its destination for a particular garment, upholstery or everyday use, we misappropriated it, turning it into something "handmade" of our own, pending a descriptor.

We started weaving, sewing without a pattern, composing a typography, without a licence, trying to make the border between the intimate and social markers porous.

We caused disturbances by associating emblems, banners, garments, and coatings; we evoked the gesture of getting dressed and groomed, while comparing it with the idea of being shielded and affected.

With a contrasting effect between an enclosing form and an open one, the brightness, the harshness and the softness of material things, we gave rise to a caressingly close evocation of the symbolic thread running through our lives, varying from the waving of a flag or pennant, to marriage banns, here suggesting an uncertain ceremony, a kind of baptism, or else a coveted social rank; a confession, a game, a vow. Have I seen this correctly? Felt this right? Is this directed at me?

We sketched out a dramaturgy in dotted lines, pointing to roles. The human figure, now absent, slipped in between the pieces. An abstract form is a way to bring in the numerous layers of our social organism, without interpreting them unilaterally. We opted for a non-realistic, non-figurative vocabulary, whose forms and signs breathed in the open air, offering an analogy between the stuff we are made of and that animated underworld, which is peopled with our identifications and projections.

Orthographic projection is the name given to the method invented by Gaspar Monge for flattening a three-dimensional object into two, with the necessary indications for being able to put the object back into its three dimensions.

We made an analogy between this procedure and our work as artists, while broadening observations of the projection phenomenon, when we pass from one dimension (which can be mental, affective, structural or symbolic) to another. A "place" then becomes perceptible, where two contradictory rationales interact: one that distinguishes and differentiates, by asymmetry; and one that unifies and creates new syntheses.

So how do these projective mechanisms play on us, as split beings, made up of an imaginary and mortal corporeity, heady on regressive models, while aspiring to free ourselves from everything?

It is as if we had constructed in our studio a miniature set-up that evoked the uncountable dimensions of our social order: pomp and emblems, confessions and adornments, codes of representation and signs of intimacy. Then we "crushed" this system, by projecting our three-dimensional construction onto the two walls of a gallery.

We are presenting a series of pieces evoking the flattening of volumes, with the possibility to guess the potential content of these inseparable forms, bodies and decors, while offering a crushing shift, played with a soft and joyous anthem.

Our warmest thanks for their participation in the production of the pieces in this exhibition go to:

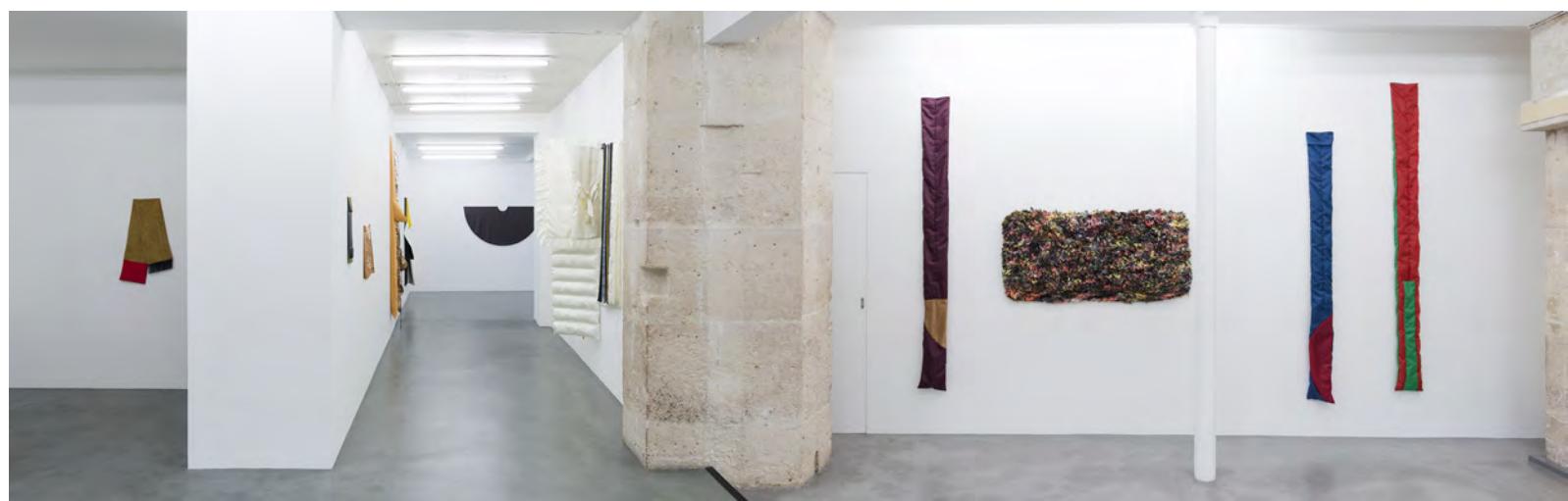
Eliane Henry

Manuela Kessler

Nicolas Dalkiewicz and the team at the Atelier du CAPTT

Frédéric Moser & Philippe Schwinger

July 2016



Frédéric Moser & Philippe Schwingen

Exhibition view: *Orthographic projection* at Galerie Jocelyn Wolff, Paris, France, 2016



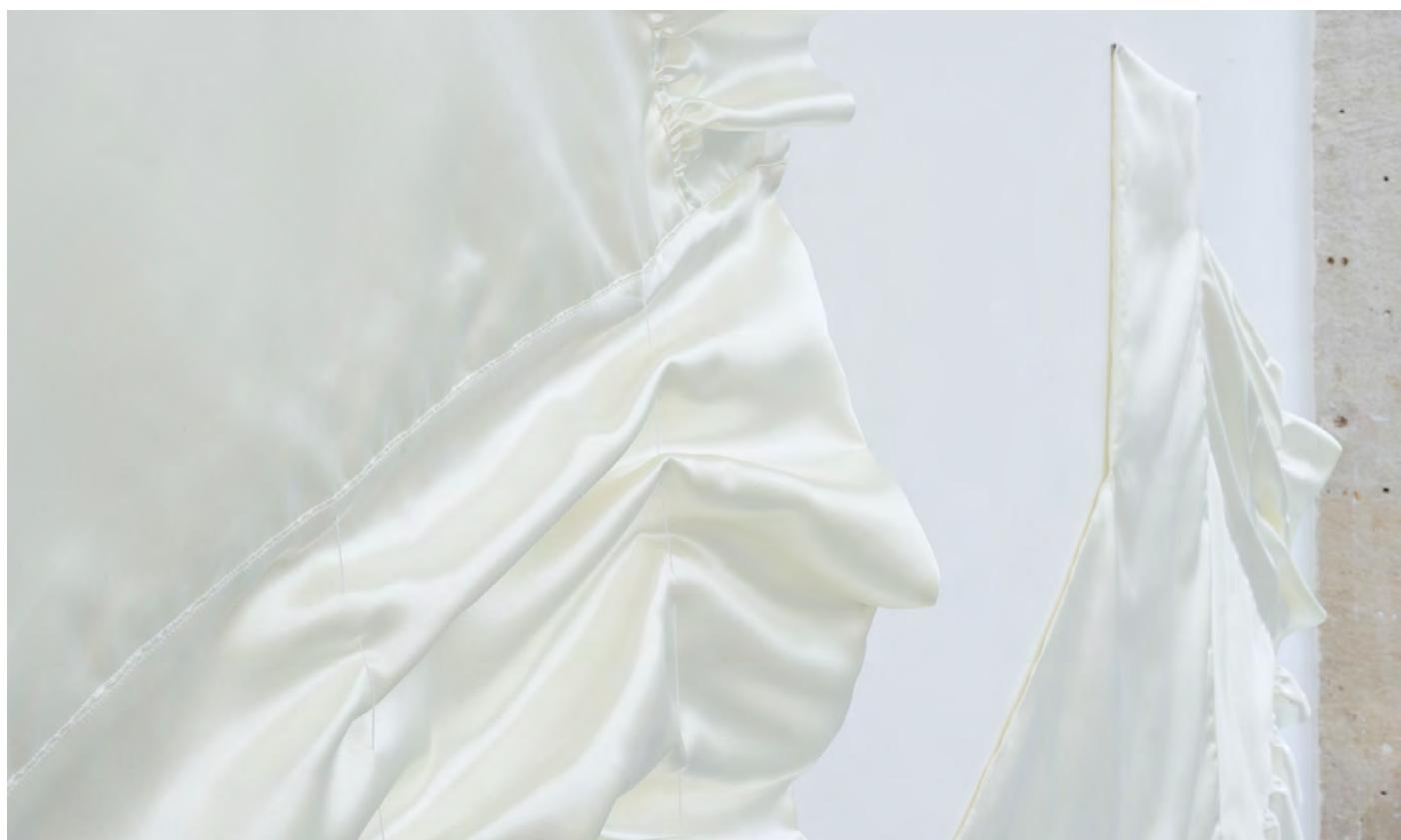
Frédéric Moser & Philippe Schwingen

Running man (III) (I) & (II), 2016, fabric

See by your palm how everything appears, 2016, wool

Mutation of the Self (I) & (II), 2016, fabric

Exhibition view: *Orthographic projection* at Galerie Jocelyn Wolff, Paris, France, 2016



Frédéric Moser & Philippe Schwinger
Mutation of the Self (I) & (II), 2016, fabric

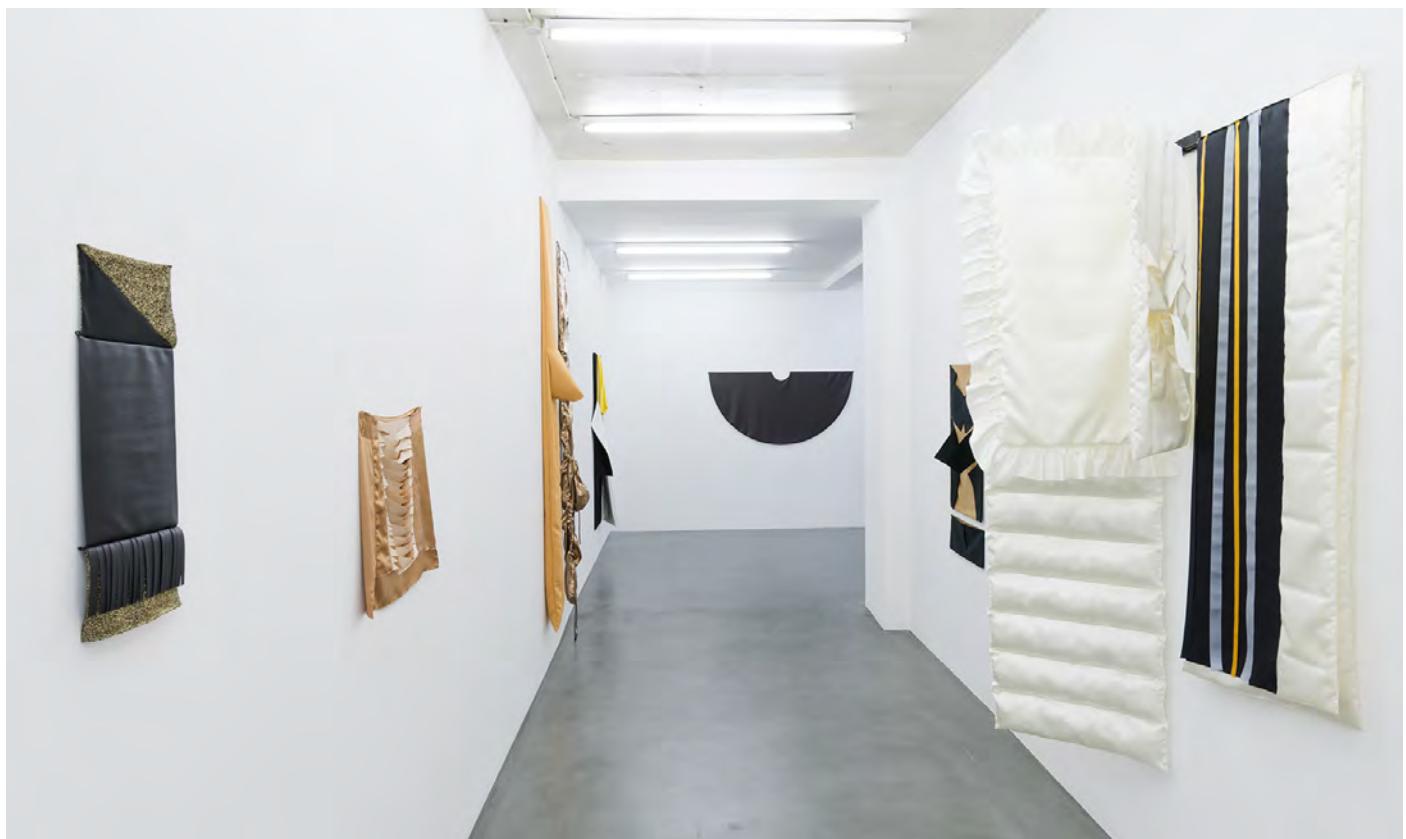
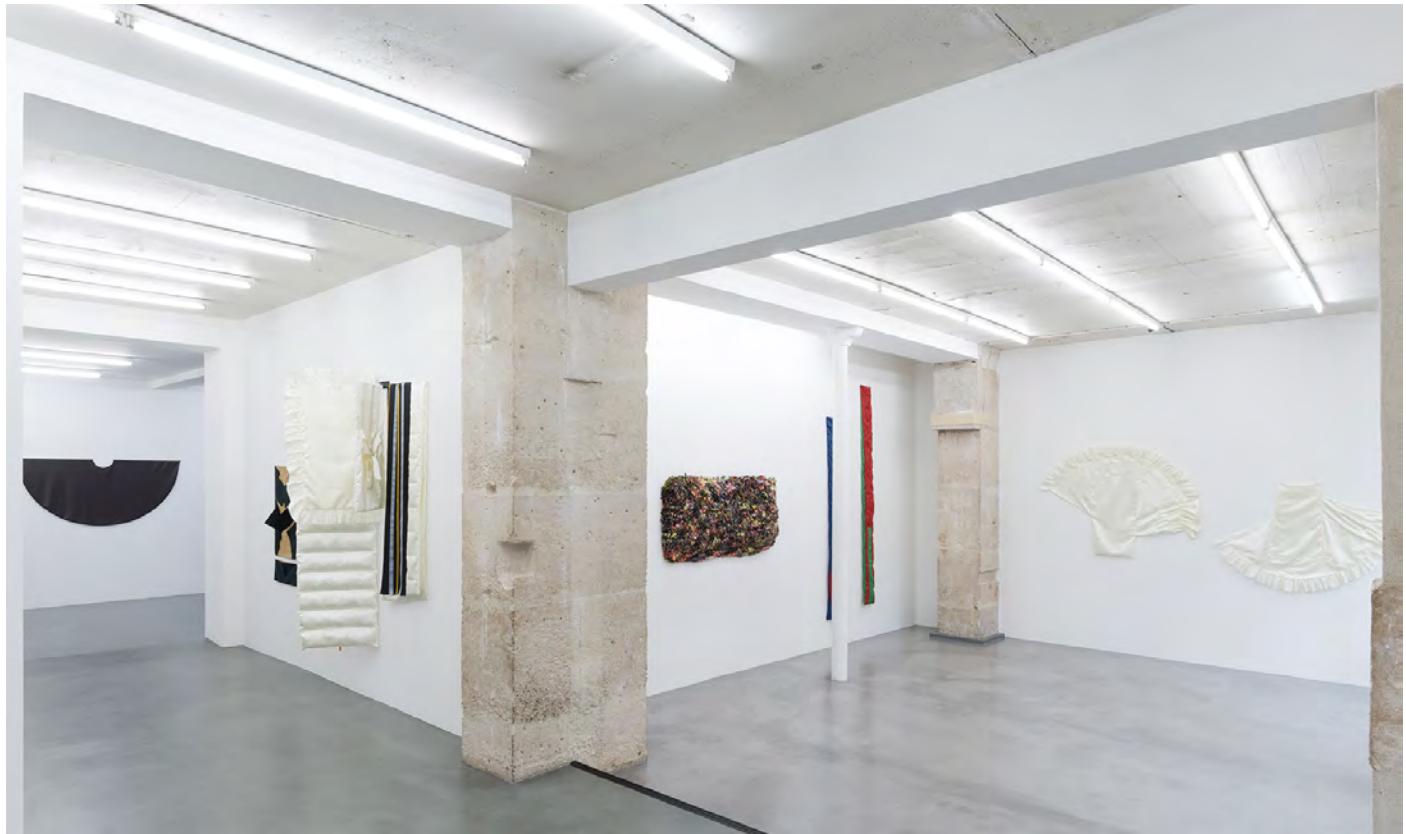
Exhibition view: *Orthographic projection* at Galerie Jocelyn Wolff, Paris, France, 2016



Frédéric Moser & Philippe Schwinger

See by your palm how everything appears, 2016, wool

Exhibition view: *Orthographic projection* at Galerie Jocelyn Wolff, Paris, France, 2016



Frédéric Moser & Philippe Schwinger

Exhibition view: *Orthographic projection* at Galerie Jocelyn Wolff, Paris, France, 2016



Frédéric Moser & Philippe Schwingen

Martha, bitte!, 2016, fabric

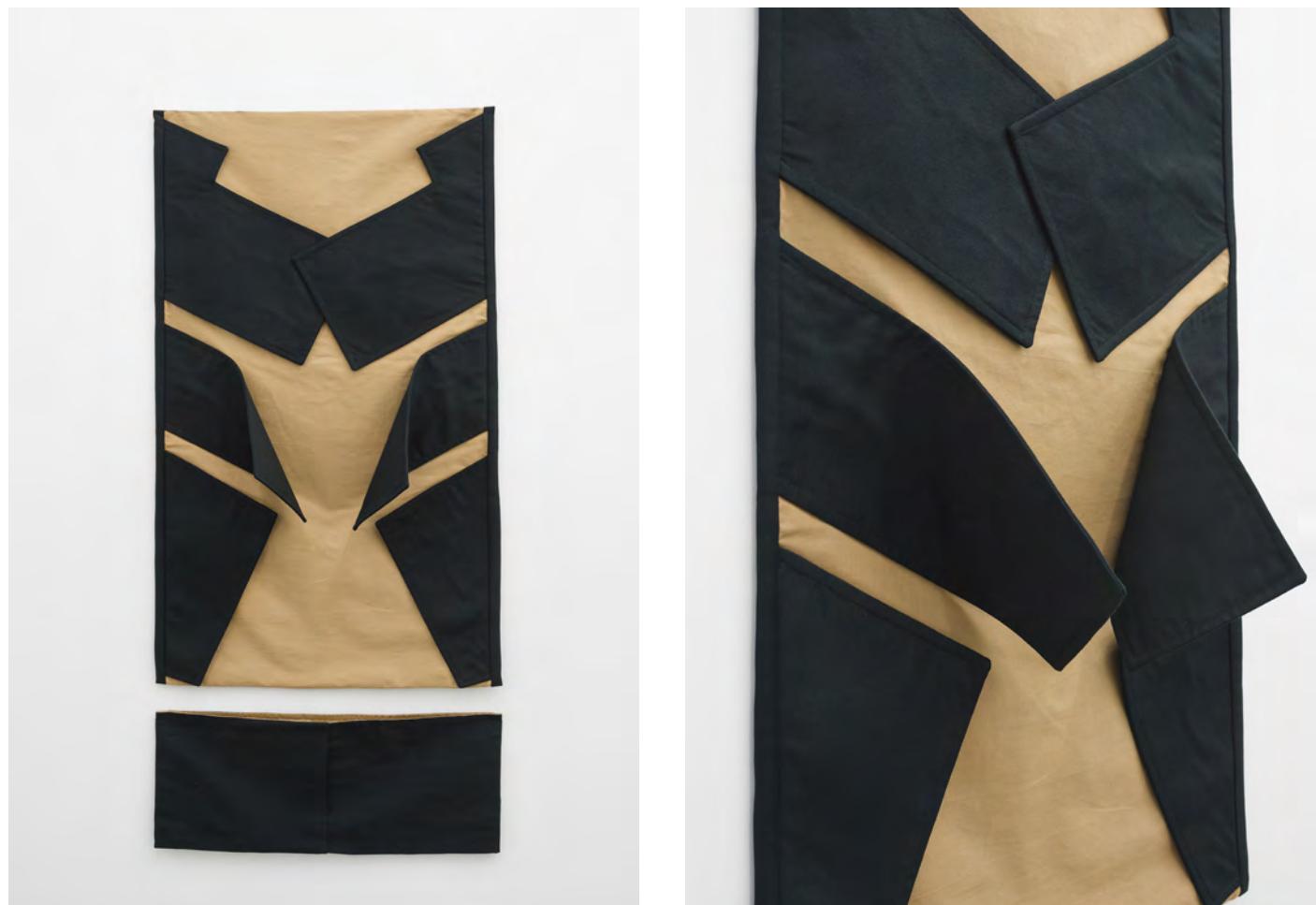
Exhibition view: *Orthographic projection* at Galerie Jocelyn Wolff, Paris, France, 2016



Frédéric Moser & Philippe Schwingen

The strength to persevere, 2016, fabric

Exhibition view: *Orthographic projection* at Galerie Jocelyn Wolff, Paris, France, 2016



Frédéric Moser & Philippe Schwinger

Quest for honor, 2016, fabric

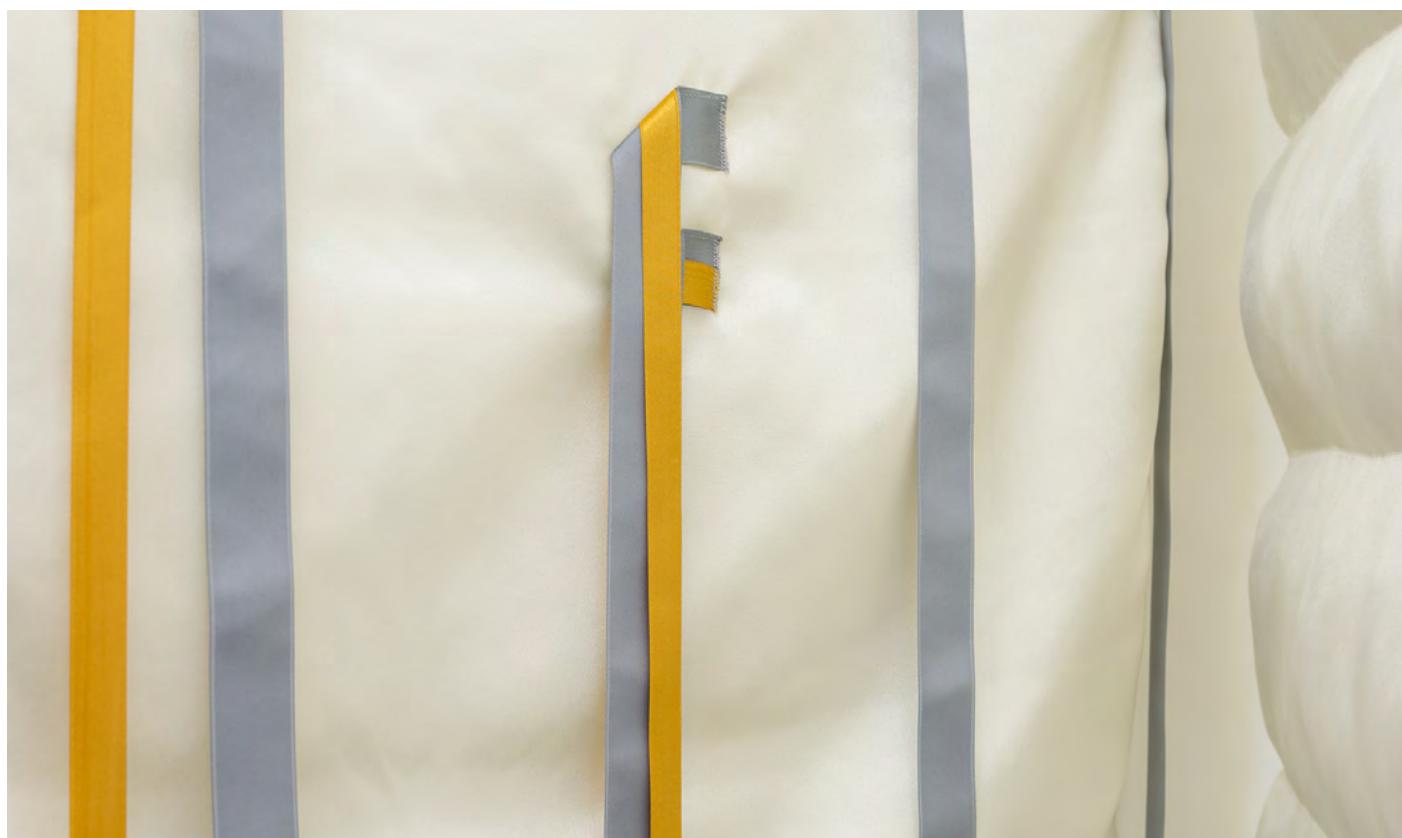
Exhibition view: *Orthographic projection* at Galerie Jocelyn Wolff, Paris, France, 2016



Frédéric Moser & Philippe Schwinger

From then on, we didn't walk alone at night anymore (I) & (II),
2016, fabric

Exhibition view: *Orthographic projection* at Galerie Jocelyn Wolff,
Paris, France, 2016



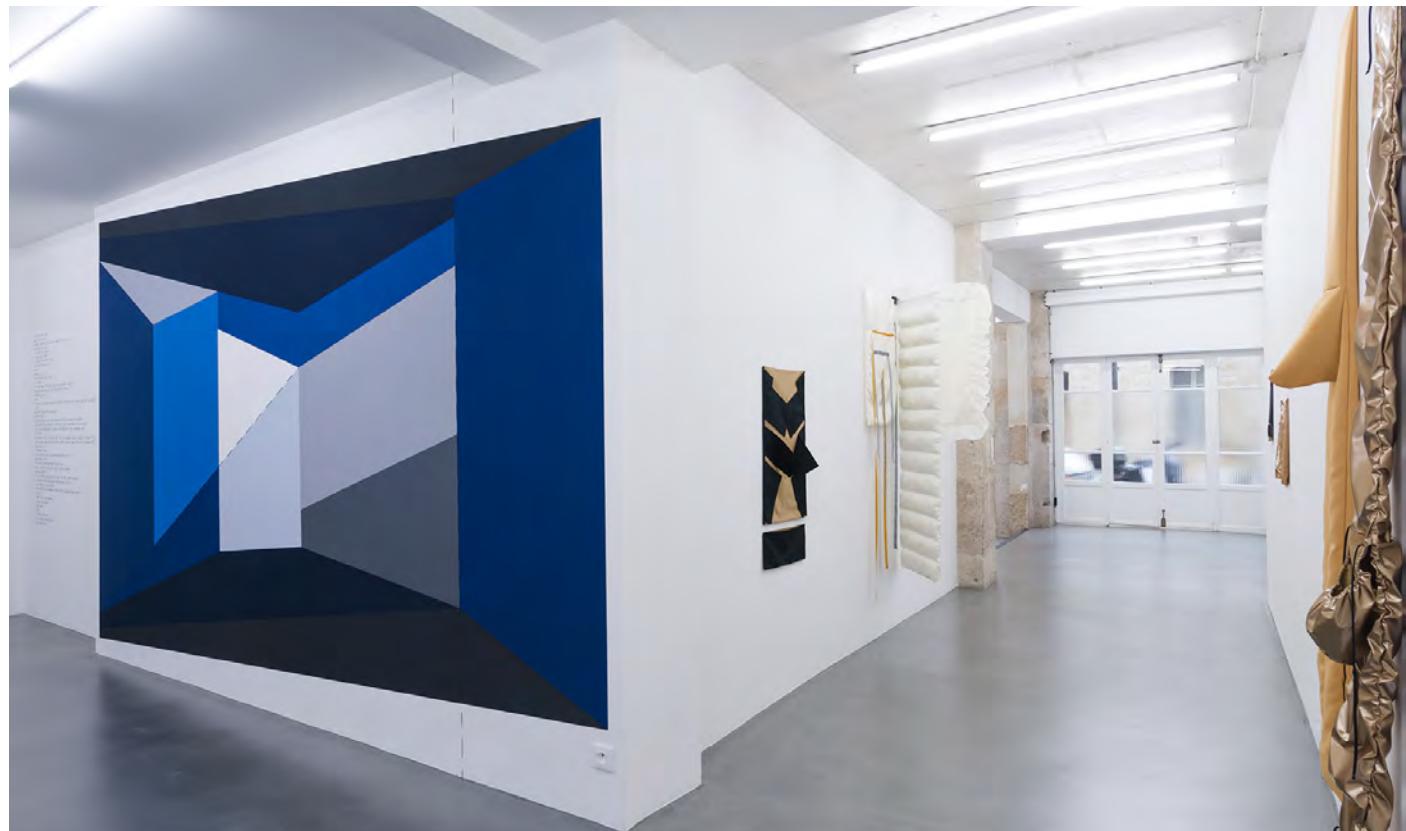
Frédéric Moser & Philippe Schwingen

From then on, we didn't walk alone at night anymore (I) & (II), 2016, fabric

Tomorrow, same place same time, 2016, fabric

Whispering at my door, 2016, fabric, metal

Exhibition view: *Orthographic projection* at Galerie Jocelyn Wolff, Paris, France, 2016



Frédéric Moser & Philippe Schwingen

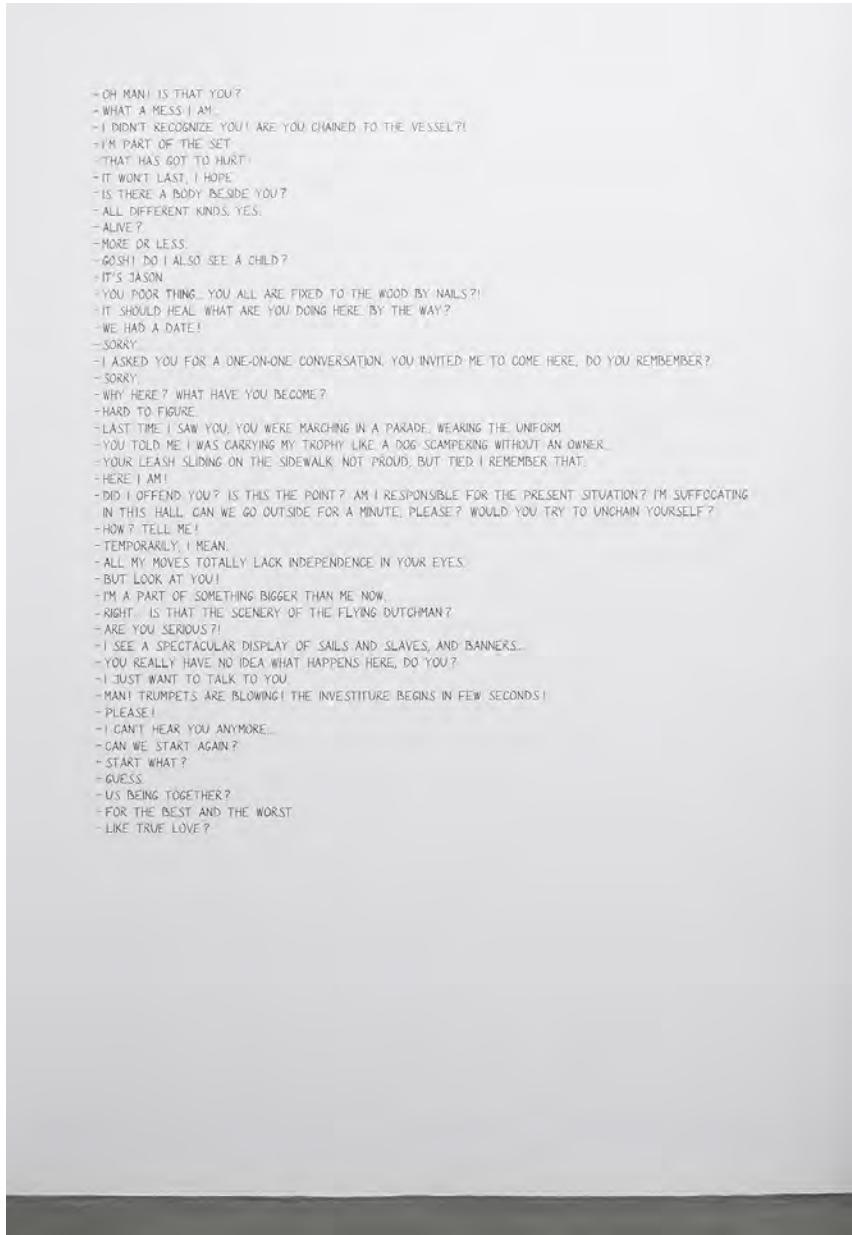
Whispering at my door, 2016, fabric, metal

From then on, we didn't walk alone at night anymore (I) & (II), 2016, fabric

Tomorrow, same place same time, 2016, fabric

Ambushed by the fourth wall, Wall painting, 2016, acrylic, 282.4 x 425.4 cm

Exhibition view: *Orthographic projection* at Galerie Jocelyn Wolff, Paris, France, 2016



Frédéric Moser & Philippe Schwinger

Parallel narrative I, Wall writing, 2016, acrylic paint, 144 x 119 cm

Exhibition view: *Orthographic projection* at Galerie Jocelyn Wolff,
Paris, France, 2016



Frédéric Moser & Philippe Schwingen

Modernist surrogate softness, 2016, wool, wood, metal, cotton threads

The social elevator turned into a weather vane then confined, 2016, wool, wood, aluminium

Ambushed by the fourth wall, Wall painting, 2016, acrylic

Tomorrow, same place same time, 2016, fabric

Riding round the ring (I), 2016, synthetic leather, metal

Exhibition view: *Orthographic projection* at Galerie Jocelyn Wolff, Paris, France, 2016



Frédéric Moser & Philippe Schwinger

Tomorrow, same place same time, 2016, fabric

Exhibition view: *Orthographic projection* at Galerie Jocelyn Wolff,
Paris, France, 2016



Frédéric Moser & Philippe Schwinger

Modernist surrogate softness, 2016, wool, wood, metal, cotton threads

Exhibition view: *Orthographic projection* at Galerie Jocelyn Wolff,
Paris, France, 2016



Frédéric Moser & Philippe Schwingen

Modernist surrogate softness, 2016, wool, wood, metal, cotton threads (details)

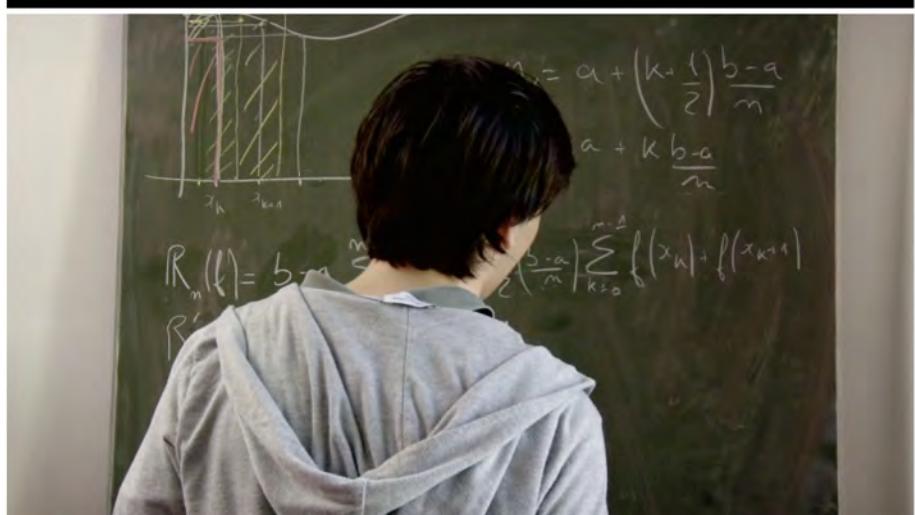
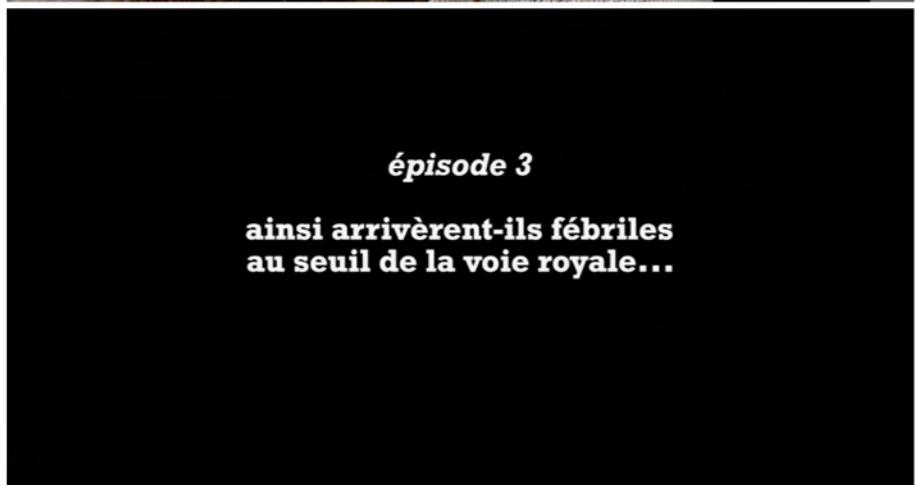
Exhibition view: *Orthographic projection* at Galerie Jocelyn Wolff, Paris, France, 2016

**FRANCE, DÉTOURS
ÉPISODE 3
AINSI ARRIVÈRENT-ILS
FÉBRILES AU SEUIL DE
LA VOIE ROYALE ...
2013**



Frédéric Moser, Philippe Schwinger
France, détours, 2013

Épisode 3, ainsi arrivèrent-ils fébriles au seuil de la voie royale ...
HD video, 53 min



Frédéric Moser, Philippe Schwinger
France, détours, 2013

Épisode 3, ainsi arrivèrent-ils fébriles au seuil de la voie royale ...
HD video, 53 min

**PAR LES VILLAGES
2012**



Frédéric Moser, Philippe Schwingen
Par les villages, 2012

Exhibition view, Galerie Art et Essai, biennale d'art contemporain, Rennes 2012



Frédéric Moser, Philippe Schwinger
Par les villages, 2012

Donnerstag, 2006
Digital video, 12'23 min

Acting Facts, 2003
Digital video, 9'40 min

Cupidon grandit, 2011
HD video, 23'23 min

Alles wird wieder gut, 2006
Digital video, 19'56 min

Tumeur, 2012
HD video, 5 min

Exhibition view, Galerie Art et Essai, biennale d'art contemporain, Rennes 2012

**CUPIDON GRANDIT
2011**



Frédéric Moser, Philippe Schwinger
Cupidon grandit, 2011

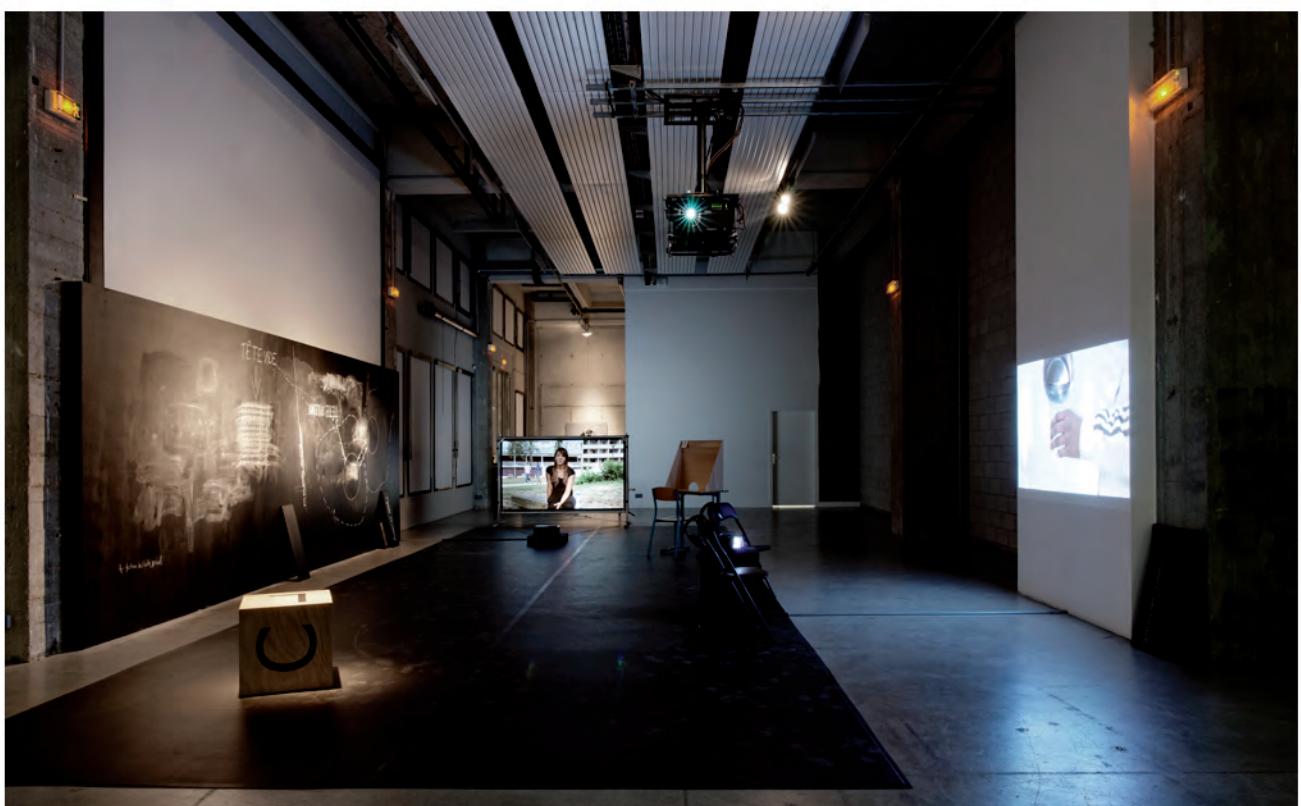
HD video, 23'23"



Frédéric Moser, Philippe Schwinger
Cupidon grandit, 2011

HD video, 23'23"

**CE DONT ON SERA DANS
L'AVENIR CAPABLE
2011**



Frédéric Moser, Philippe Schwinger
Ce dont on sera dans l'avenir capable 2011

Exhibition view, Bétonsalon, Paris 2011

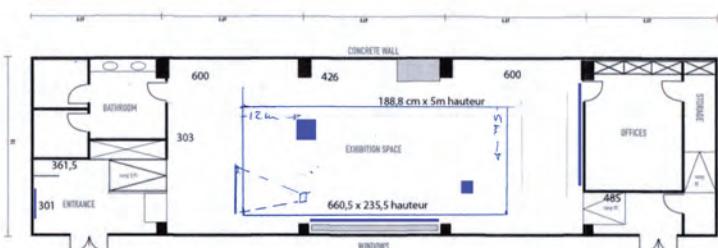


Frédéric Moser, Philippe Schwinger
Ce dont on sera dans l'avenir capable, 2011

Schéma 2, traces, 2011
Chalk on black paint, 660 x 235 cm

Schéma 1, 2010
Digital print, 100 x 100 cm

Cube docile, 2011
Wood, black paint, 45 x 45 cm



BETONSALEN - FLOOR PLAN
surface: 300 m²
exhibition space: 200 m² (20 x 10 m)
ceiling: 6 m high



Frédéric Moser, Philippe Schwinger
Ce dont on sera dans l'avenir capable, 2011

Schéma 2, 2011
HD video, 9 min
Rushes, 2011
HD video, 13 min
France, détours, épisode 1, 2009
HD video, 26'36 min

**FRANCE, DÉTOURS
ÉPISODE 2
CE TRAIT, C'EST TON
PARCOURS
2011**

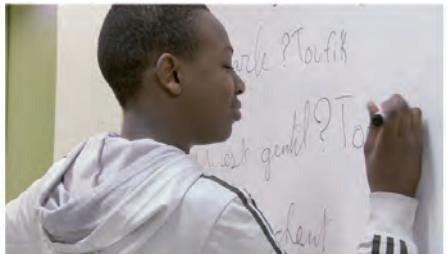


Frédéric Moser, Philippe Schwingen

France, détours, 2011

Épisode 2, ce trait, c'est ton parcours

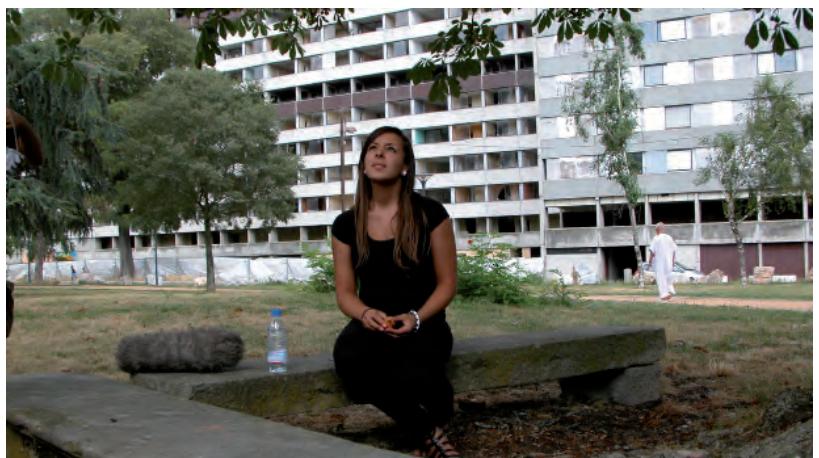
HD video, 53 min



Frédéric Moser, Philippe Schwingen
France, détours, 2011

Épisode 2, ce trait, c'est ton parcours
HD video, 53 min

**FRANCE, DÉTOURS
ÉPISODE 1
DEVOIR ET DÉROUTE
2009 – 2010**



Frédéric Moser, Philippe Schwinger
France, détours, 2009 - 2010

Épisode 1, devoir et déroute, 2009
HD video, 26'36 min



Frédéric Moser, Philippe Schwinger
France, détours, 2009 - 2010

Épisode 1, devoir et déroute, 2009
HD video, 26'36 min

It's a substitution process used by illusionists, whereby one thing supplants another. Here, the argument that intermixing social classes will lessen insecurity is invoked to supplant the violence done to the multitude by first parking them and then dispersing them.



Frédéric Moser, Philippe Schwinger
France, détours, 2009 - 2010

The Flip Book of Duty and Defeat, 2010
Inkjet on paper, 42 x 29,7 cm each (9 papers)



Frédéric Moser, Philippe Schwinger
France, détours, 2009 - 2010

The Flip Book of Duty and Defeat, 2010
Inkjet on paper, 42 x 29,7 cm each (9 papers)



- It's when, once in a while, we knock
at the door a little more violently
that we get to be heard. Anyway, there were
a lot of other things that happened.
Let's say it's a place like so many others,
in every district or whatever, or suburb,
there's the heart of the city.
For us, it's here.



Frédéric Moser, Philippe Schwinger
France, détours, 2009 - 2010

The Flip Book of Duty and Defeat, 2010
Inkjet on paper, 42 x 29,7 cm each (9 papers)

On „France, détours“

Coming of age is the time when we are most drastically confronted with societal paradigms. Who if not an adolescent would know better what society permits and expects of him, and what limitations it sets. Since 2001, Frédéric Moser and Philippe Schwinger have taken the struggle of the youth with both emancipation and social standardisation as a chance to discuss the political, ethical and economical paradigms that shape social reality. KOW ISSUE 7, produced alongside the Swiss-Austrian duo's latest film project, "France, détours", sheds a light on the methodological rigour of youth-related topics in these artists' oeuvre.

For many decades, from 1877 until 1950, France's self image as "La Grande Nation" was shaped by a small book: "Le Tour de France par deux enfants" was seminal reading in schools, telling children what it meant and how it felt to be a proud French boy or girl. In 1977, French film-maker Jean-Luc Godard produced a counterstatement. In his TV-documentary "France/tour/detour/deux/enfants", ten year old Camille and Arnaud comment on notions such as liberty and equality, revolution and violence, money and on their individual dreams. What they had to say was a long way away from patriotic common sense.

Since 2009, Frédéric Moser and Philippe Schwinger have embarked upon yet another "De/Tour de France", again in the format of a TV documentary. They follow Jacques Rancière's hypothesis that the real has to be fictionalised in order to be thought. The youth they portray with their different social backgrounds does not at all confirm the clichés that media and politics are trying to create. In fact, this reality is much more difficult. Capturing this complexity in their films, Moser and Schwinger "re-think" the notion of "France": as a narrative and a discourse that reestablishes a space for an adolescent's emancipation. By employing the means of fiction, Moser and Schwinger expose the forces that try to reduce the complexity and openness of social reality, that want to bring regulation and regimentation.

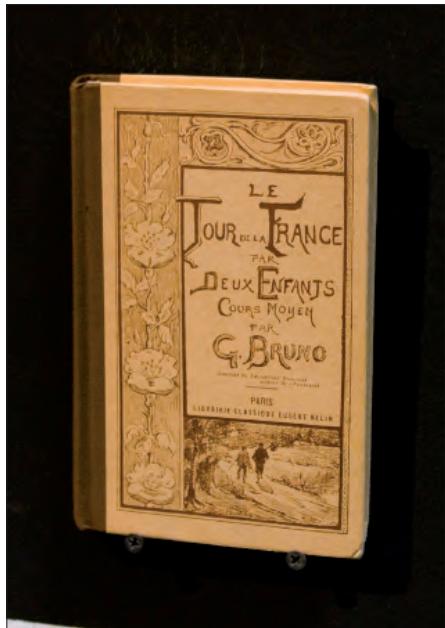
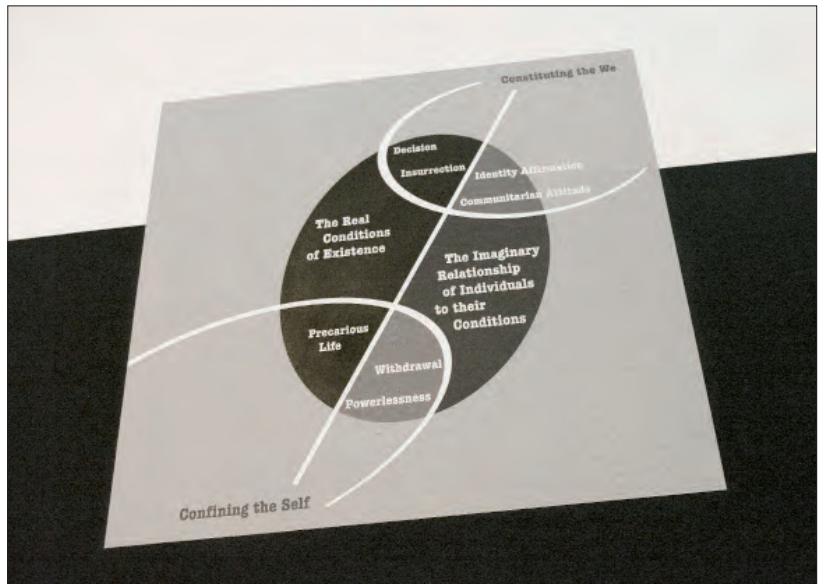
Alexander Koch



Frédéric Moser, Philippe Schwinger

France, détours, 2009 - 2010

Exhibition view, Booth KOW, Viennafair 2010



Frédéric Moser, Philippe Schwinger
France, détours, 2009 - 2010

Book by G. Bruno, first published 1877

Diagram by Moser, Schwinger, 2010

Exhibition view, Booth KOW, Viennafair 2010



Frédéric Moser, Philippe Schwinger
France, détours, 2009 - 2010

HD video, 26'36 min

Exhibition view, Fonds régional d'art contemporain Provence - Alpes - Côte d'Azur,
Marseille 2010

**FAREWELL LETTER TO
THE SWISS WORKERS
2006 – 2009**

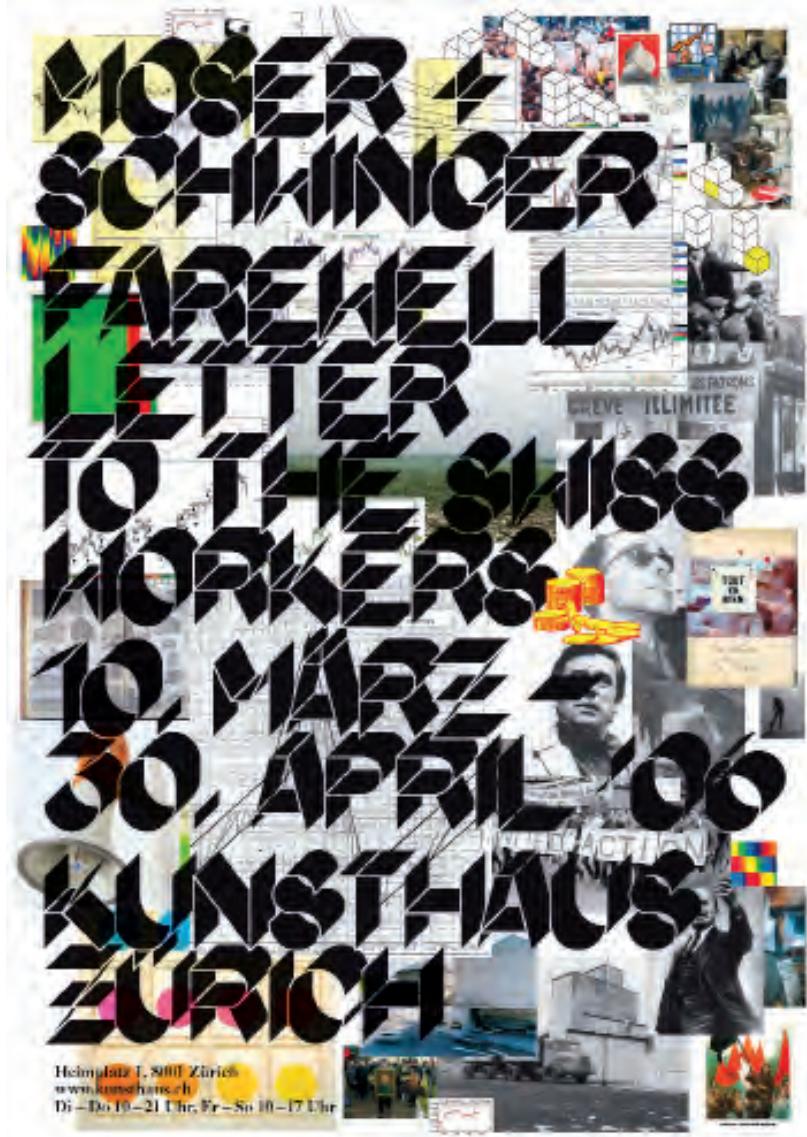


Frédéric Moser, Philippe Schwinger
Farewell Letter to the Swiss Workers, 2006-09

Alles wird wieder gut, 2006
Digital video, 19'56 min

Gross und klein, 2006
2 metal mobiles, 3 elements each
Diameters of 100 cm, 50 cm and 25 cm

Exhibition view, Kunsthaus Zürich 2006

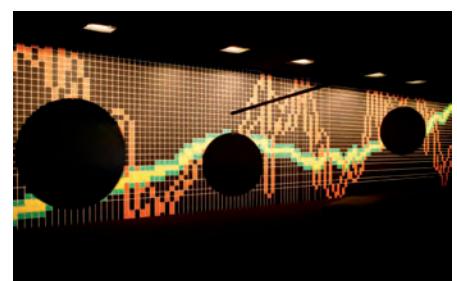


Frédéric Moser, Philippe Schwinger
Farewell Letter to the Swiss Workers, 2006-09

Exhibition Poster, Kunsthause Zürich, 2006

La 7eme cité, 2006
Inkjet print on canvas, 300 x 1700 cm

Exhibition view, Kunsthause Zürich 2006





Frédéric Moser, Philippe Schwinger
Farewell Letter to the Swiss Workers, 2006-09

Alles wird wieder gut, 2006
Digital video, 19'56 min



Frédéric Moser, Philippe Schwinger, Farewell
Farewell Letter to the Swiss Workers, 2006-09

Alles wird wieder gut, 2006
Digital video, 19'56 min

On „Alles wird wieder gut“

In a village of former East Germany, young adults meet with the intention of finding an alternative to isolation and social precariousness while their parents demonstrate in front of the disused factory, as every day of the year for the last 15 years. The young persons decide to organize a party; it is meant to help them to confront themselves on their divergent opinions as for the model of society to which they aspire. As antidote to exclusion, they choose the debate of ideas. The arrival of a foreign journalist reporting on the region sets off contrasting attitudes: for the oldest, it represents an answer to the wait of a recognition, whereas the younger ones see in it the necessity of freeing themselves from media standardization in order to construct networks of resistance on a local level. Responding to Lenin's letter, Moser/Schwinger have realised a video work in which they re-address the question of social utopias. What kind of a society would we wish for ourselves? And what social forms are we capable of sustaining?

Mirjam Varadinis



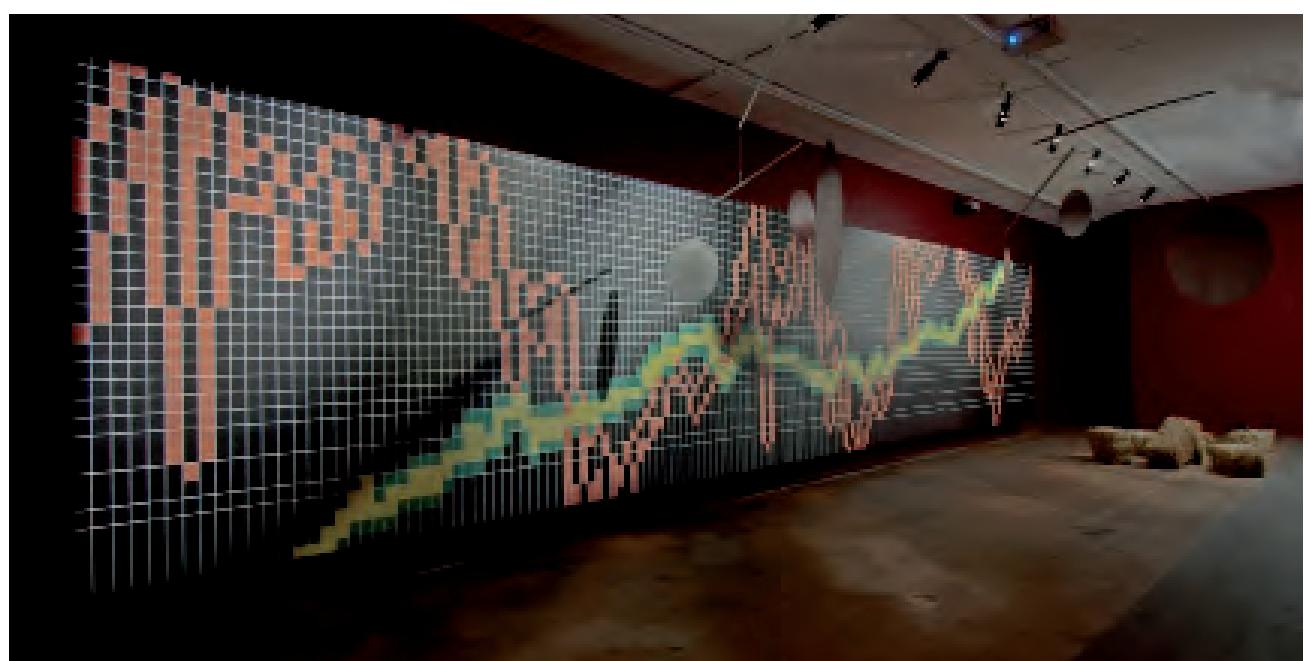
Frédéric Moser, Philippe Schwinger
Farewell Letter to the Swiss Workers, 2006-09

Production shot and film stills



Frédéric Moser, Philippe Schwinger
Farewell Letter to the Swiss Workers, 2006-09

Production shots and film stills



Frédéric Moser, Philippe Schwinger
Farewell Letter to the Swiss Workers, 2006-09

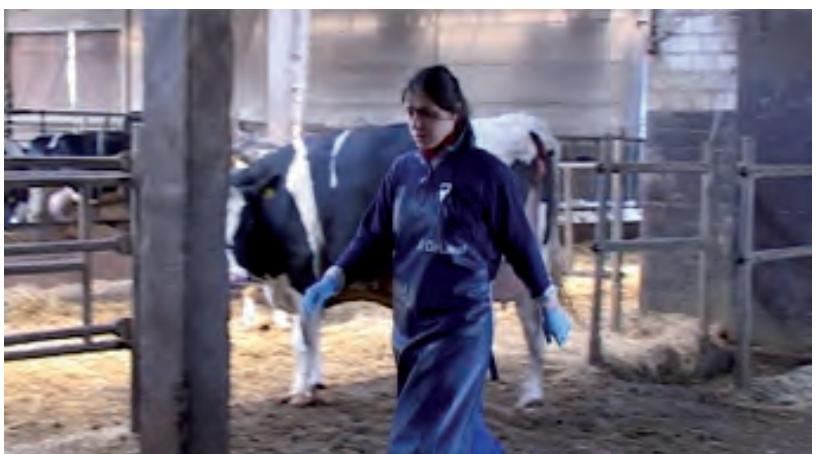
Exhibition view, Mamco, Geneva 2008



Frédéric Moser, Philippe Schwinger
Farewell Letter to the Swiss Workers, 2006-09

Exhibition view, Mamco, Geneva 2008

**DONNERSTAG
2006**



Frédéric Moser, Philippe Schwinger
Donnerstag, 2006

Digital video, 12'23 min

**TIME FLIES
2006**



Frédéric Moser, Philippe Schwinger
Time Flies, 2006

Production shot



J'aurais aimé le faire d'une autre manière,



J'ai été une si brave fille.

Frédéric Moser, Philippe Schwinger
Time Flies, 2006

Digital video, 4'03 min



Frédéric Moser, Philippe Schwinger
Time Flies, 2006

Digital video, 4'03 min

SCHWEJK PERSPEKTIVEN 2006



Frédéric Moser, Philippe Schwinger
Schwejk Perspektiven, 2006

Exhibition view, Mamco, Geneva 2008



Frédéric Moser, Philippe Schwinger
Schwejk Perspektiven, 2006

Ovale wooden structure (300 x 750 x 450 cm),
painted black, white mural painting (Diameter
220 cm), white carpet, bed, bedside lamp

Digital video, 12'34 min

Exhibition view, Mamco, Geneva 2008



Frédéric Moser, Philippe Schwinger
Schwejk Perspektiven, 2006

Digital video, 12'34 min



Parfois on est obligé d'arranger les choses comme elles nous conviennent, et de jouer avec la loi.



L'expulsion pour tous... sauf pour Elsa



Un coup de couteau.
La blessure est profonde...



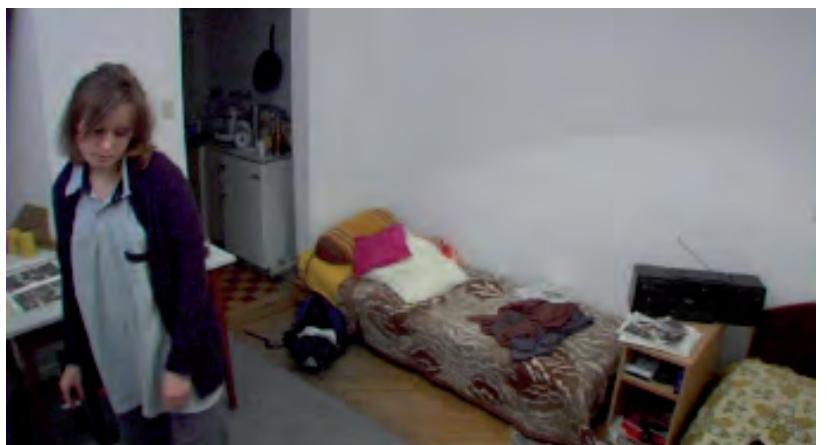
Tu veux qu'on échange nos places ?

Frédéric Moser, Philippe Schwinger
Schwejk Perspektiven, 2006

Digital video, 12'34 min

REVIVAL PARADISE

2005



Frédéric Moser, Philippe Schwinger
Revival Paradise, 2005

Jim Jarmush, Stranger than Paradise, 1984

Revival Paradise, Digital video, 55 min



Frédéric Moser, Philippe Schwinger
Revival Paradise, 2005

Jim Jarmush, Stranger than Paradise, 1984

Revival Paradise, Digital video, 55 min



Listen Monika, you don't
know what goes on in this city,



Why not? Let's take her with us
she'll bring us luck, you'll see.

Frédéric Moser, Philippe Schwinger
Revival Paradise, 2005

Digital video, 55 min



Frédéric Moser, Philippe Schweiger
Revival Paradise, 2005

Digital video, 55 min

Jim Jarmush, Stranger than Paradise, 1984

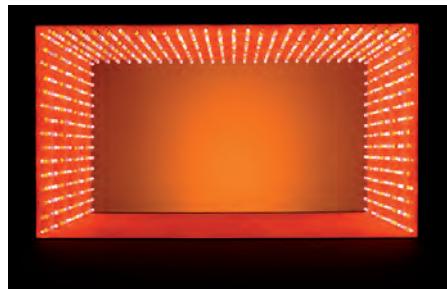
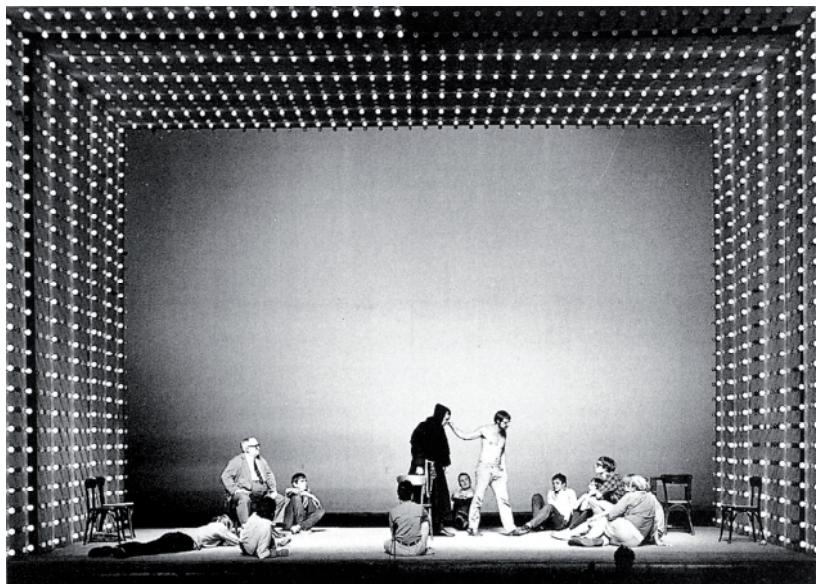
UNEXPECTED RULES

2004 – 2006



Frédéric Moser, Philippe Schwinger
Unexpected Rules, 2004

Production shot



Frédéric Moser, Philippe Schwinger
Unexpected Rules, 2004

35 mm film transferred to HDCAM, 16'06 min

Lightbox; wood, metal, 1.300 coloured light
bulbs, light dimmer, projection screen, 335 x
610 x 420 cm

Archive image from Maß für Maß, directed by
Peter Zadek, stage design by Wilfried Minks,
1967

Production shot at Babelsberg Film Studios,
Potsdam



Frédéric Moser, Philippe Schwinger
Unexpected Rules, 2004

35 mm film transferred to HDCAM, 16'06 min



Frédéric Moser, Philippe Schwinger
Unexpected Rules, 2004

35 mm film transferred to HDCAM, 16'06 min



Frédéric Moser, Philippe Schwinger
Unexpected Rules, 2004

Lightbox; wood, metal, 1.300 coloured light
bulbs, light dimmer, projection screen, 335 x
610 x 420 cm

On „Unexpected Rules“

The script is based on the „Clinton-Lewinsky Affair,“ which due to the nexus between power, sex, and globalized media stands out as an example of how multifaceted levels of interest, along with public images, ultimately render the „true“ interpretation of an event impossible. Moser & Schwinger’s version of the affair does not follow a linear storyline that is shaped by causality and rational behavior. Their cinematographic and scenic adaptation of the actors’ contradictory emotions, interests, and strategies gives rise to a complex plot that forces the viewer to accept paradoxes as a part of reality. These different layers are integrated into a popular form of representation (a cross between a TV show and puppet theater). The film was originally shown as part of a video installation in which visitors enter the reconstructed film set (the stage being a wooden lightbox lined with 1,300 colored bulbs), standing very close to the projection screen, and becoming first-hand witnesses of the negotiations within the intimate setting of the presidential family.

Moser & Schwinger conceived the lightbox as a place where politics stages its own performance. The fact that all protagonists are constantly on stage makes each character even more lucid. By reshaping the facts in a credible fashion, the artists are attempting to set the characters’ spoken lines within contexts that, in the real world, are mutually exclusive
Ulrike Mantel.



Frédéric Moser, Philippe Schwinger
Unexpected Rules, 2004

Production shots at Babelsberg Film Studios,
Potsdam



Frédéric Moser, Philippe Schwinger
Unexpected Rules, The Puppet Version,
2004 - 2006

Puppetry; wood, wooden bulbs, projection
screen, 168 x 177 x 95 cm

35 mm film transferred to HDCAM, 16'06 min

ACTING FACTS

2003



Frédéric Moser, Philippe Schwinger
Acting Facts, 2003

Digital video, 9'40 min



Frédéric Moser, Philippe Schwinger
Acting Facts, 2003

Exhibition view, Fonds régional d'art contemporain Provence - Alpes - Côte d'Azur,
Marseille 2010



Frédéric Moser, Philippe Schwinger
Acting Facts, 2003

Digital video, 9'40 min

CAPITULATION PROJECT 2003



Frédéric Moser, Philippe Schwinger
Capitulation Project, 2003

Production shot



Frédéric Moser, Philippe Schwinger
Capitulation Project, 2003

Wooden stage in form of a wave (80 x 800 x
300 cm), wooden screen (255 x 340 cm)

16 mm black and white film transferred to
Beta SP and DVD, 21'34 min

Exhibition view, Galerie Jocelyn Wolff in collabora-
tion with KOW - Berlin
Art Unlimited - Art Basel 2010

On „Capitulation Project“

The terror and the irrational dynamics of war challenge representation. One of the American traumata of the Vietnam War, the massacre of My Lai was "staged" by the Performance Group in New York in 1971. Instead of addressing the inconceivable terror with theatrical coherence, the public was invited to interact on stage in order to create unforeseen scenarios. Following historic documents that recall this legendary theater practice, Moser and Schwinger recreated the original stage design from 1971 and reenacted the play, but with a different methodology and a rewritten script: in their staging - performed for a 16mm film production - the usually dissociated perspectives of victims, offenders, witnesses and commentators meet their ability to coexist as theatrical representations.

"Capitulation Project", Moser and Schwinger's reaction on Iraq War II, supports Jacques Rancières' proposal that fiction does not oppose the real, but that "the real must be fictionalized in order to be thought". In their films, the Swiss artist duo uses fiction as an instrument to appropriate the real and to contribute to its public reflection and debate.

Alexander Koch



Photograph 12. Eleven spectators in the Circle during the My Lai scene of *Commune*. They are waiting to see if four other spectators will join them or if the play will stop. (Frederick Eberstadt)

Frédéric Moser, Philippe Schwinger
Capitulation Project, 2003

Archive image from "Environmental Theater"
by Richard Schechner, Applause Books, 1994

Production shot



Frédéric Moser, Philippe Schwinger
Capitulation Project, 2003

Archive images from "Commune" by The Performance Group, 1971

Production shots



Frédéric Moser, Philippe Schwinger
Capitulation Project, 2003

Exhibition view, Kunstraum Walcheturm,
Zürich 2003

Archive image from "Commune" by The
Performance Group, 1971

Capitulation Project, film stills



Frédéric Moser, Philippe Schwinger
Capitulation Project, 2003

Exhibition view, Mamco, Geneva 2008

INTERNMENT AREA 2002



Frédéric Moser, Philippe Schwinger
Internment Area, 2002

Circular stage; wood, mahogany wood, metal,
358 x 800 x 700 cm

Exhibition view, Württembergischer Kunstverein,
Stuttgart 2002



Frédéric Moser, Philippe Schwinger
Internment Area, 2002

Archive images from Theater of Psychodrama,
Beacon NYC, 1960

Exhibition views

Digital video, 28'18 min



Frédéric Moser, Philippe Schwinger
Internment Area, 2002

Digital video, 28'18 min



Frédéric Moser, Philippe Schwinger
Internment Area, 2002

Digital video, 28'18 min

On "Internment Area"

The starting point of Moser & Swinger's work is the therapeutic technique of the psychodrama, which was developed by Jacob L. Moreno in the 1930s. In its clinical application the artists try to discover the leading signs which have become one of the most important parameters of today's media production: The spread of intimacy in a spectacular dispositif. The basis for the artistic work is the replica of Moreno's conceptual design of the scenic area. Through maximal visibility, free spaces, and the sparse usage of helping objects, the stage is characterized by chairs and a mattress. The signs of an architecture which has extracted much from the 19th century and at the same time foreshadows the TV studios of the 70s shall be made visible. In this dispositif, a group of five protagonists portray a meeting according to the role playing technique constructed on the basis of real meeting protocol. The meeting was filmed with five actors and lasted 28 minutes. The video focuses on a boy who has fled a boarding school and has been caught. Now, a team of therapists is supposed to help him to work out his conflict situation. In contrast to a conventional production in which the director clearly distributes the text and the parts, the actor-patient directly becomes the author of his own fate, a situation which today is regularly exploited by TV entertainment. This is the technique of the confession. The patient has no other alternatives but to compromise himself, to tell and to show what he does, feels and projects in intimacy. The stage is available for his emancipation to feel and function better in his life. From then on the subjective story becomes material for the drama.

Jean-Baptiste Joly



Frédéric Moser, Philippe Swinger
Internment Area, 2002

Digital video, 28'18 min



Frédéric Moser, Philippe Schwinger
Internment Area, 2002

Digital video, 28'18 min

**AFFECTION RIPOSTE
2001**



Frédéric Moser, Philippe Schwinger
Affection Riposte, 2001

Digital video, 5'17 min



Frédéric Moser, Philippe Schwinger
Affection Riposte, 2001

Stage design 1100 x 550 x 240 cm



Frédéric Moser, Philippe Schwinger
Affection Riposte, 2001

Exhibition views, Akademie Schloss Solitude,
Stuttgart 2002, Centre PasquArt, Biel 2004



Frédéric Moser, Philippe Schwinger
Affection Riposte, 2001

Opening Night, John Cassavetes, 1978

Affection Riposte, digital video, 5'17 min



Sometimes dreams and reality don't match

Frédéric Moser, Philippe Schwinger,
Affection Riposte, 2001

Digital video, 5'17 min

VIDEOS 1998 – 2000



Frédéric Moser, Philippe Schwinger
Low Song, 2000

Digital video, 6'19 min



Frédéric Moser, Philippe Schwinger
Low Song, 2000

Digital video, 6'19 min



Frédéric Moser, Philippe Schwinger
Tout ce chagrin, 2000

Double video projection, 3'46 min, loop



Frédéric Moser, Philippe Schwinger
Tout ce chagrin, 2000

Double video projection, 3'46 min, loop



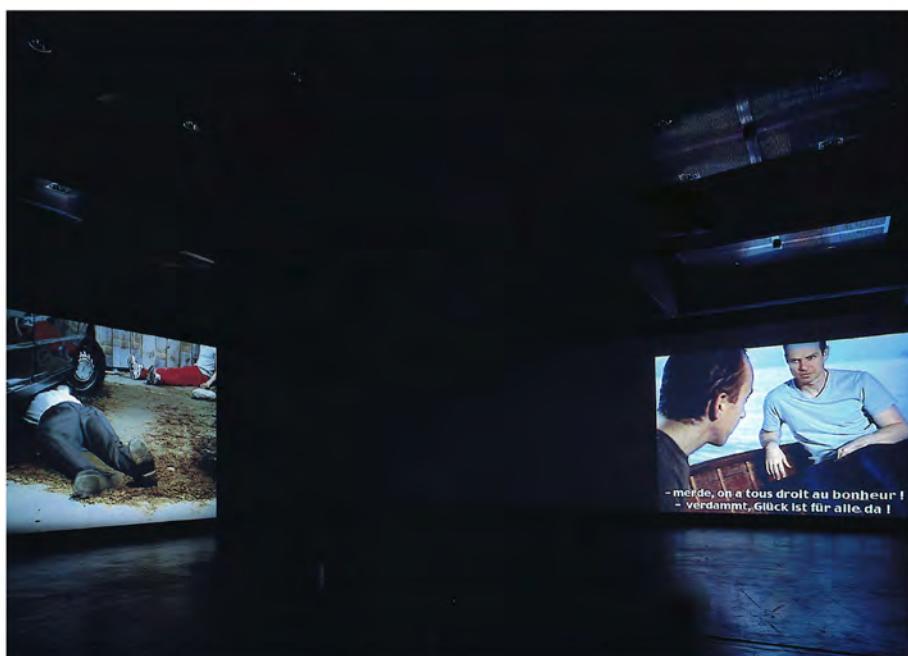
Frédéric Moser, Philippe Schwinger
Ahl Jeunesse, 1999

Digital video, 3 min, loop



Frédéric Moser, Philippe Schwinger
Ahl! Jeunesse, 1999

Digital video, 3 min, loop



Frédéric Moser, Philippe Schwinger
Auf den Höhen, 1999
Beta SP, 2'10 min, 5 min, 2'50 min

Frédéric Moser, Philippe Schwinger
L'hallali, 1998
Un fond de vérité, 1998
Champ de courses, 1999
Beta SP, 4'15 min, 3 min, 3'07 min
Exhibition view, Musée des Beaux-Arts, La Chaux-de-Fonds 2000



Frédéric Moser, Philippe Schwinger
Champ de courses, 1999

Digital video, 3'07 min



Frédéric Moser, Philippe Schwinger
Champ de courses, 1999

Digital video, 3'07 min



Frédéric Moser, Philippe Schwinger
L'hallali!, 1998

Digital video, 4'18 min



Frédéric Moser, Philippe Schwinger
L'hallali!, 1998

Digital video, 4'18 min



Frédéric Moser, Philippe Schwinger
L'hallali!, 1998

Digital video, 4'18 min



Frédéric Moser, Philippe Schwinger
Un fond de vérité, 1998

Production shot



**- j'ai l'impression de servir à rien
- mir scheint, ich diene zu nichts**



**- allez, oublie toute cette affaire
- na komm, vergiss dies ganze Zeugs**

Frédéric Moser, Philippe Schwinger
Un fond de vérité, 1998

Digital video, 3 min



**- alors on abandonne ou on se bat ?
- was nun ? kämpfen wir oder nicht ?**



**t'es pas quelqu'un de sincère
Du bist kein ehrlicher Kerl**

Frédéric Moser, Philippe Schwinger
Un fond de vérité, 1998

Digital video, 3 min