

HHK Schoenherr Retrospective

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Titel : " TAM 4/71 " ("ein heiteres Spiel mit der Bildfolge")
 Autor : HHK Schoenherr. Zürich, Nov. 71

1. Reihe (Bildwiedergabe 24/Sek)

Stellen Sie sich vor :
 Eine Person auf :
 (Alle Handlungen ohne be-
 sondere Anzeichen nach Symbolik
 durch einen Bildausschnitt, -
 nur auf die Sache und Er-
 kenntlichkeit achten)

d= eine Hand
 e= eine Hand
 f= schließ-
 g= eine Hand

Hände
 in (TAM)
 Lipfel
 Halsschnitt
 am Körper
 app über ei
 htbar (Lich
 (Gross v. hin
 isch sitzt

Handwritten musical notation for the first series, featuring notes, rests, and dynamic markings like *ant e*, *ant f*, and *ant g*. The notation is written on a staff with various time signatures and includes handwritten annotations such as "ant e", "ant f", and "ant g".

2. Reihe (Bildwiedergabe 24/Sek) Einstimmung

Handwritten musical notation for the second series, featuring notes, rests, and dynamic markings like *ant e*, *ant f*, and *ant g*. The notation is written on a staff with various time signatures and includes handwritten annotations such as "ant e", "ant f", and "ant g".

Die Handlungen werden mit einer Kamera mit Einzelbildmotor zu Einzelbild
 getätigt, wobei die Bildausschnitte beim Wechsel nur ungefähr überein-
 stimmen müssen.
 HHK Schoenherr Retrospective
 Die Handlungen werden mit einer Kamera mit Einzelbildmotor zu Einzelbild
 getätigt, wobei die Bildausschnitte beim Wechsel nur ungefähr überein-
 stimmen müssen.
 HHK Schoenherr Retrospective
 Die Handlungen werden mit einer Kamera mit Einzelbildmotor zu Einzelbild
 getätigt, wobei die Bildausschnitte beim Wechsel nur ungefähr überein-
 stimmen müssen.

This catalog is published on the occasion of an HHK Schoenherr Retrospective held at Anthology Film Archives, 32 Second Avenue, New York, NY 10003, October 3-6, 1991. The texts are translations of *hhk schoenherr: das kaputte kino*, #4 of the Pro Helvetia Dossier-Reihe series published in 1986 by Pro Helvetia, Zytglogge Verlag, and HHK Schoenherr.

For over three decades HHK Schoenherr has been making films in the purest avantgarde film tradition. However, for a variety of reasons—one of them being that Schoenherr's films require special projection equipment—his work is very little known outside of his immediate circles. Anthology Film Archives is presenting this retrospective with a hope that HHK Schoenherr's work will gain many new friends. The texts in this catalogue should provide some intellectual background to his work.

Jonas Mekas
Program Director
Anthology Film Archives
September 1991

Translator
Elisabeth Kaufmann-Guyer

Cover
HHK Schoenherr and the formulaic concept TAM 4/71

Cover Photo
Raphaela Schoenherr

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Switzerland

HHK Schoenherr Retrospective

at

Anthology Film Archives

October 3 to October 6, 1991

October 3rd:	7:00 PM	Play 33 (1990) 20 min. With live cello music. Robert Walser (1978) 90 min.
	9:30 PM	Play 28/29 (1979) 12 min. Innen & Aussen (1984) 85 min.
October 4th:	8:00 PM	4 Minutennachmittag (1967) 4 min. Was suchst Du in der Schublade? (1967) 50 min. Portrait: Kurt Kren (1970) 6 min.
	10:00 PM	Supervisuell (1969) 8 min. Kleinbürgerliches Dracula-Idyll am Familientisch (1968) 9 min. Gedanken beim Befühlen einer Mädchenhaut (1968) 21 min. Play 2 & 3 (1968) 24 min. Das nervöse Kino (1974) 20 min.
October 5th:	4:00 PM	Autoportrait (1968) 130 min.
	8:00 PM	Daydream (1970) 84 min.
	10:00 PM	Thaler's, Meier's, Sadkowsky's Life in the Evening (1967) 28 min. Das Gesicht der alten Frau, Die Suppenterrine, Vreni Keller spricht und der Popo der Madame (1967) 30 min. Sonate: Graubild/Fraunbild/Blaubild & Weisskader (1968) 9 min. Metermass kaputt (1969) 10 min. Play 27 (1977) 12 min.
October 6th:	6:00 PM	Das kaputte Kino (1971) 12 min. With live cello music. Bildabläufe (1972) 4 min. Play 22 (1974) 6 min. Hinweisaktionen (1970) 3 min. Play 4 & 5 (1969) 18 min. Play 20 (1973) 20 min.
	8:00 PM	Play 6 + Play 7 + Play 8 (1969) 22 min. Unten im Fuchsloch auf dem Kaltacker im Emmental (1972) 12 min. Das Portrait der Cordua (1969) 16 min. Play 31 (1983) 30 min.

Foreword

Ulrich Gregor

At a time when the traditional narrative feature film is more prevalent than ever and long-standing film industry structures are being reinforced, it is important to recall the work of authors who have taken the medium back to its sources, who have taught audiences that there is another, freer way to work with pictures and sound. It is to this group that H.H.K. Schoenherr belongs. For the past twenty-five years, Schoenherr has steadfastly and tenaciously worked to develop a cinematographic style that contrasts sharply with the dominant commercial one. While his films must be viewed in the context of the cultural ferment of the sixties, their singular contribution to the larger development of experimental film (*Play 2 & 3* or *Das Kaputte Kino [The Wrecked Cinema]*, for example) must also not be forgotten. His are films that challenge both the established cinema and conventional viewing practices. Simultaneously programmatic and lightheartedly anarchic, they evidence a novel "material awareness" of the seventh art by incorporating the idea that films are made out of, and realized from, exposed material, from single frames that can be altered, technically manipulated, superimposed, and combined with painting and drawings. The film that results is thus decisively affected by the various stages of its technical processing. Carrying this challenge further, Schoenherr has even taken on some of the technical work himself (in this case, printing) and, by doing so, has proven again to be an heroic and solitary champion of the experimental film. His work to the seventies was characterized by dadaistic impulses, but his films can also be read as personal diaries, as chronicles of apparently random, everyday occurrences. They might also be thought of as musical études.

The relationship between the cinematic and musical arts is reflected in Schoenherr's work in a variety of ways. Not only does he treat pictures and their development as if they were tones, sounds, or melodies, but his superimpositions conform to the principle of polyphony. Even his fade-ins and fade-outs have something musical about them and the treatment of rhythms in his films is highly distinctive. The technique of collage is also employed by Schoenherr. In fact, his films can be viewed as a creative extension of the editing style developed in the Russian silent movies of, say, Vertov and Eisenstein. This is particularly evident in his later works which are edited and organized to create a synthesis of sensual and intellectual experience that has surprising parallels with Eisenstein's theory of the "intellectual film."

For the sixties generation of experimental film-makers, the problem has been how to keep the force of the era alive while tailoring it to the needs of the current film climate. Among avant-garde film-makers, there is a spreading uncertainty, and the avant-garde film itself can be said to be in crisis, a crisis that encompasses both its audience and its future development. In response, some old-line avant gardists have either yielded to the traditional commercial narrative, turned to television, or abandoned film altogether. Rather than conform to "modern" trends, Schoenherr has instead preferred to follow his own difficult, but inevitable, path. *Robert Walser* and *Innen & Aussen (Inside & Outside)* are representative of the work of this later period. In *Robert Walser*, especially, he has broken new ground by establishing a relationship between the work's purely formal principles and a "theme" or person that is not necessarily limited to the film or its autobiographical references. By doing so, he has found a way to overcome barriers or constrictions that have hindered the avant-garde film movement. This said, it is nevertheless important to remember that, in *Robert Walser*, Schoenherr has remained true to his earlier work and has produced a highly individual, precisely constructed film biography which can be read as one artist's comment on the life and work of another.

Your mother walks down the garden path and says “goodbye” to you, and you ask if you can come along, which is not allowed, and your mother goes away alone and never comes back.

Kind neighbors make sure that you have something warm to eat at night, but otherwise little fellow, you are left to your own devices. Except when, now and then, the neighbors talk about your future and want to get your life organized.

But you do not let that happen to you; you reach for a big leather whip, which exceeds the height of your little head by quite a bit and, talking to yourself, you threaten the neighbors, who only mean well, with something dreadful and, at the same time, you swing the whip: *Zorro!*

You go to the pasture behind the house and throw a stone at the motionless cat that is lurking there and you even hit it. The cat runs, terrified, into the elderberry bushes in the neighbor’s yard. And, with a powerful swing, you throw another stone after it: *Zorro!*

Your brother comes riding back on his bike and cries because, in Blankenese, where there is a big passenger steamer in the window of an ice-cream parlor, no one has seen your mother either. You do not cry with him. You swing the whip: *Zorro!*

Once again, you go to the pasture behind the house; dusk turns the elderberry bushes black and threatening, and mist rises up out of the grass, and again you cry: *Zorro!*

You think about your mother and go along the path by the bushes to the pastures that lead to the outer dike, and it gets dark, and there are no lights. You hear a snort in front of you and feel the warm breath of a horse and it understands you as you talk to it, and you tell the horse everything that comes to your mind. You know that the horse is too tall for you to climb on, so you can only barely grab hold of its mane in front when the horse lowers its head down to you. You are still too small to climb up by yourself. You bend over and search around your feet for acorns which you dig up with your fingers and give to the horse to eat. You do not recognize the horse because it is too dark, but you feel its breath, its nostrils, which snort at you, and you are delighted to have a friend. A friend who understands you: *Zorro!*

You climb up high on a wooden fence and onto the back of the horse. You hold on tight to its mane and close your eyes and try not to slide up the horse’s neck when it trots. You lay your head against its neck and hold on for dear life: *Zorro!*

This is the way a young boy--you--rides through the night: *Zorro!*

You close your eyes tight and hear a melody: *Zorro!*

Someone off to one side gives you a hard shove and screams into your ear: “Open your eyes! It’s starting!”

You open your eyes. The film finally begins after you and a companion have played for a while in the theater: Who can keep their eyes closed until *Zorro* begins, closed tight without blinking, of course, keep their eyes closed really tight until the film starts?

Quiet Corner with Smells (Stille Ecke mit Geruch)

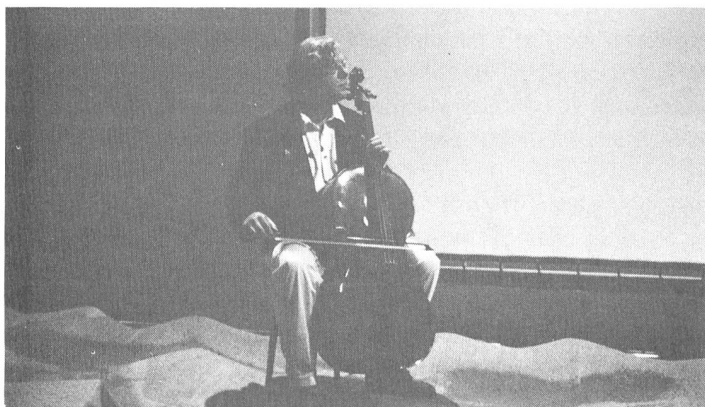
Three series on a film strip, exposed on top of each other by HHK Schoenherr

First Series: Spotlight shines on Right-to-Life. Light
Second Series: Assorted clippings from newspapers about oranges
Third Series: Candleholder with three white, half-burned
First Series: pinewood is standing in front of the radiator.
Second Series: and in thought their aroma and red tinge.
Third Series: candles and Händel's music next to Chinese
First Series: Behind it, the saber with a rusty blade. A
Second Series: Orange-red, where are you? Normally, you lie
Third Series: porcelain. Two white and blue pots with fitting
First Series: feeling of rust and the smell of horses not
Second Series: there, carefully dried in your skins, sending
Third Series: lids and a medium-size pot with air holes under-
First Series: fetched, left lying with a bad conscience,
Second Series: off your aroma. Oh, orange-red! Do you know
Third Series: neath to let the air in, which is never used.
First Series: hidden behind light pinewood. Can
Second Series: the smell of orange peel, first acrid, then
Third Series: Why air? For the candles, the pot is to warm
First Series: you smell the fresh wood? Can you smell pine?
Second Series: after a while, milder, delicate, pure, sweetish?
Third Series: the tea cup. Smell of tea and candlesmoke.

Framing: The objects mentioned are shown full-size in the frame (filling the frame).

Sound: Cello music by HHK Schoenherr

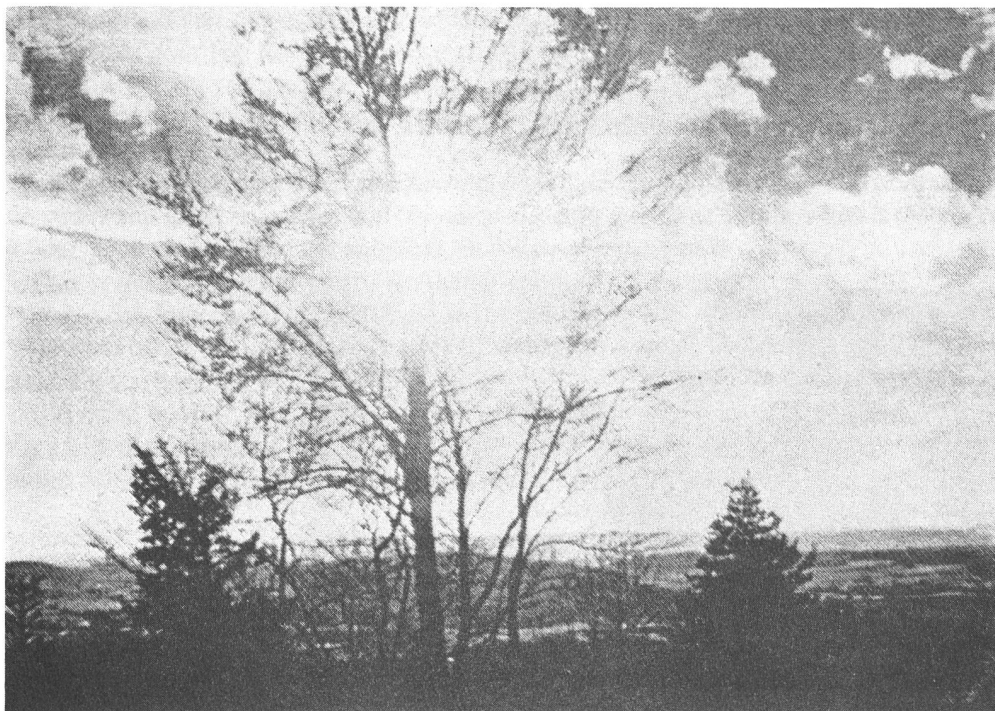
Smells: Fragrances sprayed from the screen: oranges, pine needles, animal smells, black tea, and the scent of candles.



HHK Schoenherr plays cello in *Play 33*



The Schoenherr family in *Play 2 & 3*



Robert Walser

Play-Series

I took the word *play* for a film series that I wanted to plan and carry out continuously. As a word, play stands for playing, playful, giving full play to your imagination, play-acting style, play at passion, playground, manner of playing, playing for time, phase of play, playing a joke, play document, playing field, playroom, and everything that has to do with film, the film stock, with its color and black/white. Unexposed, overexposed and double- and multiple-exposed film, waste material (*Play 30*, for example) and the creations of fancy (*Play 9* is a leafed film book, the size of a telephone directory).

Even now, some of the film titles only exist as concepts and will only be realized when financing has been secured. For example: the concept for *Play 11 - Konflikt zwischen Bewegung und Stillstand* (*Conflict between Motion and Standing Still*) is hanging on my wall and waiting to be realized. Play footage is also intended to be used in the same way. Material that has already been filmed, but which I cannot put in its proper place at the moment, which I do not know how I can use yet, becomes play material to be integrated in a film later, if there is a convincing opportunity for it. Play material is also created from dissatisfaction with a film that has already been produced and that is created anew in a completely free form. This was the case with *Play 2 & 3*.

Robert Walser

“In protest against conventional opinions and conceptions about the production of documentary films, I wrote a script in 1964 about Robert Walser (a deceased Swiss poet). Nobody was interested in the script and the novel way its realization was conceived. So I began to produce my own films. I now see filming as an expanded tool of painting.” (Quatrième compétition internationale du film expérimental organisé par la Cinémathèque royale de Belgique, p. 63.) In the sixties, it was necessary to write the words *Swiss poet* in parentheses after the name Robert Walser. People did not yet know the name Robert Walser. The exceptions were: Lotte Eisner, who told me during a ride from her apartment to the Centre Pompidou that she had heard of Robert Walser long ago in Berlin, had not known him personally, but that people had talked about him; and the many authors who followed the trail of Robert Walser during the sixties in Switzerland and in Germany. Peter Bichsel (also a Swiss poet) went on Walser walking tours in Appenzell. My interest in poet Robert Walser was sparked by a Fischer paperback, *The Assistant*. After reading it, I carried Robert Walser around in the back of my mind for days, weeks and, at any time of the day—mornings less, lunchtime sometimes, in the late afternoon—he would pop up and, well, what was I to do? Should I have thrown him out?

It was not supposed to be a documentary film, nor a feature film, with Robert Walser’s reworked texts. I did not want to use texts by Robert Walser. Why not? Because texts by Robert Walser crumble when they are grabbed by filmmakers and turned into dialogues, commentaries and otherwise witty observations. I did not want a ruined Walser text situation in the film *Robert Walser*.

I wanted a strong, powerful, poetic Robert Walser, no matter what I may have wanted before; in the seventies, I thought of a poet who had built his existence with language, with a Walser-like treatment of language, who wanted to achieve a favorable relationship with his buyers and the circumstances of his time, who continued diligently to write against his failures and against the changes of his time, who worked on his poetic career daily, who daily took stock of, and self-critically examined, the state of his existence. This is what I wanted to formulate through the film and even more. I did not want to say all this with Robert Walser texts, because I knew that they crumble easily and are well taken care of in beautifully bound books. Open the books of Robert Walser and read!



Raphaëla Schoenherr in *Innen & Aussen*



Peter Ziegel in *Innen & Aussen*

Play 28/29

The film was realized according to the formulaic concept “TAM 4/71.”

Inside & Outside (Innen & Aussen)

Inside & Outside is an experimental film. Therefore, it is risky to say anything about its contents. This much can be said: You should piously fold your hands while you watch the film. Devote yourself entirely to the screen with your hands folded. Let the black mascara run down your face. Your eyes smeared, rub them vigorously. Mix the mascara with tears and follow the pictures on the screen with tears in your eyes and blindly. With deep concentration.

Even if you sprain your ankle when you go down the stairs to the restroom and, far from the screen, hear the film music and continue to cry, then you are not crying because your ankle hurts. You are crying because that is the way it should be. You know that.

Actually, it suddenly occurs to you that the wall of the restroom, scribbled over and very vivid, is better to look at than a Hollywood *film noir*. It suddenly occurs to you--and, believe me, this is not what you should be thinking. No, this is what you have to wipe away, for: Completely devoted to the film, you should fold your hands around the film program when you watch the movie.

What Are You Looking for in the Drawer? (Was suchst du in der Schublade?)

How this film came to be was really quickly and without any special preparation, by which I mean, without any mental preparation--so without any preliminary work at all, the film *What Are You Looking for in the Drawer?* came into being.

It is a film with no intentions and no desires.

Portrait: Kurt Kren

This film is an attempt in focusing. I visited Kurt Kren in Vienna. (Kurt Kren is considered to be the father of the European underground film.) Kurt showed me lots of documents, papers and letters, all about the fights he had with many restaurant owners in Vienna. But the film I made is not about these fights; I tried to focus on the eye of the hurricane, the eye of Kurt Kren. Is this Kurt Kren or isn't it?

Petty-Bourgeois Dracula Idyll at the Family Table
(Kleinbürgerliches Dracula-Idyll am Familientisch)

This idyll was made for a Dracula film project by Ernst Schmidt of Vienna, who wrote to various European filmmakers in order to produce a bigger film with their participation.

Thoughts While Touching a Girl's Skin
(Gedanken beim Befühlen einer Mädchenhaut)

This film is a brief portrait of a young girl.

Play 2 & 3

This film shows my life with my family in the Triemli high-rise in Zurich.

Autoportrait

Autoprotroit. A notion that every artist has once and several times: to make a film (write a book, make music, etc.) and to pack everything, but really everything, that has got hold of you, everything you think, even what is not allowed, everything you really feel, from the pure to the dirty things, what you love and have loved, and, if possible, even what you

have forgotten, your childhood, your puberty, your development, your present state of being, your mood changes, your indecision, your failures, your attempts at a serious lifestyle, your attempts to formulate, your attempts to comprehend, to comprehend life, your fellow humans, to comprehend your own self. Everything thrown into the film and using only your own surroundings, so if there is a typewriter, then it is your little mechanical "Hermes baby," if a child, then it is your own child, if a kitchen, then it is the one that is one room down with the open door, if a study, then it is the one you are sitting in, and, with your camera, you determine the exact position your head usually has by the wall in your study.

I do not believe that a project like this can be put into words completely.

The film *Autoportrait* is made up of four parts: Part 1: *Search*, Part 2: *Work*, Part 3: *Daydream*, Part 4: *Family*. Each of these parts can be shown as a self-contained film.

Daydream

Daydream was made from the third part of *Autoportrait*, which is also called *Daydream*. The original material comes from *Autoportrait* with the only differences being that *Daydream* is a version that has been reworked several times and that, when it is shown, a microphone has to be hooked up in front of the screen so that individual members of the audience can offer their own texts. Consequently audience participation--something completely normal nowadays.

During the movie, that is, while the FILM is running, anyone who feels like it can go up to the front, where there is a reading table with a microphone, and read what he has brought along/his free opinion, or simply out of the Manhattan telephone book, which is lying there.

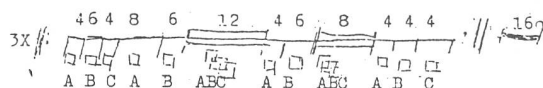
FILMconsumer: Destroy the influence of the movies, become a film producer, become active when consuming films (say what you think at that moment, in the language you speak best, in case the telephone book is too literary for you).

APPEAL to FILMconsumers	:	DEFEND yourself against the CINEMA'S efforts to make you passive
HOUSEWIVES AND MOMMIES	:	BRING your housekeeping books along
Writers	:	Bring your manuscripts along
MERCHANTS	:	Bring your ads along
Tourists	:	Bring your films along
STREET MUSICIANS	:	Bring your instruments along
Cinéastes	:	Bring CAHIER d. CINEMA/VOICE along
RESTAURANT OWNERS	:	Bring your menus along
Fathers	:	Bring your daughters along
Industrialists	:	Bring your tax forms along
Homosexuals	:	Bring your love letters along
PASSERS-BY	:	Bring your newspapers along and read from them.

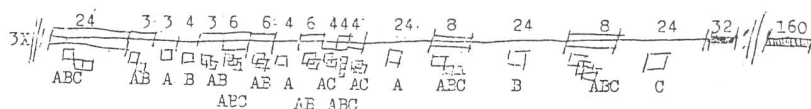
Give yourself two wonderful hours and destroy THE CINEMA.
THE CINEMA is DEAD. The FILM is alive.
To watch a film is boring, to make a film
is great. MAKE YOUR OWN CINEMA.

Konzeption für Variationen A B C von Klaus Schönherr
 Conception pour les variations A B C
 Ohne Ton/sans son (5119 fr.+19x32fr.(kl.P.)+7x160fr.=6847fr.) 25.Aug.68
 Länge: 7 Min./longueur 7 min.

1.Reihe : schnell (Wiedergabegeschwindigkeit 16fr./sec.)



2.Reihe: schnell (16fr./sec.)



A = Rot/rouge=Kinderkopf/tête d'enfant=Augen/les yeux d'une belle femme
 B = Grün/vert=Orangen/des oranges =Geschlechtsteil/vulve d'une belle femme
 C = Blau/bleu=Puppe(puppe)/poupée, bleu=Gesicht/visage d'une belle femme

7X: /a/ aoc b abc nc b bc c ab b aoc ab b a b ab a 32 160

24 24 24 24 15 15 15 15 15 15 24 16 16 24 16 16 24 32 160

3X: /h/ h c a abc b c a bc abc h abc ca c abc ac a

a=A=Rot/rouge=Zeitung/journal=Baum/arbre=Feinglas/lunette=Dracula/Dracula

b=B=Grün/vert=Panzer/cuirasse=Penis/pénis=Schere/ciseaux=Kopf/tête d'enfant

c=C=Blau/bleu=Stalin/Stalin=Bier/bière=Radio/radio=Suppenteller/assiette d.s.

32 32 32 32 32 32 96 32 32 32 96 32 15 16 32 16 16 32 16

a b c abc a b c abc a b c abc a b c abc a b c abc a b c abc

16 32 32 32 96 32 32 32 96 32 32 32 32 32 160

4X: /a/ a b c abc a b c abc a b c abc a b c abc a b c abc a b c abc

16 32 32 32 96 32 32 32 96 32 32 32 32 32 160

7X: /a/ a b c abc a b c abc a b c abc a b c abc a b c abc a b c abc

44444 16 44444 32 44444 16 44444 32 44444 32 32 96 32 160

99999 99 99999 99 99999 99 99999 99 99999 99 99999 99 99999 99

abcababc cabcaabc hcaabc abc abcababc cabca abc abcab abc a9 a b9 9c a9

a=A=Rot/rouge=Schreiber/style=Kamera/caméra=US-Soldat/US-soldat=etc.

b=B=Grün/vert=Brief/lettre=Eisenstein/Eisenstein=UdSSR-Soldat/URSS-soldat=etc.

c=C=Blau/bleu=Füsse/pieds=Napoleon/NNN=Papiertiger/tigre de papier=etc.

96 96 96 96 96 96 96 96 96 96 96 96 96 96 160

a9 a9 a9 ab99 b9 b9 a9 a9 a9 a9 a9 a9 a9 a9 a9 a9

b9 9c b9 a9 a9 a9 a9 a9 a9 a9 a9 a9 a9 a9 a9 a9

a=Suppenterrine/soupière=Stuhl/chaise=Toilette/toilette=Rot/rouge=etc.

b=B=Foto /foto =Hände/mainc= Glühbirne/ampule=Grün/vert=etc.

c=C=PolitikerA=politicienA=PolitikerB=politicienB=PolitikerC=politicienC=Blau/bleu=

Zeichenerklärung/explication des signes:

$\frac{4}{A(a)}$ = 4 frames/ 4images $\frac{4}{b9}$ = 4 frames/ 4images $\frac{4}{a9}$ = 4 frames doppelthelicht. /4images deux fois exposé

$\square \rightarrow$ A = 9a = stehend/mise $\square \rightarrow$ A = 9a = Schwenk nach Rechts/movement à droit
 $\square \leftarrow$ A = 9a = Linksschwenk/movement à gauche

$\frac{32}{ab}$ = 32 frames ab Linksschwenk/ = 32 images ab movement à gauche $\frac{96}{ab}$ = 96 frames/96 images = 9asteht/9a mise
 $\frac{32}{ab}$ = 32 frames/ pause de 32images longueur (3x belichtet /deux fois exposé)

Film Formula

A formulaic concept starts out basically from an individual frame that is set in a series with other frames. 1 frame = 1/24 sec. The numbers refer to the number of frames (fr. = frame) from a camera take. The letters A, B, C stand for the frames and their subject, which are varied in a series with rising and falling tendencies. A formulaic concept also gives the necessary information about material, colors, and technical details for takes, pans, double-exposures, retakes and frame changes, picture rhythm, and adding sound to the film.

Thaler's, Meier's, Sadkowsky's Life in the Evening

This film had its premiere in the Great Hall of the Casino Knokke-le-Zoute on December 29, 1967, at the invitation of the Cinémathèque royale de Belgique.

My first film was shown in this truly grand setting on a giant screen. I was overcome by the most varied emotions. (I had only seen the film before in a small enlargement.) My fascination was so great that I did not see the film as its maker, but rather as someone sitting next to me, someone who was strange and yet familiar, who critically followed the individual phases of the film's composition, who examined the use of sound and who found the color definition on the screen pretty (it was the original version with its wonderful Italian colors).

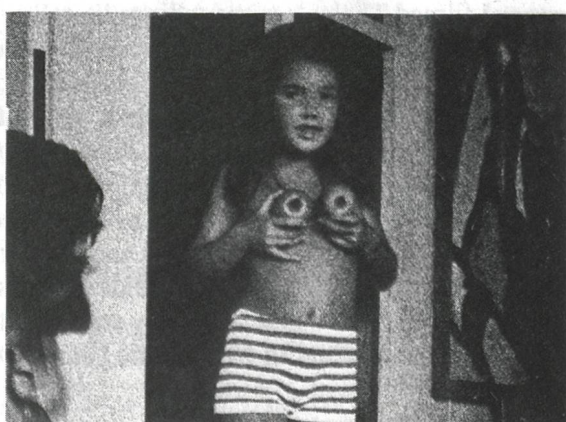
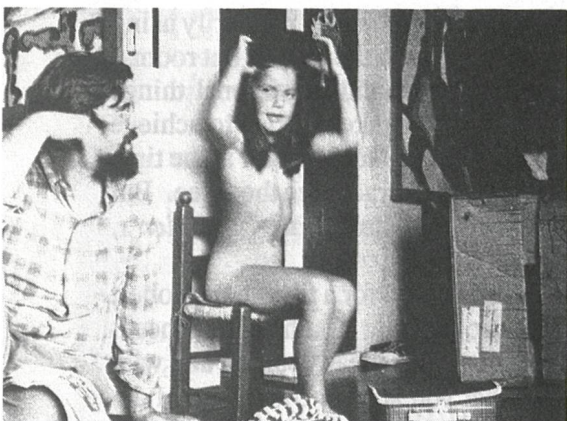
At the banquet, Peter Kubelka approached me and asked if I would like to show my films in Vienna.

I wanted to make a portrait of three artists that would show them by primarily using their surroundings. Therefore, the artists themselves would not be in the picture but rooms, objects, where they walk to and where they drive, and personal and impersonal things around the artists would be described. Through the rhythm of the takes, I tried to achieve a poetic flow that would smoothly compliment their personalities. I told myself at the time that pictures and the rhythm of the pictures should be enough to characterize the three. But I have to go back a bit further in order to explain how the film *Thaler's, Meier's, Sadkowsky's Life in the Evening* developed.

A flop, and a really decisive one with a script I wrote in 1964 for a film about Robert Walser and unsuccessfully offered to several producers, showed me: You have to concentrate on what you are really interested in. You have to realize your ideas yourself and with your own hands. You make your films only in the way that you at your own stage of development are ready to.

I filmed Thaler's surroundings literally. I began by filming the wall to the left of the door in Thaler's room. Methodically and one after another, I filmed Thaler's surroundings. Went around left and right and plotted the rhythm of the takes on small pieces of paper about the size of business cards and with notes about the number of frames that a particular take was to have. I was able to do the countercheck on the camera.

An attractive young prostitute, who lived in a room in the yellow house that faced the back of the house and that was always darkened against the daylight, was willing to play Thaler's girlfriend in the film. Now and then and for no obvious reason, she left the set to go back to her room to calm her friends and reassure them about the harmlessness of what she was doing. At the time, I greatly regretted that this young woman was in the wrong hands. Her movements in front of the camera were incredibly lively and expressive.



Raphaela tries her own version of the theme "Love letter" in *Das kaputte Kino*

**The Old Woman's Face, The Soup Tureen, Vreni Keller Speaks
and Madame's Fanny (Das Gesicht der alten Frau, Die Suppenterrine,
Vreni Keller spricht und der Popo der Madame)**

I did the takes for this film in the fall of 1966 and in the summer of 1967. I came to know and love the "old woman" who gave her "face" in one of the city-run dining halls in Zurich to the first part of the film. I was looking for poets for the film *Robert Walser* and was hoping to find one in one of the places Robert Walser used to go to decades before, but it proved to be a complete failure. The woman who gave her "face" attracted my attention because she had something radiant about her and, despite her advanced age, still had a roguish way of looking at the world. She must have seen me several times before during test takes, because she told me later that she had seen me getting thrown out ("Filming not permitted") and that this had happened at another city-run dining hall. Because the woman appealed to me so much, I asked her on the spur of the moment if she would be willing to let herself be filmed, even though I did not actually know what I wanted to film.

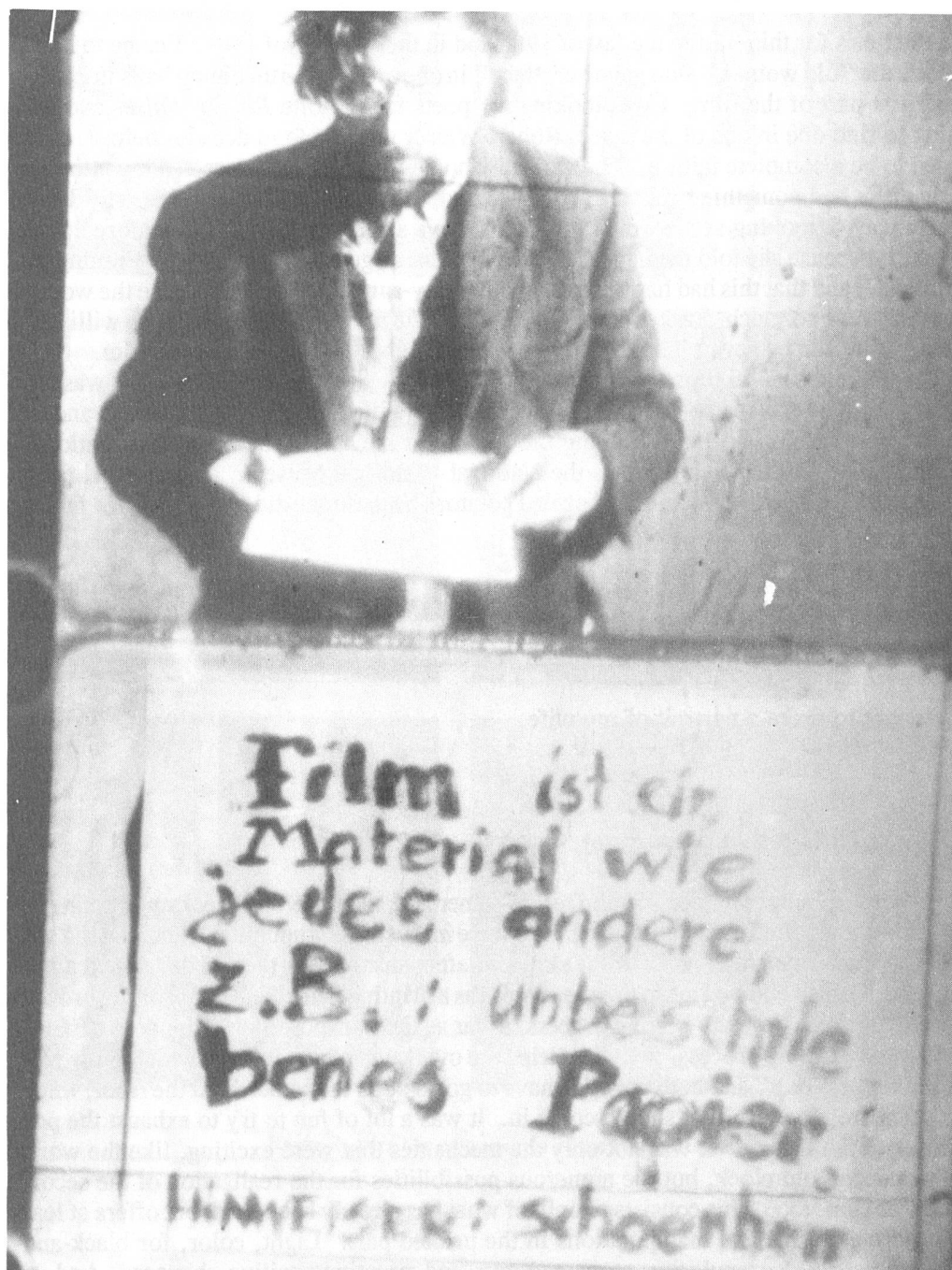
We met several times, during which she briefly described her life and it was like a finished picture postcard: She had worked her whole life and always in kitchens and for catering companies, the last one being the restaurant kitchen in the main train station in Zurich, the one on the same side as the National Historical Museum, and she had never married. She washed vegetables and peeled potatoes because she did not like to wait tables.

**Sonata: Gray Picture/Woman's Picture/Blue Picture & White Frame
(Sonate: Graubild/Fraubild/Blaubild & Weisskader)**

An attempt to make a portrait of my wife.

Movies Kaputt (Das kaputte Kino)

In Germany, I bought an old 35mm Debie camera. I spent several weeks working with this camera and found out that its mechanics were marvelously thought out and that the way the camera was made was proof of the skilled craftsmanship back then. I developed a procedure which also allowed me to use the camera as a printing machine. The printing process is not so different from the filming process, as far as the transport of the film goes. Except that, for the printing process, two film strips are over each other--each of which, however, needs its own "loop" and both of which have to go through the camera. At the front, where the optics are, an even light should come in. It was a lot of fun to try to exhaust the possibilities of the Debie. It was not only the mechanics that were exciting, like the works of a wonderful old clock, but the numerous possibilities for the realization of the second part of the film, too. This consists mainly of what has already been shot, but offers at least 50% more experimental manipulations in the printed part. Light, color, for black-and-white, the shades, granularity, stops and cuts and negative/positive changes. And, of course, fade-ins and -outs. In fact, the new effect of light. Totally new possibilities arise with light, the printing light no longer has anything in common with the spotlight, the friend of the theater. The printing light is a small, light-bunched surface of white, which can be worked by hand, with pencils, brushes.



HHK Schoenherr in *Hinweisaktionen*

Actions of Indication (Hinweisaktionen)

- A. Film makes you blind.
- B. Film is material.
- C. Film is caviar.
- D. Film is paper.
- E. Film is true--or isn't it?

Actions of Indication is an intermission film, which means it is a film for the intermissions in movie theaters. Get the message: FILM is caviar like BASKIN ROBBINS is ice cream.

"A. Film makes you blind" shows how Hilmar Hoffmann (Oberhausen), Peter W. Jansen (Baden-Baden) and Wilhelm Roth (Munich) are "BLIND for FILM through film." They represent the many other critics who--partially through their own work for film, art and the box office--look on new film forms completely without comprehension.

"E. Film is true--or isn't it?" also shows that in the past: Anything printed = true; nowadays: anything filmed = true. There is an old German expression: "He lies like a book." A more up-to-date and correct version would be: "He, she, it, lies like a film."

Play 4 & 5

The first film made in black-and-white. Made using my own printing technique.

Beforehand: This film, which is basically romantic or, even more, a fairy tale film, with carriages, horses, handmade glass lanterns, as solemn as a merry wedding, with an old Rolls Royce standing at a slant completely drunk and whose magnificent big headlights sit crooked on its fenders. An atmosphere of dancing around and returning and light, lamps and life.

A film that even takes its audience to Paris, past the Louvre and into the nights of the boulevards; again and again, light, lamps and life.

The film is light-hearted: the sonorous tone indicates a change, difficult to understand, a threat or do I hear right?

Again and again, the streets, the domes of the churches, the palace wings of the Louvre, the National Library and the small opening in the wall at the Palace Mazarin which leads to the small park with its Picasso statue.

What happens in Paris?

**Down Below in the Foxhole under the Cold Ground in Emmental
(Unten im Fuchslotch auf dem Kaltacker im Emmental)**

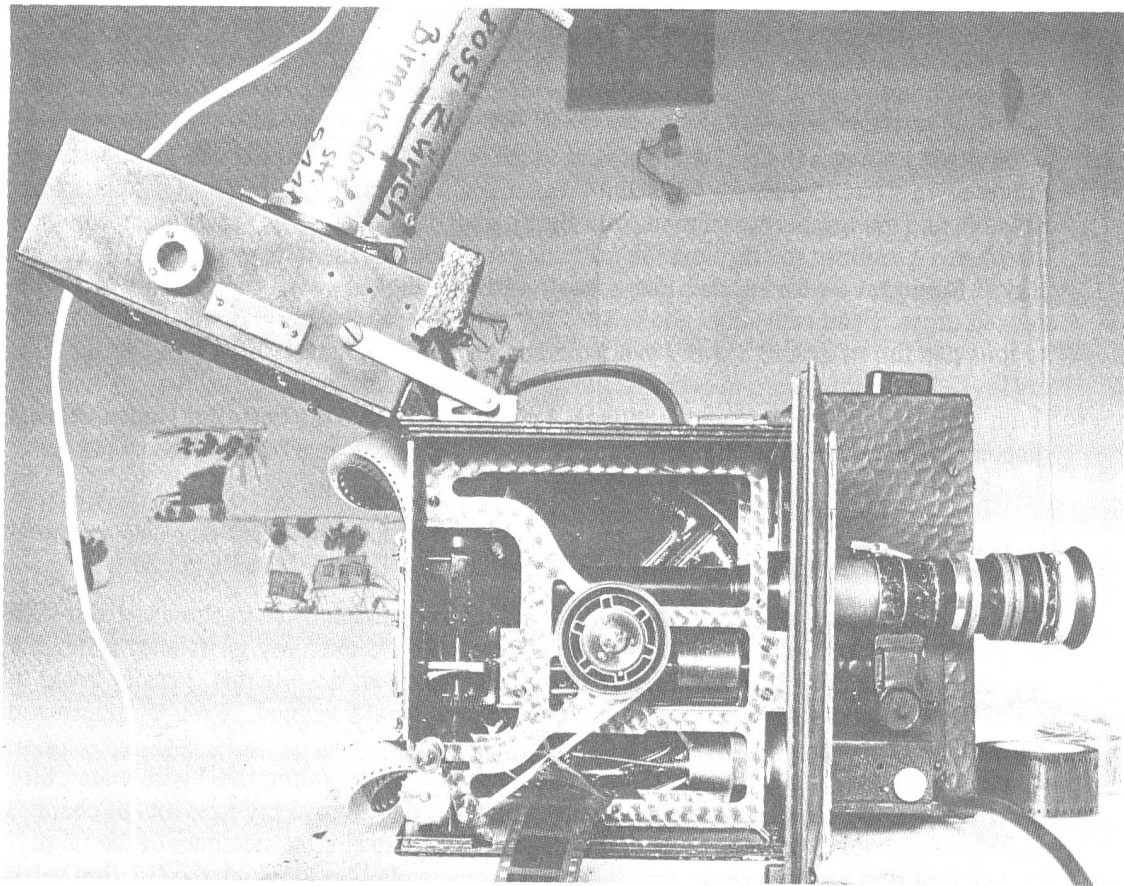
Emmental is lovely. To us, it looks like something out of a picture book. And this kind of landscape always has a history. And many good artists come from this landscape. And then the cows in this landscape. In Emmental, there are cows that look at passers-by sweetly, with big, pure cow eyes--and gaze after them. Long...

In Emmental, each hill has a north side and a warm, beautiful south side.

The filmmaker and sheep farmer, Guido Haas, live on the north side of a hill in Emmental, which is called Cold Ground and his house lies low in the valley and is a real Emmental house, with a raised driveway to the barn and a big shingle roof on top. Spiteful, rich neighbors must have gotten the idea of calling it Foxhole.

The Portrait of Cordua (Das Portrait der Cordua)

Location: a ballet company, Mrs. Cordua training alone, training together with another person, head exercises, body exercises, leg and arm exercises, supporting herself, working in the ballet room, taking off her makeup in the dressing room, undressing, washing herself carefully, treating all of the sweaty places of her body (armpits, anus, genitalia), getting dressed, opera house corridors, canteen, driving through the city, typical buildings, shops, factory complexes on the way; apartment--opera house and back, her husband reading the newspaper, sitting, lying down, working, smoking, cooking potatoes, eating potatoes, opening the mail, drinking coffee, filming, caring for feet, mouth, while saying something amusing, hand movement (beheading gesture meaning it is finished), a TV film, dancer relaxing in private, smoking, discussing, disparaging, a TV film, drinking tea, the end: that certain shine in Mrs. Cordua's eyes!



Debie 35mm camera for copying films

My First Love.

My first love was the girl who sat next to me at school. I loved her red dress with the ribbon sewn around its waist. The school was an old, romantic village school in Schleswig-Holstein and the teacher was a man from Berlin who had ended up in the village. My first love lasted a summer and through the following fall. During the rehearsals for a Christmas play, I fell in love with another girl because of her beautiful voice. Unlike the girl with the red dress, I can remember the face of my second love exactly. It was beautiful and serious and full of grace. I was 9 years old and incapable of establishing any contact with my love. I looked forward to every rehearsal and thrilled whenever I heard the girl's voice. Even after moving away from the village, I continued to love the beautiful singer, from a distance. Then there came the time when I began to hate girls, just because they were girls. Except for the beautiful singer in my memories.

My First Pictures.

I was also taken to a woman who painted and who wanted to teach me how to paint with watercolors. It bothered me a lot that my classmates, and even my girlfriend, somehow smiled condescendingly at me during painting classes. But, despite this, I really loved to go to Frau Wuppermann, although I no longer know what I painted. Frau Wuppermann painted sunflowers.

If I see it right, something steady began to come into "my young life" with watercolor painting, for, until then, it had been changes that had determined my life: lots of changes in location, changes of school, several changes among the closest members of the family.

My first film was this really criminal Nazi propaganda film in which the fighting spirit of the German troops was glorified and the enemy under assault was only an anxious hoard. I saw this film in an assembly hall on the island of Helgoland and before it a film newsreel. I can remember everything exactly.

Today I regret having such a good memory, as far as movies are concerned, for I would have liked to forget that my first conscious film was a Nazi propaganda film. I was 7 years old and was not yet in school.

My First Working Day.

With a camera in hand, I walked into the room where the filming was to take place and met some people that I had never seen before. I did not know what I was supposed to do next and took a piece of paper from my pocket and, without any comprehension, read the rows of numbers that I had jotted down before. I sat down on a chair and asked myself seriously how I should start. Because I did not react to their questions, which I simply did not hear, the people in the room somehow must have realized that I wanted to be alone with my protagonists. I remember the connection between the clock on the wall and the round object on the table exactly, that they were both round, so I got myself in the right frame of mind for the clock and took it through my camera's optics and onto the film.

Filmography

Thaler's, Meier's, Sadkowsky's Life in the Evening

1967, 16mm, Color, 28 min., Magnetic sound, 16 frames/second.

Direction, conception, camera, music, editing: HHK Schoenherr. With: Thaler, Meier, Stefan Sadkowsky. Producer, Distributor: HHK Schoenherr, Zurich.

Festivals: Quatrième compétition du film expérimental, Casino Knokke, Belgium 1967; Hamburger Filmschau 1968, XXIIIe Festival d'Avignon 1969.

Premiere: December 29, 1967, Casino Knokke, Belgium.

Das Gesicht der alten Frau, Die Suppenterrine, Vreni Keller spricht und der Popo der Madame

1967, 16mm, Color, 30 min., Magnetic sound, 16 frames/second.

Direction, conception, camera, music, editing: HHK Schoenherr. With: Vreni Keller. Producer, Distributor: HHK Schoenherr, Zurich.

Festivals: Quatrième compétition du film expérimental, Casino Knokke, Belgique 1967; Hamburger Filmschau 1968.

Premiere: December 28, 1967, Casino Knokke, Belgium.

4 Minutennachmittag

1967, Super 8mm, Color, 4 min., 18 frames/second.

Direction: Raphaela Schoenherr. Editing: HHK Schoenherr. Producer, Distributor: HHK Schoenherr, Zurich.

Festivals: Hamburger Filmschau 1968.

Premiere: February 17, 1968, Kammerlichtspiele, Hamburg.

Was suchst Du in der Schublade?

1967, Super 8mm, Color, 50 min., 18 frames/second.

Direction, conception, camera, editing: HHK Schoenherr. Additional camera: Cli-Cli Schoenherr. With: HHK Schoenherr. Producer, Distributor: HHK Schoenherr, Zurich.

Festivals: Hamburger Filmschau 1968.

Premiere: February 17, 1968, Kammerlichtspiele, Hamburg.

Sonate: Graubild/Fraumbild/Blaubild & Weisskader

1968, 16mm, Color, 9 min., Magnetic sound; 18 frames/second.

Direction, conception, camera, editing: HHK Schoenherr. With: Cli-Cli Schoenherr. Producer, Distributor: HHK Schoenherr, Zurich.

Festivals: Experimenta '69, Deutsche Akademie der Darstellenden Künste, Frankfurt.

Premiere: April 26, 1968, Palais Palfy, Vienna.

Autoportrait

1968, 16mm, Color, 130 min., Magnetic sound, 16 frames/second.

Direction, conception, camera, sound, editing: HHK Schoenherr; Camera assistant: Paul Weiller; With: Sidler, Weiller, Raphaela Schoenherr, HHK Schoenherr; Producer, Distributor: HHK Schoenherr, Zurich.

Premiere: June 28, 1968, Hausruine in der Langstrasse, Zurich.

Kleinbürgerliches Dracula-Idyll am Familientisch

1968, 16mm, Color, 9 min., 16 frames/second.

Direction, conception, editing: HHK Schoenherr. Camera: D. Meier. With: Cli-Cli, Raphaela and HHK Schoenherr. Producer, Distributor: HHK Schoenherr, Zurich.

Premiere: April 8, 1979, Cinémathèque Française, Centre Pompidou, Beaubourg, Paris.

Gedanken beim Befühlen einer Mädchenhaut

1968, 16mm, Color, 21 min., Magnetic sound, 16 frames/second.

Direction, conception, camera, sound, editing: HHK Schoenherr. With: Eleonore Schminke. Producer, Distributor: HHK Schoenherr, Zurich.

Premiere: November 12, 1968, Künstlerhaus, Munich.

Play 2 & 3

1968, 16mm, Color, 24 min., Magnetic sound, 16 frames/second.
Direction, conception, camera, sound, editing: HHK Schoenherr. With: Cli-Cli and Raphaela Schoenherr.
Producer, Distributor: HHK Schoenherr, Zurich.
Festivals: Experimenta'69, Deutsche Akademie der Darstellenden Künste, Frankfurt, Internationale Filmwoche Mannheim 1969.
Premiere: November 12, 1968, Künstlerhaus, Munich.

Supervisuell

1969, 16mm, Color, 8 min., Magnetic sound, 16 frames/second.
Direction, conception, camera, sound, editing: HHK Schoenherr. Producer, Distributor: HHK Schoenherr, Zurich.
Festival: Tokyo Film Art Festival, Sogetsu Art Center, Tokyo.
Premiere: December 15, 1969, Sogetsu Cinémathèque, Tokyo.

Metermass kaputt

1969, 16mm, Color, 10 min., Magnetic sound, 16 frames/second.
Direction, camera: Raphaela Schoenherr. Conception, sound, editing: HHK Schoenherr. Producer, Distributor: HHK Schoenherr, Zurich.
Festivals: Hamburger Filmschau 1969, Solothurner Filmtage 1972.
Premiere: March 7, 1969, Kino Aladin, Hamburg.

Das Portrait der Cordua

1969, 16mm, Color, 16 min., Magnetic sound, 16 frames/second.
Direction, conception, camera, sound, editing: HHK Schoenherr. With Béatrice Cordua. Producer, Distributor: HHK Schoenherr, Zurich.
Prizes, Festivals: Scotonipreis 1970 (shared), Experimenta'69 der Deutschen Akademie der Darstellenden Künste, Frankfurt, Festival de Cannes 1970, Quinzaine des Réalisateurs.
Premiere: June 5, 1969, Cantatesaal, Frankfurt.

Play 4 & 5

1969, 16mm, Black and White, 18 min., Optical sound, 24 frames/second.
Direction, conception, camera, sound, editing: HHK Schoenherr. With Julien Blaine (with cigarette).
Producer, Distributor: HHK Schoenherr, Zurich.
Festivals: XXIIIème Festival d'Avignon 1969, Tokyo Film Art Festival 1969, Sogetsu Art Center, Tokyo, Festival International du Film en Israel 1969, Tel Aviv, Solothurner Filmtage 1970, La Biennale di Venezia 1970, Venice.
Premiere: August 12, 1969, Cinéma Vox, Avignon.

Play 6 + Play 7 + Play 8

1969, 16mm, Black and White, 22 min., Optical sound, 16 frames/second.
Direction, conception, camera, sound, editing: HHK Schoenherr. Producer, Distributor: HHK Schoenherr, Zurich.
Premiere: April 3, 1970, Forum, Cologne.

Hinweisaktionen

1970, 16mm, Black and White, 3 min., Sound on tape, 24 frames/second.
Direction, conception: HHK Schoenherr. With: Hilmar Hoffmann, Peter W. Jansen, Wilhelm Roth, HHK Schoenherr. Producer, Distributor: HHK Schoenherr, Zurich.
Festivals: Hamburger Filmschau 1970.
Premiere: September 17, 1970, Auditorium maximum der Universität, Hamburg.

Daydream

1970, 16mm, Color, 84 min., Magnetic sound, 16 frames/second.
Direction, conception, camera, sound, editing: HHK Schoenherr. Camera assistant: Paul Weiller. With: Sidler, HHK Schoenherr. Producer, Distributor: HHK Schoenherr, Zurich.
Festivals: Hamburger Filmschau 1970, Solothurner Filmtage 1971.
Premiere: February 12, 1970, Kino Studio Uto, Zurich.

Portrait: Kurt Kren

1970, Super 8mm, Color, 6 min., 18 frames/second.

Direction, conception, camera, editing: HHK Schoenherr. With: Kurt Kren. Producer, Distributor: HHK Schoenherr, Zurich.

Premiere: September 19, 1970, Auditorium maximum der Universitat, Hamburg.

Das kaputte Kino

1971, 35mm, Black and White, 12 min., 24 frames/second.

Direction, conception, camera, editing: HHK Schoenherr. With: Raphaela Schoenherr. Producer, Distributor: HHK Schoenherr, Zurich.

Festivals: Internationale Filmwoche Mannheim 1971, Festival de Cannes 1972, Quinzaine des Réalistes.

Premiere: October 4, 1971, Planken Lichtspiele, Grosses Haus, Mannheim.

Unten im Fuchsloch auf dem Kaltacker im Emmental

1972, 16mm, Color, 12 min., Magnetic sound, 16 frames/second.

Direction, conception, camera, sound, editing: HHK Schoenherr. With: Guido Haas, Gorgon and Raban Haas. Producer, Distributor: HHK Schoenherr, Zurich.

Premiere: April 8, 1979, Cinémathèque Française, Centre Pompidou, Beaubourg, Paris.

Bildabläufe

1972, 16mm, Black and White, 4 min., Optical sound, 24 frames/second.

Direction, conception, camera, sound, editing: Cli-Cli and HHK Schoenherr. Zoom system: Peter Schoenherr. Producer, Distributor: HHK Schoenherr, Zurich.

Festival: Hamburger Filmschau 1972.

Premiere: January 28, 1972, Kino Scala, Solothurn.

Play 20

1973, 16mm, Black and White/Color, 24 min., Magnetic sound, 24 frames/second.

Direction, conception, camera, sound, editing: HHK Schoenherr. Producer, Distributor: HHK Schoenherr, Zurich.

Prize, Festivals: Zürcher Filmpreise 1977, Solothurner Filmtage 1979.

Premiere: 1st Version: September 27, 1973, Orangerie Charlottenburger Schloss, Berlin; 2nd Version: January 24, 1979, Kino Scala, Solothurn.

Das nervöse Kino

1974, 16mm, Color, 20 min., Magnetic sound, 16 frames/second.

Direction, conception, sound, editing: HHK Schoenherr. Camera: Cli-Cli Schoenherr. With: HHK Schoenherr. Producer, Distributor: HHK Schoenherr, Zurich.

Festivals: Cinquième compétition du film expérimental 1974, Casino Knokke, Belgium.

Premiere: December 28, 1974, Casino Knokke, Belgium.

Play 22

1974, 16mm, Black and White, 6 min., Optical sound, 24 frames/second.

Direction, conception, camera, sound, editing: HHK Schoenherr. Camera assistant: Raphaela Schoenherr. Producer, Distributor: HHK Schoenherr, Zurich.

Premiere: April 9, 1979, Cinémathèque Française, Centre Pompidou, Beaubourg, Paris.

Das schwarze Kino

1974, 16mm, Color, 7 min., Magnetic sound, 18 frames/second.

Direction, conception, camera, sound, editing: HHK Schoenherr. With: Sweetie Rettich. Producer, Distributor: HHK Schoenherr, Zurich.

Premiere: April 9, 1979, Cinémathèque Française, Centre Pompidou, Beaubourg, Paris.

Ich hasse, ich liebe Film

1977, 16mm, Color, 6 min., Magnetic sound, 24 frames/second.

Direction, conception, camera: Raphaela Schoenherr. Sound, editing: HHK Schoenherr. With: Raphaela and HHK Schoenherr. Producer, Distributor: HHK Schoenherr, Zurich.

Premiere: April 9, 1979, Cinémathèque Française, Centre Pompidou, Beaubourg, Paris.

Play 27

1977, 16mm, Color, 12 min., Magnetic sound, 16 frames/second.

Direction, conception, camera, sound, editing: HHK Schoenherr. Producer, Distributor: HHK Schoenherr, Zurich.

Festivals: Solothurner Filmtage 1979.

Premiere: January 24, 1979, Kino Scala, Solothurn.

Robert Walser

1978, 16mm, Color, 90 min., Magnetic sound, 24 frames/second.

Direction, conception, camera, sound, editing: HHK Schoenherr. With: Peter Ziegel, Niklaus Meienberg, Adolf Muschg, Raphaela Schoenherr. Producer: Nemo Film and HHK Schoenherr. Distributor: HHK Schoenherr, Zurich.

Prizes, Festivals: Zürcher Filmpreise 1979, Solothurner Filmtage 1978.

Premiere: January 26, 1978, Kino Scala, Solothurn.

Play 28/29

1979, 16mm, Color, 12 min., Magnetic sound, 16-24 frames/second.

Direction, conception, camera, sound, editing: HHK Schoenherr. With: Raphaela Schoenherr. Producer, Distributor: HHK Schoenherr, Zurich.

Festival: XVème Festival international du jeune cinéma, Hyères.

Premiere: September 2, 1979, Cinema Femina, Hyères.

Play 31

1983, 35mm and 16mm (Double projection), Color, 30 min., Optical sound, 24 frames/second.

Direction, conception, drawing: HHK Schoenherr. Producer, Distributor: HHK Schoenherr, Zurich.

Festival: XIXème Festival international du jeune cinéma, Hyères.

Premiere: April 8, 1983, Casino, Hyères.

Innen & Aussen

1984, 16mm, Color, 85 min., Magnetic sound, 24 frames/second.

Direction, conception, camera, sound, editing: HHK Schoenherr. With: Peter Ziegel, Gabriel Delaloye, Raphaela Schoenherr. Producer, Distributor: HHK Schoenherr, Zurich.

Prizes, Festivals: Qualitätsprämie EDI, 7a Mostra Internacional de Cinema São Paulo, Solothurner Filmtage 1985, International Film Festival Uppsala 1985.

Premiere: 1st Version: October 28, 1983, Museu de Arte de São Paulo; 2nd Version: March 19, 1984, Cinémathèque Française, Centre Pompidou, Beaubourg, Paris.

Play 33

1991, 16mm, Color, 20 min., Magnetic sound, 18 frames/second.

Direction, conception, camera, sound, editing: HHK Schoenherr. With: Raphaela Schoenherr. Producer, Distributor: HHK Schoenherr, Zurich. Quotation of *Man Hunt* by Fritz Lang.

Premiere: 1st Version, January 1989, Solothurner Filmtage.

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Hans Helmut Klaus Schoenherr was born 1936 in Nordhausen am Harz, Germany. He spent his childhood in Schleswig-Holstein and in Hamburg, where he attended the School of Fine Arts from 1956 to 1961. He lived in Aix-en-Provence, France from 1962 to 1963. In 1963 he moved to Zurich, Switzerland where he still lives with his wife and daughter. He has been an independent filmmaker since 1966.

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