## François Bovier & Adeena Mey [eds.] Cinema in the Expanded Field

Fist Fight (1964) and Originale (1961): Intermedial Tendencies of Avant-Garde Art in the 1960s Juan Carlos Kase



"What has changed cinema to expanded cinema has been nothing less than the development of whole new conditions and sensibilities spreading across all the arts ... Likewise, artists have come to want to work in more than one medium, not just in painting, not just in sculpture. Artists want to work in many media, and to combine many media in one work."

—Sheldon Renan, 1966'

In the late 1950s to 1960s, many critics noted a marked shift in the methods and scale of fine arr. As Allan Kaprow wrote in his famous essay, "The Legacy of Jackson Pollock," artists were expanding the frames of their work, moving off the canwas into the spaces that surrounded it, marrying painterly instincts with performance, and applying the temporal possibilities of theater, music, and film to the social spaces of fine art. This well-known and well-documented shift in the art world was simultaneous

## Cinema in the Expanded Field

Program
Documents Series

Edited by François Bovier Adeena Mey

## Authors

Xavier García Bardón François Bovier Érik Bullot Eric de Bruyn Stéphanie Jeanjean Juan Carlos Kase Lucy Reynolds

Edition English December 2015

ISBN: 978-3-03764-433-1 Softcover, 150 x 210 mm

182 pages Images 7 b/w

CHF 25 / EUR 20 / £ 16 / US 29.95

## Exhibitionary complexes

This volume, published in parallel to "Exhibiting the Moving Image," extends the inquiry into the history, theory and practice of exhibiting artists' cinema, video, installation as well as advertising films, by focusing on the domains of performance and of the "expanded arts."

Conceived together as part of a research project conducted at ECAL/Ecole cantonale d'art de Lausanne, supported by the Haute Ecole Spécialisée de Suisse occidentale, both volumes offer case studies of "exhibitions," understood as events whose singularities emerge through the problematic they raise, articulated to the formation and redefinition of larger "exhibitionary complexes": the intention is to sketch alternative archaeologies of film exhibitions and complicate their histories as indexed either to the black box or to the white cube. Instead, we aim to map situations of cross-pollinations and hybridization, as well as exclusions, between these devices, yet accounting for the singularity—resulting from the relationship between the aesthetic domain, technical apparatuses, discourses and audiences in their spatial settings—of each of the events studied.

The book is part of the Documents series, co-published with Les presses du réel and dedicated to critical writing. This volume is published with ECAL, University of Art and Design, Lausanne.