



# Encounter

# the

A Film by

# Art

Marinka Limat

of

Marinka Limat + DOK MOBILE present

# ART OF THE ENCOUNTER

A Film by Marinka Limat

29' | Switzerland | 2022

**Trailer:** <https://www.vimeo.com/743459800>

**Web:** <https://www.art-of-the-encounter.com>

Screening Coordinator:  
Judith Holly  
[holly@marinkalimat.ch](mailto:holly@marinkalimat.ch)  
[www.marinkalimat.ch](http://www.marinkalimat.ch)

Press Inquiries:  
Thomas Lehner  
+41 76 336 44 44  
[press@art-of-encounter.com](mailto:press@art-of-encounter.com)

Production:  
DOK MOBILE, Mark Olexa  
+41 79 718 48 91  
[production@dokmobile.ch](mailto:production@dokmobile.ch)

## Synopsis



Thiva, Greece, september 15, 2017

On her art walk from Kassel to Athens, Marinka Limat is collecting encounters. Involving people she never met before. Certain encounters do not work, others are missed, and sometimes avoiding an encounter is the better option.

Learning from the in between, the artist is unfolding her practise of encountering in front of our eyes.

## Overview



Paralia Beach, Greece, september 2, 2017

### Logline

Walking the line to art,  
you might get surprised  
what's emerging from these  
encounters on the road.

### Credits

2022, FDEe, 29min.  
DOK MOBILE, Fribourg

Director:  
Marinka Limat, in collaboration with  
Wendy Pillonel and Judith Holly

Producers:  
Mark Olexa, Marinka Limat

Editing:  
Steven Vit, Dennis Gnoni Visconti

Cinematography:  
Marinka Limat

Color Grading, Cinematography:  
Ramón Königshausen

Music:  
Miles Zuberbühler,  
Arian de Raeymaeker

Sound editing:  
Florian Pittet

Screening Coordinator:  
Judith Holly

Consulting:  
André Vladimir Heiz

## Content



Fyli, Greece, september 16, 2017

### Long version

Marinka Limat is walking from Kassel to Athens. Far off from the documenta-14's hotspots of contemporary art, her art work puts a focus on the in between. The in between cities, people, even between herself and any other person crossing her path.

Being the stranger passing by, the artist looks for contact, asking for a place to stay, a coffee or a simple bit of information. Using these pretexts, she explores the artistic potential of daily situations. Declaring that these purely human interactions inhere a potential of art, she seeks to uncover their rules and to develop tools for a performative practise: An "Art of the Encounter" is unfolding in front of our eyes.

On her journey, the artist is experiencing one encounter after another: Each one is unique and different. Certain encounters do not work, others are missed, and sometimes avoiding an encounter is the better option. From encounter to encounter, the artist becomes more aware of the conditions that determine her ephemeral work.

In her film, Marinka Limat takes the audience with her to flirt with the boundaries of art. It's not in a spectacular way, and sometimes you may even doubt her quest. But exposed to all shades of encounters and enduring her most honest intentions, the artist brings forth some of very basic human qualities, binding them in an artistic form. Step by step, the evidence is rising *that something different is still possible.*

### Tags

#artoftheencounter #kunstpilgerreise #kasselathens #marinkalimat #dokmobile #swissfilms #FIFF23

## Stages of Involvements

“Jede Reise ist eine Messe wert. Eine Kunst-Pilger-Reise ist, wie das Wort schon sagt, multiple Messen wert.”

Peter Weibel (1944–2023), artist, researcher, longtime artistic director ZKM Karlsruhe, Germany, welcomed the artist in 2013 when she passed by on “Kunst-Pilger-Reise 1” (Fribourg–Berlin).

“It’s a pleasure to join Marinka on her art pilgrimage. Her beautiful voice, her thoughts and the jazzy ambient sounds guide us through this ‘road movie’. But sometimes, the ease state of being can suddenly turn into serious bitterness. I admire her courage and perseverance, as well as her unbreakable trust and faith in art and the good in people.”

Anna Anders, video artist, prof. em. UdK Berlin, Germany, encouraged the artist in the preparatory work and was one of the first backers in its successful founding campaign on Wemakeit in 2017.

“A great human adventure! Out of her journey, Marinka made a wonderful film, to which I took part as a co-director. It looks back at some of her encounters and questions what characterises these special moments, these ephemeral in-betweens that are so necessary to our humanity.”

Wendy Pillonel, director, lecturer at ZHdK, Zurich, involved in the project from its beginning until the rough cut in 2019. She also organised and directed the 26 post-trip interviews.

“It was great to meet Marinka midway through her process. I’m always delighted when it comes to endurance and long durational performance. Because I think that in the long durational performances, it’s where you really develop feelings and (...) you’re also able to analyse them.”

Marta Jovanović, performance artist and educator, was present when Marinka Limat passed by at U10-gallery in Belgrade, Serbia, on her art walk in 2017. One of 26 post-trip interviewees.

“(…) when there is no chance for prejudices and one naturally participates in the present moment when addressed... It’s art of the encounter.”

Istvan Litgvari, architect/co-founder of Trafik Kör, Dabas, Hungary, attended the film’s Budapest premiere in the Ludwig Museum on december 8, 2022, after having hosted its Hungarian premiere in his gallery in august. He had crossed Marinka Limat’s way by accident in his hometown in 2017.

“For me, this it is one of most interesting and meaningful art project I have ever seen.”

Andrej Jaroš, gallerist and curator, Flatgallery Bratislava, Slovakia, welcomed the artist in 2017 and hosted the Slovakian premiere of the film in his gallery on december 11, 2022.

## Director's Notes on

### **the reason making this film:**

After completing my performance "Kunst-Pilger-Reise" in 2017, I realised that my experiences on the road were not comprehensible for those who were not present. So I was looking for a mediation that would allow the viewer to not only trace my journey, but also relive my quest. What you can see now, has on one hand a documentary character, but on the other hand and beyond that, it's an emancipated piece of work, involving the audience in the step-by-step genesis of my art.

During my performance I was blessed with so much generosity from the people: confidence, shared time, knowledge and contacts, hostings. So, I wanted to return something to the individuals and institutions that welcomed me. The film provides them now with the "big picture", the whole dimensions of my art walk, from which they only got a fragmentary glimpse when I passed by back then.

### **walking:**

My performances "Kunst-Pilger-Reise" are mainly consisting of two alternating activities: The walking phase and the encounter phase. During the day, I was on the move, from the starting point towards the destination of that day. There, encounters took place, that was to expect. The walking served to "digest" the encounters and create space for the next ones. I always had to empty myself in order to be able to receive something new. 44 encounters from the road were reconstructed through writing in my artist book "L'étincelle. Vers l'art à pied | Funken. Zu Fuss zur Kunst" (2019), using some objects as triggers that were offered to me during my journey.

### **encountering:**

Encounter with people I never met before is for me a performative act in everyday's life. It fascinates me because you never know the direction it takes, as in improvisation. It's a play of two protagonists. And you have to be fully present in that particular moment with the other person, so that a mutual and immediate connectivity can emerge within this defined framework with maximum openness.

### **the process of filmmaking:**

Some sort of artist portrait out of the project "Kunst-Pilger-Reise" in a feature length documentary was the initial plan. Revising a first rough cut, we realised that I had to take authorship myself to transfer my art through the film. By abandoning a chronological structure and continuously distilling the essentials we achieved the current composition. But there is still so much material in the archive... In the larger process I have realised that cooperative work was evolving well and became a common joy, when the virtues of the Art of Encounter were applied to the settings (i.e. physical presence, unprivileged mutual exchange, collaborative breeding of concepts).

### **in-between:**

The moment of encounter between two people belongs only to them. No one can verify what exactly happened in that moment and what exactly was it like. It's a unique, a fleeting moment, hard to grasp. For me, this is an experience of freedom, of intimacy, of beauty and poetry. It's about feeling comfortable in the other's company, a mutual and organic flow, to let total liberty to the other person, not behaving driven by a hidden personal agenda, nor to try to impress or convince the other.

### **rhythm and music:**

When walking the steady beat of your steps is the basis, this creates clarity and structure. On the road on long distances, it is important to find your own rhythm between exertion and rest, activity and pause. Moving the body to the rhythm of music brings lightness into the game: dance as a universal language that connects people plays a role as well.

For the soundtrack, Miles Zuberbühler (drums) and Arian de Raeymaecker (guitar) developed the leitmotif out of improvisation. This seemed to be a stringent method in the sense of my Art of Encounter. The soundtrack was set live, like back in the days of silent film, to the projection of the accomplished copy. For the trailer we then turned the concept upside down: First we recorded the music including my voice, and then we cut the moving images onto the rhythm of the sound.

### **embodiment:**



Athens, Greece, october 7, 2017

When an encounter takes place, I experience it sensitively. Totally present in the moment, I am listening to the signals of my body, how it immediately responds to the actual external conditions. This gives me a good sensation for the current situation.

One of the rules for the “Kunst-Pilger-Reise” was to first perceive everything unbiased, to soak things up like a sponge. In this way, many impressions were stored in my body. A lot of raw material that I can refer to and continue working with. I often say that I was born as an artist, so to say, only through the “Kunst-Pilger-Reise”.

**coincidence:**

On my way, I was often not sure if it was me who went for an encounter, or if it was the encounter that was waiting there for me. For sure, certain aspects were clearly set to trigger reactions: Walking solely in a blue worker’s overall might not be the most familiar appearance. But beyond that, there were no further consciously predefined elements to stipulate or control the setting for encounters. Coincidence is that fact when elements and levels collide beyond logic, and to realise the magic of such a situation, it is necessary to pay full attention. From such a state, you are becoming a receiver, welcoming all surprises to come.

Marinka Limat  
November 2022



## Producer's Note



József Orci, painter, in conversation with Wendy Pillonel, Dabas, Hungary, 4 November 2017. Photo: Ramón Königshausen

A documentary is, by definition, a window on the world, a director's view of his or her surroundings. This is even truer in the case of Marinka Limat's "Art of the Encounter", as the real material interferes with the artist's work and is transformed into an immersive and performative cinematic experience.

Encounters and time take shape in this road movie where the artist's ephemeral art crystallises in images. An artistic essay that took shape over the months and that had to go through different stages before taking its current and definitive form. Indeed, how to manage and analyse such a long (5 months) and intense life experience and artistic performance, and to condense it into less than 30 minutes? How do you put such strong and personal emotions into images and sound? How to make the invisible visible? These questions accompanied the artist for many months and found answers thanks to distance and time.

The result is an emulsion of encounters, feelings and adventures that take the viewer on a journey into a universe where the human being, despite its differences and difficulties, is always connected when able to free itself completely and accept the other as he/she/it is. An artistic pilgrimage that will now continue its journey in artistic circles and cinemas, to allow the spectator to escape internally.

Mark Olexa, DOKMOBILE  
August 2022

## Stills



AOTE\_01\_Greece\_Thiva.tif



AOTE\_02\_Serbia\_Donje-Vranovce.tif



AOTE\_03\_Greece\_Neo-Perivoli.tif



AOTE\_04\_Serbia\_Bajtanica.tif



AOTE\_05\_Greece\_Fyli.tif



AOTE\_06\_Hungary\_Helvécia.tif



AOTE\_07\_Greece\_Paralia.tif



Marinka-Limat\_Portrait.tif

## Background information

### Technical Facts

Title	Art of the Encounter
Release	2022
Length	29 min
Format	Full HD, 16:9
Sound	Stereo
Languages	French, German, English, Greek, Serbian
Subtitles	English
ISAN-Nr.	0000-0006-63C3-0000-0-0000-0000-3
Trailer	<a href="https://vimeo.com/743459800">https://vimeo.com/743459800</a>
Entries:	<a href="https://www.swissfilms.ch">Swissfilms.ch</a> <a href="https://www.filmfreeway.com">Filmfreeway.com</a>

### “Kunst-Pilger-Reise ” – Art walks (2013–17)

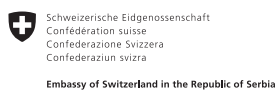
“Kunst-Pilger-Reise” is a serie of art walks towards epicenters of contemporary art. The concept of pilgrimage as an adept practise was transposed from the sphere of religion to art. This shift initiated three journeys, covering thousands of kilometers on foot through Europe, stopping at local galleries, artists’ studios and museums. The third art pilgrimage lead her from Kassel to Athens (2017), creating a link between the two capitals of the documenta-14. Numerous exchanges with professionals, amateurs and laities in a total of 9 European countries encouraged Marinka Limat to map out her actual approach, entitled “Art of the Encounter”.

<https://marinkalimat.ch/kunst-pilger-reise.html>

### Financial Support



Fondation  
Solidarité  
Dignité



Embassy of Switzerland in the Republic of Serbia



## Publication

“It’s now your duty to link all these institutions in a way that they can communicate.”

Judit Angel, Curator Transik.sk, Bratislava, welcomed the artist on June 1, 2017, in her gallery.



Savremena galerija, Subotica, Serbia, July 19 2023



37th International Film Festival Fribourg, March 21-25 2023



Hefter Gallery, Pannonhalma, Hungary, March 1-31 2023



University of Music and Performing Arts, Vienna, January 13 2023



Ludwig Múzeum, Budapest, Hungary, December 7 2022



Wisedog, Larissa, Greece, September 5-12 2022



U10 Art Space, Belgrad, Serbia, August 17 2022



Trafik Kör, Dabas, Hungary, August 11-21 2022



Nišville Jazz Theater Festival, Niš, Serbia, August 9 2022

## Artistic Screenings

Art galleries, project spaces, museums and institutions involved in the performance “Kunst-Pilger-Reise 3” are first priority distribution partners. Giving them something back is the reason why the film is provided to them for screenings with no commercial interest. In this sense, screenings are considered by the artist as closure acts of her project. Whenever possible, the artist will be present, giving further insights in a follow-up artist talk.

## Film Festivals

In order to reach a wider audience and gain a certain notoriety, the film needs to be shown at specific festivals, mainly in Switzerland and Europe. A prelude to this stage is the world premiere at the 37th Fribourg International Film Festival in spring 2023. Entries for short film and art film festivals around the world and in Europe are currently underway.



## Upcoming

February 2024 [Kiez Berlin Film Festival](#), Berlin, Germany  
March 2024 [T.A.F. – The Art Foundation](#), Athens, Greece  
Fall 2024 [Femart Festival](#), Prishtina, Kosovo  
Date tba [Youth Cultural Center](#), Skopje, Macedonia

## Marinka Limat, artist – Director, Cinematography and Co-Production



As performance artist, Marinka Limat focuses on the inter-personal. Her practice entitled the “Art of Encounter” flirts with the boundaries of art: She walks long distances in the name of art (“Kunst-Pilger-Reisen”), or she brings moments of art into people’s daily lives (“ESCALE”). Limat studied at the University of the Arts in Berne as well as in Berlin-Weissensee. She is based in Fribourg, where she was born in 1983.

Marinka Limat’s practise is conceived to take place outside the established performance art-context. A central aspect in her work is therefore its mediatisation. The process of translating essential aspects of her art into a medium produces something new and unique: A creation that remains on the one hand a documentary form of performance, but on the other hand becomes an emancipated œuvre with independent qualities.

[www.marinkalimat.ch](http://www.marinkalimat.ch)

### Performances (selection)

#### **Kunst-Pilger-Reise**

- 2013 Kunst-Pilger-Reise 1: Fribourg–Berlin
- 2015 Kunst-Pilger-Reise 2: Morat–Venice
- 2017 Kunst-Pilger-Reise 3: Kassel-Athens

#### **ESCALE – Place for the Art of Encounter**

- 2019 ESCALE Berne, Länggasse/Rossfeld
- 2021 ESCALE, Forum Schlossplatz Aarau  
Hochrhein Triennale  
Collège du Sud Bulle
- 2022 ESCALE Nišville, International Jazz Theatre Festival, Niš (Serbia)

### Documentations of performances

#### **2016 Kunst-Pilger-Reise 1 – Fribourg Berlin**

HD, doc, DFen, 58min.

Concept and camera: Marinka Limat

Screened at:

- . ZKM Karlsruhe
- . Centre PasquArt, Biel-Bienne
- . FriArt, Fribourg
- . Galerie C, Neuchâtel
- . Museum of Art and History, Delémont
- . Nextex, St.Gallen
- . Festival SUMME, Basel
- . Kunsthalle Altdorf, Ettenheim
- . Kunstarchiv Darmstadt
- . 48 Stunden Neukölln
- . Kunstfestival, Berlin
- . Il Kino, Berlin

#### **2019 ESCALE – Art of the Encounter in Berne**

HD, doc, CH-Ddf, 26min.

Director, cinematography, editor: David Röthlisberger

Project assistant: Judith Holly

<https://vimeo.com/377096195>

Screened at:

- . Kino Corso, Länggasse, Bern
- . Robert Walser Sculpture by Thomas Hirschhorn, Biel-Bienne

## DOKMOBILE – Co-Production

DOKMOBILE is a production company based in Fribourg, Switzerland. Founded in 2014 by directors Mark Olexa and Francesca Scalisi, its catalogue of documentary films is characterised mainly by social issues blended with artistic quests. Today their team consists also of producer/distributor Dunja Keller. The most relevant success were the Cristal of short film at Annecy for “Ecorce” and numerous prizes of short films “Moriom” and “Black line” such as Best short film at Winterthur Kurzfilmtage, Youth Prize at Clermont-Ferrand or Golden Plaque at Chicago International Film Festival.

### Filmography (selection)

- 2020** **Ecorce**, Silvain Monney et Samuel Patthey  
ani-doc, 15min  
Awards: Annecy International Film Festival (Cristal for short film); Prix du Cinéma Suisse (nominated for best animation); Solothurn Film Festival (Best animation, 3rd prize); Fantoche Baden (public prize and best swiss film); Guanajuato Mexico (best short animation), a.o.
- 2020** **Léolo, liberté et peinture**, Emmanuelle de Riedmatten  
doc, 64min  
Broadcasted on RTS (Radio Télévision Suisse) and TV5Monde, On Netflix from 11/2022.
- 2017** **Black Line (Ligne noire)**, Mark Olexa, Francesca Scalisi  
doc, 10 min  
Awards : Best Short Documentary at Cork International Film festival, Best Short Documentary at Melbourne International Film Festival, Grand Prize of the International Competition at Kurzfilmtage Winterthur, Young Jury Award at Clermont-Ferrand International Short Film Festival, Grand Prize at Regard – Saguenay International Short Film Festival
- 2016** **Demi-vie à Fukushima**, Mark Olexa, Francesca Scalisi  
doc, 61 min  
Awards: Best documentary at Silk Road Film Festival Dublin, at Broadway International Film Festival New York and at dokumentART, Green Image Award Tokyo. Available on Netflix.

## Press

*On the film “Art of the Encounter” and the artistic screenings:*

**2023-03-25 Keystone-SDA, Berne, Switzerland, Céline Graf:**

“FIFF: Vom Smalltalk in Serbien bis zum postkolonialen Dialog in Madagaskar”

Published in the newspapers « Berner Zeitung » et « Der Bund », and online in the news channels of blickonline.ch, nau.ch, frapp.ch

**2023-03-22 La Télé, Fribourg:**

“Dans les coulisses du FIFF” (1:01 min)

**2023-03-21 RadioFr:**

“Les Petits déjeuners du FIFF”

**La Liberté, Fribourg:**

“Fribourg aussi derrière l’objectif”

**2023-03-13 Freiburger Nachrichten:**

“Zu Fuss von Kassel nach Athen”

**22-12-09 A MÚ Magazine online, Budapest, Hungary:**

“Elgyalogolt Kasselből Athénba, és készített egy filmet a találkozásairól” (HUN)

English translation:

“Marinka Limat walked from Kassel to Athens and made a film about her encounters.”

*On the practise of encountering in Marinka Limat’s art in general:*

**21-12-01 BART Magazine, Suisse :**

“Marinka Limat: Was zwischen uns Menschen liegt.”

*On the performance “Kunst-Pilger-Reise 3” in 2017:*

**17-06-21 SRF TV, Kulturplatz, Switzerland:**

“Auf Entdeckungstour – Die Kunst des Reisens”

**17-01-17 Artline.org, Germany:**

“Marinka Limat, Kunstpilgerreise: Hauptstädte der Kunst”

## Marinka Limat walked from Kassel to Athens and made a film about her encounters.

**In 2017, Swiss artist Marinka Limat literally created a personal connection between Kassel and Athens, the two locations of documenta 14. She travelled between the two cities on foot, with the intention of visiting artists and art places along the way, almost by chance. But that's not quite what happened: the result was something less, but also so much more. She screened her film of the journey in Budapest this Wednesday.**

Limat performed her artistic pilgrimage project, a roughly five-month walking tour from Kassel in Germany to the Greek capital, during the previous documenta 14 in 2017. At that time – and, not unimportantly, for the first time in its history – documenta was realised in two cities, Kassel and Athens. Marinka Limat adapted to this concept. Or did she? In fact, the primary aim of her project was a critical reading of the very artistic and institutional milieu that 'makes' European art.

During her journey, she planned very little in advance; instead, in each country, she pulled out a piece of paper with a text in the local language explaining who she was and what she was doing, where she was headed, and that she wanted to visit artists and art places along the way. She would then go wherever she was directed. From small local studios and little known sculptors to alternative art galleries, she reached many different places and people, covering a broad spectrum of a field that, for want of a better term, we call art. Of course, she didn't leave everything to chance: she consciously included some internationally important places in her journey.

But all this is basically absent from the half-hour film she made about her walk, which is entitled "*Art of the Encounter*". Marinka Limat only focuses on chance encounters. Apart from the U10-Gallery in Belgrade, we don't see any other venues. Like everywhere else, Marinka Limat pitches her tent inside one of the most important places of the Serbian non-profit scene, but otherwise there is not a single white cube to be seen in the film. But let's not get ahead of ourselves and proceed in order like she did!

She calls her journey *Kunst-Pilger-Reise*, carries a pilgrimage passport in which she collects stamps and understands the whole project as a performative act. Not just the walk itself, which was physically quite demanding, but also the encounters she had along the way. Her journey took her across Germany, Austria, Slovakia, Hungary, Serbia, Northern Macedonia and Greece. She slept where she was at nightfall and went the way she thought was most logical. Her chance encounters took place in bistros, on the roadside, at the edge of the forest, in the twisting and turning streets of the village, in the thick of the city. Most of the time people were nice to her, but there were also situations she deemed wiser to back out of. The camera mounted on her body recorded everything, forming the basis of the film. Its dramaturgy is shaped by the road, its music by the rhythm of her walk, its minor dramas by the stumbling, fallible and incredibly human moments of the encounters.

Just recently completed after being in the works for five years, the film is now being shown in several countries she has visited, which is how she came to Budapest. After the screening at the Ludwig Museum and the public discussion that followed, Marinka Limat gave a short interview to Amű-magazine.

***The first thing that came to my mind while watching the film was the physical aspect of it. The walking itself. How did you endure it?***

It was my third journey of this kind, so I have had some experience. I took my first walk from Fribourg, my hometown in Switzerland, to Berlin, which was about a thousand kilometres. My second walk was from Switzerland to the Venice Biennale, across the mountains, which was all in all a pretty decent preparation, both physically and psychologically.

***We think of our world as an increasingly dangerous place. In your film, however, there is no hint of danger, only in one scene do we suspect that you were not safe, but Europe shows its friendly face for the most part. Did you have any fear and how did you deal with it?***

Fear is part of the journey, part of the experience. You're walking halfway across Europe on your own, as a woman, and sometimes you end up in strange places. But my first two walks showed me that it



can be done, that nothing extraordinary actually happens, and that I mostly have positive experiences. Sometimes I would pitch my tent in the woods or at the edge of a field or farmland, and strange noises would surround me at night or animals would approach me, but after a while I learned to cope with these things. You learn to judge whether something is risky or not. With the walking and the repetition day after day, I just got used to it all.

***And were others afraid of you? A stranger shows up asking us things, we don't understand her, it's not clear who she is and what she's doing here...***

It was interesting, because I was walking in blue overall, with a cap on, with a pretty big backpack on my back, and from a distance I looked like a man. But I don't think they were afraid of me, and even if there was some mistrust when we started talking, they were more likely to ask me how I was able to go through with this alone, as a woman. They'd encourage me instead: "Come on, you can do it!" Do you develop a kind of pilgrim state of mind that you ease yourself into as you go, a kind of calm? Yes, there is something like this, you have to get used to your body's reactions, the way time slows down. But as you actually don't know what exactly is going to happen to you, above all, you have to trust yourself, your environment and others. You're cautious, but you trust the other. Trust is the keyword of the whole project, the main motif of *The Art of Encounter*.

***Five years ago Europe was different from what it's like today: we were doing well before Covid and a war seemed unthinkable. What would encounters like the ones we see in the film be like today?***

The pandemic, the war and the crisis have certainly changed everyday life and infiltrated everyone's lives. That's why I think it's important that this project attests to the fact that trust is possible, and that is something that still hasn't changed.

***You've also been to fairly poor countries where people are light years away from the way of life in Switzerland. The question arises: how did you perceive this life, this difference?***

It is very important for me that I walked through these places and encountered the people and their lives. It was also quite a serious learning experience for me. To be faced with how different these existential situations are within Europe, how different the opportunities and needs are. I tried to be positive everywhere, with everyone, to not judge anything. To take each situation as it comes.

***You say your project is also a critique of the institutional system of art. How is this critique revealed in your work? And why, with one exception, were these particular places omitted of the film?***

I made three trips, each with its own concept and each with its own principal question. After all, it was the moment of encounter that ended up interesting me most. That was the gist of it all, whether I was meeting an artist, a curator, a passer-by on the street, or people sitting in a café. What this 29-minute film should focus on was a fundamental question, and there was a long thought process involved before I made my decision. The reason U10-Gallery in Belgrade ended up in the final cut was because I wanted to make a connection between the different spheres.

***That is also the only time a reflection on the whole thing is voiced, when the curator of U10 talks about the project.***

That's right, this is when curator and performer Marta Jovanovic speaks; that's the one place where we get an external, theoretical reflection, as it were. I've got a lot of footage from all kinds of art venues and I'm thinking of developing it in some kind of installation form and juxtaposing it with the film to create a context for it. In other words, the project is not finished, the film is just one stage. I encountered a broad spectrum of artists and galleries. If somebody said, they knew an artist in their village, who was an egg painter, I would be sure to look them up! If you say it's art, then I take it as art.

Article by Gergely Nagy for A Mü online magazine, 9.12.2022 (in Hungarian):

<https://amu.hvg.hu/2022/12/09/elgyalogolt-kasselbol-athenba-es-keszített-egy-filmet-a-talalkozásairol/?fbclid=IwAR09YXJ60WsHTb5bwH2lk3MfC3gRo4yZTS0wxCK40M-yejmsUHD7DR7sm-Q>

Translation: Dániel Sipos, proofreading: Daniel DeNeen

Translation commissioned by the artist

## **Contacts**

### Screening Coordinator:

Judith Holly

holly@marinkalimat.ch

www.marinkalimat.ch

### Production:

Mark Olexa, DOK MOBILE

+41 79 718 48 91

production@dokmobile.ch

<https://dokmobile.ch/en>