



ART OF THE ENCOUNTER

A Film by Marinka Limat

29' | Switzerland | 2022

Produced by DOKMOBILE +
Marinka Limat

Screening Coordinator:
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Production:
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Content

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

Synopsis

On her art walk from Kassel to Athens, Marinka Limat is collecting encounters. Involving persons she never met before. Each encounter is unique and different. They do not repeat. Precious moments like sparkles on floating water, to be experienced and carried along with care.

Certain encounters do not work, others are missed, and sometimes avoiding an encounter is the better option. In her cinematic ode to the encounter, Marinka Limat takes the audience on a pilgrim's ride to lost places of the in-between, hidden spots of common joy, and new ways of seeing the performance arts.

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

Additional Cinematography, Color Grading:
Ramón Königshausen

Music:
Miles Zuberbühler, Arian de Raeymaeker

Sound editing:
Florian Pittet

Screening Coordinator:
Judith Holly

Consulting:
André Vladimir Heiz

Content



Marinka Limat, Swiss performance artist, is walking from Kassel to Athens, creating a physical link between the two venues of the documenta-14. Far off the 2017's hotspots of contemporary art, her longterm performance puts a focus on the in-between. The in-between people, even: the in-between herself and any other person crossing on her way.

Being the stranger passing by, the artist looks for contact with locals, asking for a place to stay, a coffee or a simple information. Using these pretexts, Marinka Limat explores the potential of daily situations when treated as moments of art. Declaring these pure human interactions inhere an artistic potential, she investigates to uncover the rules and to develop the tools for her performative practise: An "Art of the Encounter" is revealing in front of our eyes.

On her journey, the artist faces them in broad variety: Every encounter is unique and different. They do not repeat. Certain encounters do not work, others are missed, and sometimes avoiding an encounter is the better option. From experiencing one encounter after another, the artist is getting more and more aware about the conditions that determine her ephemeral artistic work. In her film, Marinka Limat takes the audience with her to walk the line to 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 liberates in her investigation step by step some of the very basic human qualities by binding them in an artistic form. Encounter after encounter, evidence is rising that something different is still possible.

Backdrop of the film: Performance "Kunst-Pilger-Reise"

"Kunst-Pilger-Reise" is a trilogy of art walks towards epicenters of contemporary art. Core idea was to transpose the concept of pilgrimage as an adept practise from the religious to the contemporary art system. This shift in perspective initiated three walks over thousands of kilometers through Europe, stopping at local galleries, artists' places and museums. After a first "Kunst-Pilger-Reise" from Fribourg to Berlin (2013), a second one from Morat to the Venice Biennale (2015), her journey was from Kassel to Athens (2017), as a physically executed link between the two capitals of the documenta-14. Numerous exchanges with professionals, amateurs and laities in overall 10 European countries encouraged Marinka Limat to map out the present performative form, named as an "Art of the Encounter".

Kunst-Pilger-Reise 3

Performance, Kassel-Athens

163 days, 3000 km

2017, april 8 to september 17

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

Marinka Limat – Director, Cinematography



As performance artist, Marinka Limat focuses on the inter-personal. Her practice named the “Art of Encounter” explores the boundaries of performative arts: She walks long distances in the name of art (“Kunst-Pilger-Reisen”), or she brings moments of art into people’s daily life (“ESCALE”). Limat studied at the Universities of the Arts in Berne and Berlin-Weissensee. She is now based in Fribourg, where she was born in 1983.

Marinka Limat’s performances are conceived to take place outside the established performance art-context. A central aspect in her work is therefore its mediatisation. Translating essential aspects into a medium according to its specificities creates new forms of fixation which are on one hand still documentation of performance, but on the other hand become new œuvres with independent qualities.

www.marinkalimat.ch

Filmography

2019 ESCALE – Space for the Art of Encounter

HD, doc, CH-Ddf, 26min.

Director, cinematography, editor: David Röthlisberger

Project assistant: Judith Holly

Screened at: Kino Corso, Länggasse, Bern (Project closure), Robert Walser Sculpture by Thomas Hirschhorn, Biel-Bienne. (June/july 2019)

<https://vimeo.com/377096195>

2016 Kunst-Pilger-Reise 1 – Fribourg Berlin

HD, doc, DFen, 58min.

Concept and camera: Marinka Limat

Screened at: ZKM Karlsruhe, Centre PasquArt Biel, Fri Art Fribourg, Galerie C Neuchâtel, Museum of Art and History Delémont, Nextex St.Gallen, Festival SUMME Basel, Kunsthalle Altdorf Ettenheim, Kunstarchiv Darmstadt, Kunstfestival 48 Stunden Neukölln Berlin, II Kino, Berlin. (Winter 2016/17)

Performances (selection)

- 2022 ESCALE Nišville, International Jazz Theatre Festival, Niš (Serbia)
ESCALE Muttentz, University of Education (PH) FHNW
- 2021 ESCALE, Forum Schlossplatz Aarau, Hochrhein Triennale, Collège du Sud Bulle
- 2019 ESCALE Berne, Winning contribution contest “Kunstplätze”
- 2017 Kunst-Pilger-Reise 3, Kassel-Athens
- 2015 Kunst-Pilger-Reise 2, Morat-Venice
- 2013 Kunst-Pilger-Reise 1, Fribourg-Berlin

Recognitions (selection)

- 2018 Winning Contribution ESCALE in the contest “Ephemeral Art in public space” (Kunstplätze) by the City of Berne in 2018/19.
- 2017 Mobility grant of the Canton of Fribourg for Kunst-Pilger-Reise 3.

Artistic Screenings

In accordance to the artist's precept to reciprocate towards her hosts of the "Kunst-Pilger-Reise 3", the film will be presented in fall/winter 2022/23 exclusively in a number of institutions that hosted and supported the artist in 2017. These presentations are meant to representate an artistic closing act of the project.

Venues

August, 9	Nišville, International Jazz Theater Festival, Niš, Serbia (+Artist Talk)
August, 11–21	Trafik Kör, Dabas, Hungary
August, 17	U10 Art Space, Belgrad, Serbia (+Artist Talk)
August, 29	Wisedog, Larissa, Greece
September	Flatgallery, Bratislava, Slovakia
November	Termokiss, Pristina, Kosovo
	Stadtmuseum Döbeln, Germany
March 2023	Hefter galéria és Stúdió, Pannonhalma, Hungary

tbc

Regionální muzeum v Teplicích (Czech Republic), Denkmalschmiede Höfgen, Grimma-Kaditzsch (Germany), Ludwig Museum, Budapest (Hungary), Savremena galerija Subotica (Serbia).

- A number of further venues for screenings is currently under contact. Updates will be published continuously from august 2 onwards: <http://www.art-of-the-encounter.com/#ArtisticScreenings>
- A complete list of locations involved in "Kunst-Pilger-Reise 3 can be found on: <https://marinkalimat.ch/kunst-pilger-reise.html#kunst-pilger-reise-3>

Technical Specifications

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



On the Practise of Encountering

Marinka Limat interviewed by André Vladimir Heiz, researcher and theoretician

I André Vladimir Heiz: Marinka Limat, as a performance artist you undertake “art pilgrimages”. You walk around the world and you collect encounters, if I got that right. What do you understand by this?

Marinka Limat: Encounters are for me a moment that cannot be grasped. It is something in between: In the space between us. It also fascinates me because I don't know where it leads to. You just have to be there, be fully present and be there with the other person. That is my practice, my work, and this is what fascinates me.

A Practice of encounters?

Yes, a practice of encounters. For several years, I have been at it. And I am also investigating this moment.

How does it begin? What is a trigger for an instantaneous encounter?

I am a visual person, and I am very sensitive. I am looking at my surroundings, I am perceiving, attentive and then, when someone attracts my interest and I notice that something could take place, then I go for it.

Is there a premonition, a pre-feeling? A sensation for the encounter?

Yes, I think so. When something takes place, I feel it. I am completely embodied, listen to the body signals in response to the situation. This gives me a sense for the situation.

If I listen to you precisely, I get the impression that the encounter is already taking place in your body beforehand. That you have a sensation, or when you say a feeling, how does it set in?

Probably, due to a general attitude: I am searching, I look at the people in the streets. I think I have a certain openness. Perhaps this is it: a curiosity for the other.

You are searching and collecting, you are making pilgrimages to experience and test these encounters...It is also a kind of research project to find out everything about these encounters. What role do then the others play?

They are the protagonists. Without them, nothing would happen, I need the counterpart, so that an encounter can take place. They are the protagonists, we are both the protagonists of this particular moment.

On your pilgrimages, you have to provoke these encounters. How does that happen? What do you do that these encounters become something, you could say, sacred, it's called a pilgrimage journey, and it opens up something like that, between people, that is particularly fascinating you?

Exactly, right. I have to trigger something, provoke something. It is the person who simultaneously triggers the encounter and receives the contact. It is a “one to one”. If I had done nothing, probably much less would have happened. Sure, I am not only the person who starts and triggers something. There were also people who approached me since you see a woman, hiking, alone in a blue overall, carrying a heavy backpack. My appearance was already funny or extraordinary... Where I see my work starting is really confronting the other person and plunging me into the interaction. In this particular moment of everyday's life and with this particular person. What I'm also looking for is to be surprised – you never know how the other person is going to react, what she or he is going to say...

But as spontaneous as it sounds, these encounters are a play, with very clear rules, aren't they? When I listen to you, it doesn't sound to be so simply spontaneous?

I think it's an interplay of spontaneity and the intention of a clear mind. People have to feel comfortable, it has to pass natural, organic, otherwise it doesn't work at all. You can't force anyone.

II So far we have been in the spontaneity, we have been in the magic of the encounters that you trigger, that you experience, that you explore. That creates this whole. What does it leave behind?

A lot of impressions stored in my body. This material I can use, I can go back to it and create. There are also more tangible traces of these journeys, like pilgrims' passports and an artist book. Objects more accessible than this immaterial journey.

I imagine that the encounters, are the light that sprinkle on the water. Could this image be true?

Very beautiful. Yes, it is.

Does it fit your image of thinking about artistic events, about their approaches to encounters?

The encounters have given me a lot of courage and strength to continue and move forward. It's always such a surprise. You never know, and then this not knowing, it also makes you thirsty. Thirsty for such moments.

It is that when you meet and relate to these encounters, and you allow yourself to do so, also these encounters, then you become, if I understand you correctly, of motivation, this going in the flow. I think it is both. It's motivation and also purpose.

III When you talk about art, something comes up against you, it would be if you wanted to check whether art, as it is understood today, is at all ready for such encounters? Is that right?

Yes, exactly. For me, art, a place where everything should be or is free, ideally. I would like to check here, too, perhaps, whether it is true or not. Exactly.

Excuse me, but your encounters show, yes, of transience, of interactions, of experiencing something together is indeed a play, but it is not free. The word encounter already implies that two people, at least two, meet. And you have told very beautifully what you do, so that this event takes place. But freedom, I don't understand the term.

So, it's a clear setting, I have an intention, I have thought about it quite well, and then I do this action. But then, for me, what happens in between is an experience of freedom, because that moment actually belongs to only two people, you don't have to pay for it, and it's unique, a kind of ephemeral, maybe free in that sense. No one can verify what exactly it was like, nor can they really comprehend it....

Yes, there is no observer. I understand that very well. I understand also, by now, what you mean by the "magic" of encounter. What would be a non-encounter? Is there good encounter and bad encounter?

Sure. There are missed encounters and miscounters. For example, I get an address of a person, I am told you should go there because there is an exciting person. Then I am full of expectations and I go there and the person is not there or has no time. Or then I think oh, sh....

Disappointment.

I take it as it comes. You can't force it. If a person isn't interested, doesn't have time, or turns away, it's also an encounter, even though it wasn't really engaging. It is also a kind of "together". There have been very different moments. It always brings energy because it... never quite works out, you always have to work on it. It's never: "Ok – now I know how it works".

Could it be that every encounter is a bit unimaginable? That's not quite a ride? That is in this sparkle, as you say, something remains, and others outside, does not occur... The field that you have opened up shows that we are in mutual and mutually connecting moments, namely the immediacy, the magic of intimacy and the possibility of openness, the encounter as a play and the medial realisation. What do you do with the encounters and from them? Do you hope for more or what do you take in hand?

The encounters will continue to accompany me. It still interests me. The art pilgrimage was a trilogy, I will not repeat this concept. But movement, body, human being, interaction, travel, I'm still at it. And so prepare a next project.

It sounds beautiful. Sometime you used the term "raw material". Raw material, the encounters, the body, the encounters, the movement, is the goal of transformation? Is it then the next project?

Yes. The art pilgrimage is like a basis. I also say that I am as an artist "reborn" through the art pilgrimage. Then comes a deepening, a further development. So the next project is pretty clear, it's been on my mind for several years. But first I have to complete this base.

So you are working on processing the wealth of impressions, that you have gathered, now, reviving it, and from that perhaps a new project will emerge as a rebirth or revitalisation.

Yes, yes.

We are really looking forward to that!

The artist talk was held on October 31, 2019 at Schwobhaus Berne. The paragraphs extracted from the transcript of the video recording: <https://vimeo.com/377096195#t=25:59> (Talk in German)

Production

DOK MOBILE is a production company based in Fribourg, Switzerland, founded in 2014 by the 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 the 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** **Lélo, 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.

Stills



AOTE_01_Greece_Thiva.tif



AOTE_05_Greece_Fyli.tif



AOTE_07_Greece_Paralia.tif



AOTE_03_Greece_Neo-Perivoli.tif



AOTE_06_Hungary_Helvécia.tif



AOTE_02_Serbia_Donje-Vranovce.tif



AOTE_04_Serbia_Bajtanica.tif

Contacts

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

Judit Angel, Curator Transik.sk, Bratislava

Encounter with Marinka Limat on June 1, 2017