

BIOGRAPHY

Born in Geneva in 1969. Cinema studies at New York University. Worked for more than ten years as an editor and director in the U.S., China, Germany and Switzerland. Directed and produced fiction cinema as well as films and videos on contemporary dance, theatre and music. In 2000 he became one of the spokespersons of the "Doegmeli" group, which aims "to improve the future of young Swiss cinema" (www.doegmeli.ch). Director of Intermezzo Films with the documentary film-maker Luc Peter, known for his portraits of contemporary artists

VINCENT PLUSS

**Vincent Pluss, films that show Switzerland dancing**

The wave has not yet reached the rest of the world, but the epicentre, in French-speaking Switzerland, quivers with excitement. In the last four or five years, Swiss cinema has been receiving a wake-up call from a new generation: Ursula Meier, Jean-Stéphane Bron, Xavier Ruiz, Elena Hazanov, Pierre-Yves Borgeaud and Vincent Pluss. Amongst this handful of thirty year olds, Pluss, a 35-year old Genevan, has established himself as one of the main campaigners. Against his will, undoubtedly, but thanks to two talents, which are rarely compatible: managing, head-on, and with the same success, a fierce political struggle against the official bodies as well as a personal artistic work.

To understand where Vincent Pluss fits into the landscape, we have to remember that French-speaking Swiss cinema has reverberated for forty years, for too long, with the names of Alain Tanner, Claude Goretta or Michel Soutter. In fact, this old *nouvelle vague* hardly had anyone emulating them, apart from a few people in later generations, like Francis Reusser, Jean-François Amiguet... While cinema was establishing itself and was still in its infancy, film was the reserve of federal and canton authorities, so much so that all or almost all artists rushed into television and entered public service ensuring a peaceful retirement for themselves.

In short, the French-speaking Swiss film-maker was a particular type, gregarious and solitary, with a tiny audience of only two million people – including babies – unwilling to pass the baton to the next generation. Knowledge was therefore not passed on. So, instead of remaining stuck with their originality and youthful independence, Vincent Pluss and his colleagues emerged on the scene. To do away with the fathers who had left them disinherited, wanting to think of themselves as collective, generous and interdependent.

In the beginning, of course, Vincent Pluss was on his own. He was born in Geneva in 1969 and then left to pursue cinema studies at New York University Tisch School of the Arts (BFA Film & Television), before going to China and Germany to work as an editor. In 1988, at the age of 19, he filmed his first short film **When Johnny Gets Hurt**. Following the development of his own production company, Intermezzo Films S.A., this project was soon followed by cinematographic adaptations of dance shows (**Cavale**, 1994; **Moi Ton Peur**, 1996). Working in the theatre, particularly with dance, became a path through the living arts that inspired Vincent Pluss. He collaborated with the choreographer Gilles Jobin and the musician Franz Treichler of the Young Gods (**The Möbius Strip**, 2002), worked with the director Oskar Gómez Mata and the company Alakran and filmed an event choreographed by Kylie Walters (**The Greenhouse Insect**, 2003). "It's essential to work with

Vincent Pluss founded the company Intermezzo Films in Geneva in 1993. His partner, Luc Peter, joined it in 2001. Their aim, which sets them a little apart from the main Swiss producers, was a long-term one. They wanted to be adaptable in developing projects, with an artistically demanding spirit and a freedom that encouraged innovative films. Their creative line, in fiction as in a documentary, or in their portraits or adaptations that captured theatrical works, stands out for maintaining a formal and conceptual approach that crosses over into other forms of artistic expression – such as the fine arts and the living arts.

Contact Intermezzo Films:
Tel & Fax: +41 22 741 47 47
info@intermezzofilms.ch

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living art”, explains Vincent Pluss. “It forms the basis for the thinking behind shooting films. What do we capture, what can we control, what emerges from it? How do we involve the audience in a dialogue with the subject being filmed, with the creative effort? How can we be part of a living relationship, from production through to screening? To what extent is film a footprint and what footprints does it leave behind itself?”

Two short fiction films stand out: **L’Heure du Loup** (1997), co-directed with and starring Pluss’ partner, Pierre Mifsud, and **Tout Est Bien** (2000). In the first film, the camera is calm and poised, ambitiously daring to reveal emotion. Around the body of a father and grandfather stretched out on his death bed, a family makes the final preparations for the wake. The second film, directed by Vincent Pluss and starring Mifsud, has a more jerky style and also tells the story of a family torn apart. This time the camera twirls around, dances, falters, tries to become one with the characters. With its subject matter (a family and its breakdowns) and its style (above all the choreography of gestures, as one of the characters says “Not everything needs to be said with words!”), **Tout Est Bien** marks the birth of Vincent Pluss as an original film-maker on the screen. A response to this rejoinder from the film, between brothers: “The worst thing that can happen to me is to become like you one day: you’re really... fine!”

“The worst thing that can happen to me, is to become like you one day.” The line that has reverberated across the screens of film festivals in Locarno, Montreal, Namur, Paris or Turin where **Tout Est Bien** has received lots of awards, takes on a new meaning in Swiss cinema news, in the summer of 2000. Behind Vincent Pluss, thrown forward somewhat despite himself as the spokesperson for a movement for change, is a generation of film-makers that has pulled out all stops in Locarno. This generation has given itself a name, “Doegmeli (for top quality Swiss cinema)” and parodies the Dogma 95 of the Dane Lars Von Trier. Stickers are handed out on the Piazza Grande: “Don’t act”, “Don’t be yourself”, “Don’t express your feelings” or “Say thank you”. So many ironic slogans that attack the paternalism and the contempt that the decision-makers, film-makers and Swiss producers demonstrate towards young artists. Vincent Pluss expresses himself in an August 2000 already stifled by the sweltering heat: “We denounce the failure of a subsidy system that fails to take any risks with its investments. If we do not take action today, this sclerosis will paralyse us. Too many young directors are discouraged by an ever more closed process”. The bottom line is that applications coopted

The first time I worked with Vincent was during the editing of my documentary “Record Player”. What always impressed me and what I liked about him as an editor was his constant wish to seek other solutions, to try new ideas, to leave the beaten path. This wish to experiment endlessly is accompanied by perfectionism. But it’s not the perfection of watchmakers who want everything to be rounder and more regular, but that of the artist who is always wanting to discover new shapes, to surprise and go a little further than the day before.

Luc Peter, film-maker, cameraman.

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by established production houses that are impossible to budge, are systematically favoured by the commissions that allocate subsidies. "We have no time to lose, nor any wish to stand in the queue. We don't agree to having to stand down at the age of 50!"

Because it's worse for the next generation: in order to access subsidies for feature films, the system wants you to have completed... two feature films! In January 2001, faced with this Kafkaesque barrier, Doegmeli therefore launches "Project 261": no budget, a DV camera and a mission to create two feature films of a minimum of 61 minutes, in extreme conditions, producing enough critical mass to sway the system. It's a success. Four months later, thirty 61 minute films were produced by approximately twenty Swiss film-makers in a country that usually produces ten feature length films in a good year. On the screen the results are definitely mixed. However, in the case of Vincent Pluss, the experience was a truly aesthetic and personal breakthrough.

And so **XY** was produced, a Doegmeli feature film, telling the story of a couple on a bed covered in plastic. A funny little story, a choreography of small gestures, of murmuring, snatches of enigmas. And this applies, above all, to **On Dirait le Sud**, the most accomplished of the films born of the Doegmeli revolt. The misfortune of an unworthy father who believes he can arrive in the south of France and once again win over his wife and children without giving them any notice. **On Dirait le Sud** is the result of a work with actors and improvisation. Vincent Pluss directs the project from the beginning. He infuses it with the same intensity as his political activities. The result is that **On Dirait le Sud** is like a manifesto where everything, from a little girl who looks at the camera, to a ray of glorious morning sunlight against a kitchen window, seems to have been summoned. Nature, light or the sound of the real world, simply, starting again from nothing and in so doing, disowning all the Swiss films that are too affected and which through the 80s and 90s have produced some of the least exciting cinematography the world has seen.

The central question: should the world stop turning when a film is shot? A little like with street theatre, I try to achieve the essential using a minimum of technical methods, seeking, if possible, the participation of the passers-by and real life.

Vincent Pluss

On Dirait le Sud. The project's ambition, a self-financed experiment between friends, shot in two days, could have stopped there. The plan to make a film at any cost and through unofficial, roundabout ways was achieved. The plan did not take into account pure energy, generating a style and becoming the driving force behind its handheld video camera. The film takes off, finds grace, a wild charm that could never have been hoped for, considering the conditions in which the film was produced.

January 2003. **On Dirait le Sud** wins the Swiss cinema prize for the best fiction. In the meantime, just as the Doegmeli movement broke up, the proudest achievement of the type of

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cinema it championed emerges victorious, without any subsidies or foreign co-production, a type of film that does not wait for the permission from the parents (the State or television) to go into production. With Pluss crowned, it is also the movement that he co-founded, which is being hailed. The jury and its chairman, the film-maker Daniel Schmid, recognise the legitimacy of the anger expressed by Doegmeli, anger against the subsidy system, anger against the inertia of a creation weighed down by state employee status and contacts. Difficult therefore to imagine a stronger image than the handshake between the old, Daniel Schmid, and the new, Vincent Pluss. It has the symbolic power of a long awaited handover.

According to the latest news, it is still impossible to make a living from cinema in Switzerland. Unless if you're part of the inner circle, on the committees, part of the theatre set. The only way that the success of **On Dirait le Sud** can finally serve a purpose - not simply to justify a policy of backing low-budget, underground productions - is to watch a number of productions, to talk about them, to screen them and over an extended period. Until the whole of young Swiss cinema finally feels that today is its day, accustomed to a film-maker's choreography of 24 images per second, Vincent Pluss will remain an unruly pioneer, regardless of what he does afterwards, whether or not he becomes an exile like so many others. By Thierry Jobin, Responsable cinéma, *Le Temps*

(Swiss daily published in Geneva), 2004

FILMOGRAPHY

- 2008 **Du bruit dans la tête**
long métrage de fiction
- 2003 **The Greenhouse Infect**
film de danse,
chorégraphie Kylie Walters
- Under Construction**
co-réalisé avec Luc Peter,
captation danse,
chorégraphie Gilles Jobin
- Libre Echange**, court fiction
- 2002 **The Möbius Strip**
film de danse,
chorégraphie Gilles Jobin
- On Dirait le Sud**
long métrage de fiction,
Prix du cinéma suisse 2003
- 2001 **Jungle & XY**
série Doegmeli 261,
court et moyen métrage
- Braindance**
co-réalisé avec Luc Peter,
captation danse,
chorégraphie Gilles Jobin
- 2000 **Tout Est Bien**
court fiction
- iUbu!**
cie L'Alakran, théâtre filmé
- 1999 **Boucher Espagnol**
cie L'Alakran, théâtre filmé
- 1997 **L'Heure du Loup**
co-réalisé avec Pierre Mifsud,
court fiction
- 1996 **Moi Toi Peur**, film de danse
- 1994 **Cavale**, vidéo danse
- 1992 **Ritornello**, court fiction
- 1989 **When Johnny Gets Hurt**
court fiction

INTERVIEWS

Are you asking the public to make an effort?

VP: I would like them to trust me, to be curious. To work. These last ten years, the French Swiss cinema market share has been less than 1%. One might as well say that nobody feels involved with our films and, as those who initiate these projects, we have a responsibility for this. The machine has to be restarted, the desire has to be created by suggesting innovative steps. We would like to restart the dialogue with the public, by telling them simple stories that affect us. Today it's important that a film shows the vitality of things, that it establishes a connection with life and the real world. I am sure that the Swiss could "consume" their own culture more. It's up to us to transmit the emotion to them.

You see yourself as the constructive rebel of Swiss cinema?

VP: We simply wanted to turn the rules of the game upside down. To show that Switzerland also has ideas for making good films. **On Dirait le Sud** was filmed in real time, using a basic script of four pages. We'd been developing the project for two years, waiting for subsidies for the script which never came. Rather than waiting for 6 months I suggested to my two script writers that we produce something concrete with what I had available – 3,000 francs (2000 Euros) from my own pocket. The idea was to put things into action, to see where it would take us. It was a research workshop, without complications. Ultimately we really didn't give a damn if no film came out of it.

A risky step?

VP: I had already experimented with my short film **Tout Est Bien**. I love the idea of taking actors and audience on board. I'm looking for a camera that personifies, that is empathetic, cinema that is inclusive. Luc Peter, a cameraman and also a documentary film-maker was in the middle of the action in the same way as the actors. In a way he was the seventh actor! He had to react to the situations, to the actors' suggestions.

Laurent Toplitsch (script-writer for **On Dirait le Sud**): it's the same with the script. People are constantly being handed things on a plate, all sleek and perfect, mind-destroying TV programmes. They find pleasure in chewing on something with a bitter, sweet-sour taste. It stimulates them.

In this realistic format that is similar to a documentary, the audience experiences a certain discomfort when tension mounts. Is this felt on the set?

VP: Contrary to what one might think, we were often laughing while shooting these scenes, when built-up tension became hysteria and then suddenly subsided. I played a lot with this tension, but I wanted to avoid physical violence. I have no interest in this.

INTERVIEWS

Do you envisage continuing your career in Paris?

VP: Why not, but I've also spent seven years of my life abroad. In New York, Germany or China I realised that I was no more than the little Swiss man from Geneva that I am... It therefore makes a lot of sense to be here, to tell the stories I want to share with the public. Switzerland needs its own cinema. I feel connected to places, to people, I live the same ambitions and frustrations. I search, I use and I appreciate this dimension. Compilation, interviews by Alexandre Caldara (*L'Express*, 27 January 2003), François Barras (*24 Heures*, 21 février 2003), Matthieu Loewer (*Films*, March 2003).

Script: Laurent Toplitsch, Stéphane Mitchell, Vincent Pluss
Cinematographer: Luc Peter
Sound: Vincent Kappeler, Gilbert Hamilton
Editing: Vincent Pluss

Music: Velma, Patrick de Rham
Cast: Jean-Louis Johannides, Céline Bolomey, Frédéric Landenberg, François Nadin, Gabriel Bonnefoy, Dune Landenberg
Production: Intermezzo Films, Genève

World Rights: Intermezzo Films, Genève
Original Version: français
Awards: Prix du Cinéma Suisse 2003, meilleur long métrage de fiction
Grand Prix Seoul Film Festival Senef 2003

Grand Prix Festival du Premier Film d'Annonay 2004
Primes à la qualité de l'Office Fédéral de la Culture et de l'Etat de Genève, 2003

Swiss cinema: a sign at last!

Those responsible for this film put forward a successful attempt to awaken national cinema from its long peaceful sleep stifled by financial problems that made it idle. [...] The sequences are not taken from psychology acted out to a greater or lesser degree, but from the body movements of each actor by capturing images, sounds and silences, together all defining this unit that we call a film... the behaviour and place on the screen take on a lyrical dimension [...] and become an accurate account of today's generation [...] Freddy Buache (Le Matin Dimanche, 16 February 2003)



| 2002 | digital DVcam, film effect | 35mm | colour | 66'

A young, recently divorced father tries to achieve a reconciliation with his wife and children. Along with a work colleague who thinks that they have set off for a few quiet days by the sea, he turns up unexpectedly at the house in the south of France that his little family has taken off to. Too anxious about returning and in too much of a hurry to explain himself; he drags everyone into an explosive weekend, full of revelations.

Once again something new in Swiss cinema (Vincent Pluss and French-speaking Swiss cinema) [...] The film is worthy of note. Firstly, as an aesthetic object, as it offers the spectator the opportunity to immerse itself in a contemporary story, which deals with a father's place within a broken family, his role, his search and his freedom, which is perhaps also a lack of responsibility. This indecision is at the heart of the film. Instead of resolving the question for the audience with a conservative tone to it, it pushes them to consider the solutions to the problems themselves, problems for which there may not be a solution. In other words, the interest lies not only in a little story that can be summarised into a synopsis, but the way it is told. Constructed as it escalates into a crisis, a type of psychodrama that is suddenly resolved in the final image of the father and his two children. The adventure is driven by a camera that participates and flows with the actors. The performance is based on improvisation. Various options for the character development and narrative plots are developed in advance, giving the actors a reserve to draw

on for the outline of their character's reactions. This technique, which makes work on the script and direction of the actors inseparable from one another, brings with it a level of uncertainty between what the actor provides from his individuality and the fictional and constructed part of the character. The effect is an involvement that disturbs the audience, which becomes emotionally involved without being able to relate completely to characters that cannot be over-simplified. Such results cannot be achieved "in two days" even if filmed over a weekend, as a number of interviews and articles stress. What therefore hits you is the professionalism, in other words the mastering of the methodology based, as we've said, on a process, on a certain way of directing actors, on a type of script that cannot be cut, where dialogue, scenes and sequences roll, but also a shooting style adapted to capturing the instant and editing that builds on the story by defining the moments of tension [...] Maria Tortajada (Décadrages, Autumn 2003)

Script: Vincent Pluss, Patrick Claudet
Cinematographer: Pascal Dubi,
Luc Peter
Sound: Vincent Kappeler, Daniel
Irribaren, Ansgar Frerich

Editing: Orsola Valenti, Vincent Pluss,
Florent Mangeot
Music: Christian Garcia
Cast: Céline Bolomey, Gabriel
Bonnefoy, Frédéric Landenberg,
François Nadin, Lucie Zelger,

Alexandra Tiedemann, Pierre Mifsud,
Jacqueline Ricciardi, Jean-Louis
Peverelli, Pierre-Isaïe Duc
Production: Intermezzo Films SA,
Geneva

Coproduction: Komplizen Film,
Germany
World Sales: Films Boutique
www.filmsboutique.com
Original Version: french

With this new film I wanted to explore a more complex and intimate part of human behaviour: internal conflict. The conflicts and contradictions that can occur within a person, rot his life and poison his relationship with others. How an individual can, more or less voluntarily, become his own and greatest obstacle. Then, stuck, frustrated, by necessity, how he can seek to get out of this deadlock. By accompanying Laura, a tormented character, through a dangerous meeting with a young man, Simon, we set off on an unpredictable journey, which conforms to similar conflicts, with clumsy actions, contradictory aspirations, and events that are as dangerous as they are justifiable. This search seemed to demand a script from me that involved the actors as much as the individuals and we managed to construct the script in a dynamic fashion through the process of making the film.

Vincent Pluss



| 2008 | 35mm | colour | 90' | The Noise in my Head

Laura has found it difficult breaking up with her boyfriend and so she wanders around at night beneath his home, watching his actions and movements. She does not get on with people at work and one day she speaks to a young man in the street and without really knowing why she offers him a place to stay.

Exposing the inner workings of his character's minds, director Vincent Pluss reveals the basic need people have for affection in their lives, both sexual and platonic.

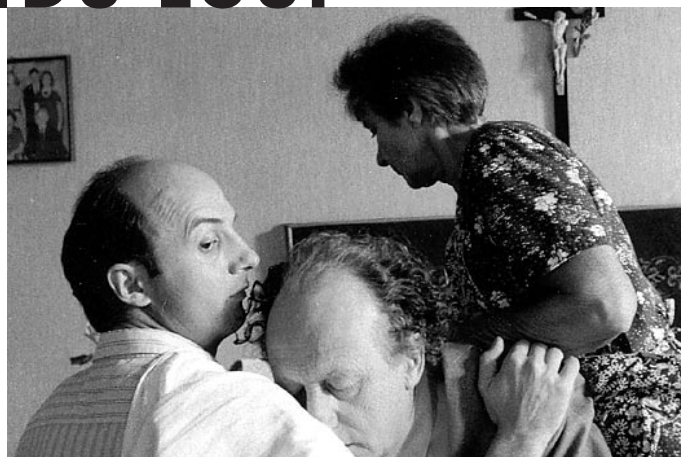
Guided primarily by Laura's innermost thoughts, "The Noise in my Head" creates for the audience an unprecedented sense of closeness to its lead character. Céline Bolomey, a beauty with a kind of expressive face, plays Laura with the delicate handling that she requires. She is a lonely soul who needs to love and be loved just like any other human being. The screenplay by Pluss and Patrick Claudet demonstrates how two lives can affect one another by giving loners Laura and Simon a mutually beneficial relationship – she gets somebody to care for in Simon, and in turn he gets a chance to get his feet back on the ground. (45th Chicago International Film Festival, 2008)

L'HEURE DU LOUP

| 1997 | 35 mm | colour | 16'

In a suburban house in the middle of the summer an old man has just died. His family surrounds him and is preparing for the wake. The women prepare the body. Paul, the son, is unable to participate in this ritual. Is life not a series of separations which we never grow out of?

In these films, Vincent passionately explores everyday situations experienced by people who, in principle, have nothing exceptional about them. The interest in the story is manifested in the focus of various characters and the challenges of each one. The scenes of conflict between characters are often a pretext for extremely enjoyable improvisation for the actor or the audience. When it is shot, the directions are precise, but continue to search enthusiastically to prevent the performance from freezing. The film examines the unexpected. The blunders seduce more than the virtuosity. Vincent expects an actor to forget all his experience. I love this elegant way of rifling through things in life, without drowning in darkness. Pierre Mifsud, comédien



Script: Vincent Pluss, Pierre Mifsud
Cinematographer: Thomas Hardmeier
Sound: Pascal Després, Christian Davi
Editing: Vincent Pluss
Cast: Pierre Mifsud, Janine Michel, Germaine Tournier, Rébecca Pittet, Jonathan Besse, Surprise
Production: Intermezzo Films, Genève; TSR (SRG SSR idée Suisse)

World Rights: Intermezzo Films, Genève
Original Version: french
Awards: Gold Hugo, Chicago International Film Festival 1997
Primes d'étude de l'Office Fédéral de la Culture et de l'Etat de Genève, 1997

TOUT EST BIEN

| 2000 | 35mm | colour | 20'

For his Mother's birthday Jacques has reserved a good table in a restaurant. His wife has promised to be good. Even his brother has said he would come. Everything is fine. Everything is fine...



Script: Vincent Pluss
Cinematographer: Denis Jutzeler, Fabrizio Dörig
Sound: Christophe Giovanonni, Martin Stricker, François Musy, Gabriel Hafner
Editing: Andrea Sautereau
Cast: Pierre Mifsud, Valentin Rossier, Hélène Cattin, Janine Michel, Anne-Shlomit Deonna
Production: Escale Films, Genève; Intermezzo Films, Genève; TSR (SRG SSR idée Suisse), Freenews, NSM.

World Rights: Bruxelles Avenue, Bruxelles
Original Version: french
Awards: Léopard de Demain, Festival de Locarno 2000 (meilleur court métrage suisse)
Festival Tout Ecran Genève (prix Kodak) Kurzfilmtage Winterthur (meilleur court métrage suisse)
Nomination Prix du Cinéma Suisse 2000
Primes d'études de l'Office Fédéral de la Culture et de l'Etat de Genève, 2000

JUNGLE

| 2001 | digital DVcam | colour | 45'

Two young sportsmen set off at dawn in the woods to jog. Along the way they come across several imaginary situations associated with games and their childhood. They're in a world cup ski slalom, in a war in south east Asia, gorillas in the mist, or Sherlock Holmes and Watson trying to solve a mystery. As the start of the day, they meet other people and have other adventures. A film shot within the framework of the Doegmeli "action for cinematographic proliferation".

I said to him: "We'll meet tomorrow morning at 4.30 wearing our jogging clothes, we'll do the route quickly. I'll bring a picnic". They were never seen again. Vincent Pluss



Script: Vincent Pluss
Cinematographer: Vincent Pluss
Sound: Vincent Pluss
Editing: Vincent Pluss
Cast: Dune Landenberg,
Sibylle Blanc, Gabriel Bonnefoy,

Jean-Louis Johannides, Frédéric Landenberg, Mila Taylor
Production: Intermezzo Films, Genève
World Rights: Intermezzo Films, Genève
Original Version: french

LIBRE ÉCHANGE

| 2003 | numérique DVcam | colour | 7'15"

A helicopter discovers and terrifies a family having a picnic. But who is at the controls? What does he want? How far will he go? A cinematographic homage to Spielberg's "Duel". A casual and powerful satire on consumerism.



Script: Vincent Pluss
Cinematographer: Luc Peter,
Vincent Pluss
Sound: Vincent Pluss
Editing: Vincent Pluss, Alex
Kummerman (collaboration artistique)
Cast: Pierre Mifsud, Anne-Loyse Joye,

Dune Landenberg, Gabriel Bonnefoy,
Frédéric Landenberg
Helicopter pilot: Michel Kummerman
Production: Intermezzo Films, Genève
World Rights: Intermezzo Films, Genève
Original Version: french

CAVALE

1994 | Beta SP | colour | 45'3"

// A thoroughbred mare, often untameable. An evasive dance, an exhilarating search. A refusal to escape". From the "Cavale" show created by Evelyne Castellino (100% Acrylique company) in 1994 for the Festival de la Bâtie in Geneva.



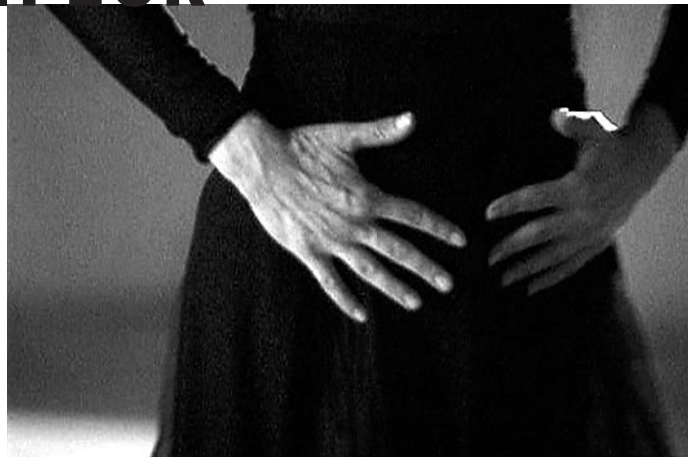
Choreography: Evelyne Castellino
Cinematographer: Thomas Hardmeier,
Hans Schürmann, Pierre-Luigi Zaretti
Sound design: Jacques Zürcher
Editing: Vincent Pluss
Cast: Nathalie Bart, Antonio Buil,
Antonio Calveti, Vicky Cortes, Sandra

Heyn, Carole Jubin, Claudia Miazzo,
Robert Zimmerman
Production: Aïe Productions, Genève;
Cie 100% Acrylique, Genève
World Rights: Aïe Productions,
Genève; Cie 100% Acrylique, Genève

MOI TOI PEUR

1996 | Beta SP | colour | 13'

// Throw yourself into the arms of emptiness, into a swirl of snow and fear. Turn in on yourself, recognise yourself. Disorientate anguish with a ballet of bitter and seductive signs. A threat to love. To lose oneself in a black and white forest." Exploring the roots of pain, where film and dance come together in a disquieting coming and going. Draws on the show "Moi Toi Peur" created in 1996 by Evelyne Castellino and Nathalie Bart (100% Acrylique company) in Lausanne.



Choreography and script:
Evelyne Castellino, Nathalie Bart
Cinematographer: Thomas Hardmeier,
Hans Schürmann
Sound and sound design: Jacques
Zürcher
Editing: Vincent Pluss

Cast: Imanol Atorrasagasti, Nathalie
Bart, Oskar Gómez Mata, Sandra Heyn,
Carole Jubin, Delphine Rosay
Production: Intermezzo Films, Genève;
Cie 100 % Acrylique, Genève
World Rights: Intermezzo Films, Genève
Original Version: french

BOUCHER ESPAGNOL

| 1999 | numérique DVcam | colour | 16'

“... One moves messily from one story to another, without there ever being a start or a finish – the counting of yoghurt pots, the dismembering of an eel à la Bocuse, the traumatic collecting of eggs from under the hens, etc., the text, written in fits and starts as if it were improvisation (the actors furthermore manage without it), in French and in Spanish, or in French as if it were Spanish, is an excellent frame in which the body language reveals a multitude of meanings and stories. The core of all this shambles is the relationship with the public and the question of the spectacular, central to all the work of Rodrigo García and mastered in minute detail by the excellent trio of actors in the Oskar Gómez Mata adaptation

[...]” Maia Bouteillet (*Libération*, 2 December 2000). Extract from the “Boucher Espagnol” show by Rodrigo García.

It's a question of finding a place in the eye of the spectator. When you watch a play at the theatre it's as if you had a camera in your eye, which moves, searches and chooses a scene it's interested in. The problem with transcribing a play onto video lies in respecting this physical dynamic of the audience, visually reformulating the content of the play and giving a sense of emotion to the image. In his work, Vincent Pluss' eye enters the stage and makes us believe in



Staging: Oskar Gómez Mata
Script: after «Boucher espagnol» et «Notes de cuisine» de Rodrigo García
Cinematographer: Alexandre Monnier, Vincent Pluss
Sound: Vincent Pluss
Sound design: Bellwald

Editing: Vincent Pluss
Cast: Delphine Rosay, Oskar Gómez Mata, Pierre Mifsud
Production: Intermezzo Films, Genève; Cie L'Alakran, Genève
www.alakran.ch
World Rights: Intermezzo Films, Genève; Cie L'Alakran, Genève
Original Version: french

the visual physical nature of the theatre, re-creating an independent emotional dynamic on a non-theatrical medium, video or cinema. It works. The process is interesting as the resulting object becomes something that speaks for itself and becomes a re-reading of the play that has been filmed. Otherwise, what would be the point in filming plays? Oskar Gómez Mata, director (Cie. L'Alakran, actor)

XY (DOEGMELI.261)

| 2001 | numérique DVcam | colour | 15'

A love story and synthesis. The life of a couple living in 2 square metres in the plastic age. A physical and cinematographic act, gymnastics of the moment, flexing the imagination.

Shot within the framework of the Doegmeli.261 “action for cinematographic proliferation” (a movement launched in January 2001 and completed in June 2001): “Aim: to complete 2 feature films without funding (minimum of 61 minutes) to show how incredibly fertile young Swiss cinema is”. A collective and spontaneous movement, aimed at denouncing the absence of a policy for the revival of cinema. Let's add a zero to the next budget!”



Script: Vincent Pluss, Delphine Rosay, Pierre Mifsud
Cinematographer: Vincent Pluss
Sound: Blez Gabioud, Stéphane Mitchell
Editing: Vincent Pluss

Cast: Pierre Mifsud, Delphine Rosay
Production: Intermezzo Films, Genève
World Rights: Intermezzo Films, Genève
Version originale: français

THE MÖBIUS STRIP

| 2002 | Beta digital | colour | 26'

// Interesting experience by the film-maker Vincent Pluss filming Gilles Jobin's "The Möbius Strip". By placing his camera in the middle of the dancers, he gives the impression that the bodies are coming out of the lens. It's teeming, animal-like, organic, removed from the abstract constructions of the stage version... a real story." Dominique Frétard (*Le Monde*, 18 February 2003).

Vincent Pluss came into my room with his rectangular eye. He came into the room, carrying his camera on the set like another dancer. "The Möbius Strip" is a piece of suggestive dance, a voyage that allows the audience to project itself into the image, into the dancers, and to watch a slow transformation. So how do you transcend the overall experience of the movement of bodies directly into a physical space shared between dancers and spectators? For the virtual experience of a projected image it was necessary to create a piece of cinema, to give the work a dimension, a volume, a shape. The film therefore became a physical experience, and sometimes one feels it as a light contact of skin, as a smell of a body in movement, immersed in the action and time that passes by... Gilles Jobin, choreographer (Parano Foundation)



Choreography: Gilles Jobin
Cinematographer: Thomas Hardmeier
Sound: Clive Jenkins, Bastien Moeckli
Editing: Vincent Pluss
Music: Franz Treichler
Dancers: Christine Bombal, Jean-Pierre Bonomo, Vinciane Gombrowicz, Gilles Jobin, Lola Rubio
Production: Intermezzo Films;
SRG SSR idée Suisse; Centre pour l'Image Contemporaine, Genève, en collaboration avec Vidéodanse Centre

Pompidou, Paris; Parano Fondation, www.parano.org, et Arsenic, Lausanne
World Rights: Idéale Audience International, Susanna Scott, Paris
Awards: DanceScreen Award 2002 au Monaco Dance Forum (meilleure adaptation), 1er Prix Festival Cinema D'Arte de Bergamo 2003, Primes à la qualité de l'Office Fédéral de la Culture et de l'Etat de Genève, 2003

THE GREENHOUSE INFECT

| 2003 | digital DVcam | colour | 10'

There are few markers during this eventful journey, with minimalist narration, synthetic colours filtering through, and a current that takes you into the rhythm of Serge Amacker's music, a crazy desire to move, to grab onto others, to roll around on the ground, to stick to your neighbour, to let go, to allow yourself to be infected until you're exhausted, until the last beat. A performance repeated and adapted for cinema filmed 5 times by 3 cameras with 32 dancers on 1 night, at an average temperature of 39 degrees. A group experience by Kylie Walters, Vincent Pluss and Serge Amacker.

Vincent is very open to new ways of working, as fascinated by the process as by the "finished product". This flexibility and his technical skills therefore leave space for intuitive decisions. He is also capable of laughing at himself, a quality that I undoubtedly appreciate most in him. Kylie Walters, choreographer.



Choreography: Kylie Walters
Cinematographer: Luc Peter, Eric Stitzel, Vincent Pluss
Editing: Vincent Pluss, Kylie Walters
Music: Serge Amacker
Choreography and performance: Annelise Adamo, Pello Artola, Barbara Cailleu, Nicolas Cantillon, Florence Chapuis, Sophie Dubrocard, Sophie Gérard, Pillar Grau, Christian Karrer, Martin Landert, Pierre Mifsud, Matthew Morriss, Sabrina Moser,

Florent Ottello, Paola Pagani, Romina Pedroli, Madeleine Piguet, Laetitia Ramos, Nathalie Serre, Eva Staub, Urs Stauffer, Niklaus Strobel, Joseph Trefeli, Mirko Visconti, Kylie Walters, Mike Winter, Laurence Yadi, Jérôme Yemin, Asier Zabaleta
Production: Intermezzo Films, Genève; Théâtre de l'Usine, Genève
World Rights: Intermezzo Films & Kylie Walters, Genève