

## PROPOSAL.

- ① PUBLIC PLAIN — CONTEMPORARY ART IN THE LA PLAIN REGION.  
A SITE-SPECIFIC FILM. (16MM TRANSFERRED TO DVD, NO SOUNDTRACK, 30 MINS)  
WHERE ALL THE MATERIAL IS LIMITED (TAKEN) — THE READY-MADE  
WHOLE, FROM ALL THESE FOUR VILLAGES,  
LA PUNT CHAMUES-CH MADULAIN 2002 AND S-CHANF.
- ② THROUGHOUT THE FILM THE FOCUS WILL BE ON THESE MAINLY PLAIN  
SOMEWHAT SOMBRE (OR SQUARE) THICK STONE WALLED HOUSES.  
WHICH FUNCTION BOTH AS DOMESTIC AND ECONOMIC  
ENVIRONMENTS. WHAT IS SEEN BOTH ON THEM AND AROUND THEM,  
THE HISTORY OF THOSE PEOPLE. THEIR RELAT-  
ION TO THE ENVIRONMENT. AND TO EACH OTHER.
- ③ THE CHOICE OF A SILENT FILM (IN PART) GOES BACK TO THE IMMEN-  
SE SILENCE KNOWN IN THE SNOW.  
THE FILM TAKES PLACE DURING THE WINTER MONTHS, WHEN  
THERE'S LITTLE SNOW ON THE GROUND (BUT COLD) (JANUARY MAYBE)  
ONLY A SPATTERING.  
THAT THE LANDSCAPE HAS A CERTAIN BLEAKNESS OR HOMEABUNDANCE TO IT,  
THE EXACT TIME OF YEAR TO CHOOSE WOULD HAVE TO BE DISCUSSED WITH  
PEOPLE WHO HAVE KNOWLEDGE OF SUCH MATTERS.  
THE ABUNDANCE OR LUXURY OF MUCH SNOW BEING TOTALLY INAPPROPRIATE.  
THERE ARE THREE OTHER INSTANCES OF SNOW DURING THE FILM,  
THROUGH THE MANY CIRCULAR GEOMETRIC FIGURE SCRAFFITO. THAT DUE  
TO THE COLOUR AND CONTEXT, NAME SNOW CRYSTALS.  
THROUGH TWO <sup>OR REALISTIC</sup> NATURALISTIC FRAGMENTS, SCRAFFITO, ON A HOUSE AT  
LA PUNT, THAT NAME SNOW CRYSTALS.  
THROUGH THE SINGLEPANELED LACE CLOTHS THAT DECORATE CERTAIN OF  
THE WINDOW INTERIORS. THAT DUE TO THE COLOUR AND CONTEXT,  
NAME SNOW CRYSTAL (<sup>THE</sup> LACE CLOTHS ARE LIMITED TO THE OF SNOW-  
CRYSTALS

- ④ SOME WRITTEN REFLECTIONS SPECIFIC TO WHAT WAS SEEN WILL BE GIVEN AT THE END. AND LEGIBLE ON AN AVERAGE SIZED MONITOR. PERTAINING TO HOW HUMANITY ON THE WHOLE THINK FEEL AND ACT UNIVERSALLY, SINCE OUR TIME BEGAN. BORN. HUMAN. THE CHOSEN SUBJECT OF THE FILM. THE BEGINNINGS OR SEEDS OF CERNALS OF THAT BIG (= COMPLEX) SUBJECT ART. AN UNIVERSALLY PRESENT PHENOMENON THAT IS CHARACTERISTICALLY HUMAN.

TRANSLATIONS (IN ORDER OF APPEARANCE) OF THE WRITTEN INSCRIPTIONS (SCRAFFITO) WILL ALSO BE INCLUDED AT THE END (AND AFTER THE REFLECTIONS.)

ALTHOUGH NONE OF THESE INSCRIPTIONS WILL BE FOCUSED ON. BUT RATHER SEEN IN PASSING AND/OR AT SOME DISTANCE. (IN GENERAL PLANS OF THE HOUSES)

- ⑤ THE TITLE OF THE FILM HAS NOT YET BEEN DETERMINED. THE PROVISIONAL WORKING TITLE: ARCHITECTURE

- ⑥ A FULL STORY BOARD WILL BE ESTABLISHED PRIOR TO THE FILMING.

- ⑦ THE RENAISSANCE.

I WILL READ UP ON FOR THE PURPOSE OF THE FILM. A PERIOD I'VE LONG BEEN INTERESTED IN. THROUGH SHAKESPEARE. THE START OF MODERN ENGLISH. THROUGH WITTGENSTEIN'S PERPLEXITY OVER SHAKESPEARE. AND THROUGH MICHELANGELO BUONARROTI. THE RENAISSANCE. WHICH SO CHARACTERISES THESE HOUSES. BOTH PLAIN CLEAR SOMBRE AND RATIONAL. WHERE THE BRUTE STONE IS LAYERED AND SMOOTHED WITH PLASTER. AN IMPORTANT TIME IN HUMANITIES DEVELOPMENT, BOTH ART AND SCIENCE FOR THE START OF MODERNITY AND/OR MINIMALISM. OF WHERE WE ARE TODAY.

THE BAROQUE AND GOTHIC ELEMENTS BEING SOMEWHAT ESCHEWED.

## ⑧ THE WINDOW.

THE DEEPLY RECESSED WINDOWS THAT REVEALS THE THICKNESS <sup>OF THE HOUSE</sup> WALLS. FUNNELING IN THE LIGHT. OFTEN WHITE PAINTED. INCREASING LIGHT. SCRAFFITO OFTEN ON INWARD SLANT. INTENSITY.

THE PROTRUDING TRIANGULAR WINDOWS SOME ON THE GROUND FLOOR, SOME ON THE SECOND FLOOR. MADE FOR THE PURPOSE OF LOOKING AT THOSE AT THE WATER TROUGH. SOCIETY

THE TROUPE L'OEIL SCRAFFITO WINDOW FRAMES THE DREAM OR WISH OF HAVING LARGE WINDOWS. AND THE FACT OF NOT HAVING THEM, DUE TO THE CLIMATE.

WE READ OR UNDERSTAND WINDOW THROUGH.

THE OFTEN CARVED WINDOW FRAME THAT REVEAL THE OLD WOODEN HOUSE STRUCTURE. UNPAINTED LIME. GREY WEATHERED OR DARK RED WOOD

THE WROUGHT IRON BALCONIES. FOR THE PURPOSE OF STERING OUT AND TAKING IN THE AIR. CLIMATE. SHAKESPEARE ROMEO JULIET. SOCIETY RUSTED.

THE HINGES ON THE SHUTTERS. ONE THAT DESIGNATES A BURNING FLAME.

MAYBE THE SHUTTER STOPPERS. THAT ARE OF A MAN AND A WOMAN.

## ⑨ THE SCRAFFITO THAT NAME:

PLANT LIFE. ANIMAL LIFE. HUMAN LIFE. ABSTRACT GEOMETRICAL FIGURES: SOME HAND DRAWN. ARTE BRUTE AT LA PUNT, SOME MECHANICALLY DRAWN. WRITTEN INSCRIPTIONS: DATES NAMES AND THE OCCASIONAL SENTIMENT.

CERTAIN OF THESE WILL BE CHOSEN. FOCUSED ON.

MOST WILL BE SEEN IN GENERAL PLANS OF THE HOUSES AT SOME DISTANCE.

- THE LANDSCAPE.
- ⑩ THE SNOW COVERED MOUNTAINS ARE TO THE BACK OF THE HOUSES. AND ARE NOT ONCE BROUGHT FORWARD. BY MEANS OF FOCUS. STAY IN THE DISTANCE. THE VALLEY IS SLOWLY PIECED TOGETHER THROUGH OUT THE COURSE OF THE FILM. BY THE END OF WHICH ONE WOULD HAVE A GOOD SENSE OF THE TOPOGRAPHY. THE HOUSE IS PUT IN THE PRIMARY ORDER. IN REAL LIFE <sup>TIME</sup> TERMS, IT'S THE REVERSE. THE EARTH OR LAND CAME FIRST THE HOUSE SECOND. THE NARRATIVE ORDER. THE HOUSE FIRST. THE LAND SECOND. WE FEEL THIS. SOME TENSION IS SET. THE MANNER ADOPTED. THIS IS DONE IN EXACTLY THE SAME WAY AS WE GET TO KNOW PEOPLE. SLOWLY OR GRADUALLY OVER THE YEARS. IN A SENTENCE HERE AND A PARAGRAPH THERE. AND SO FORTH.
- ⑪ NOT TOO MANY PEOPLE SHOULD BE AROUND ON THE STREETS. BUT NOT DESOLATE OR DESERTED OF PEOPLE. THE OCCASIONAL PASSERS BY.
- ⑫ ALL HOUSES ARE EXTERIORS WITH THE EXCEPTION OF ONE OR TWO INTERIORS BOTH SECULAR AND/OR RELIGIOUS. THE ARCHITECTURAL DEPARTMENT WOULD BE ASKED TO ADVISE ON ALL MATTERS ARCHITECTURAL.
- ⑬ THOSE WINDOWS. OFTEN IDIOSYNCRATICALLY ARRANGED ACCORDING TO TIME - THAT MOMENT, VITAL, SPIRIT. BY NATURE. (MOOD) (NOT BY "CULTURE") MANNER ADOPTED. AS PEOPLE CROSS A CITY SQUARE. A GROUP HERE. A COUPLE

HERE - ONE HERE - AND SO FORTH.

SEE DRAWING TWO AND DRAWING FOURTEEN.

THESE HOUSES WERE DEVELOPED SLOWLY OR GRADUALLY  
OVER CENTURIES.

(14) THE GROUND OR TERRAIN THEY'RE ON. ON A SLOPE. ON THE  
FLAT.

(15) THE BENCHES OFTEN HIGH BACKED ONE AT LA PUNT FACING EACH  
OTHER. ONE EACH SIDE OF THE DOOR. SOCIETY.

(16) THE WAY OF FILMING.

SEE DRAWING INCLUDED

THE FIRST TWELVE) SHOW APPROPRIATE FRAMING (WITH THE EXCEPTION OF <sup>ONE)</sup>  
AND THE SECOND EIGHT SHOW INAPPROPRIATE FRAMING.

THE FIRST FIVE SHOW A SEQUENCE THAT ARE MORE OR LESS  
APPROPRIATE.

AND GIVE A GOOD SENSE OF WHAT THE FILM WILL BE AT THE END.

THE ESTABLISHING SHOT.

THE MOST REPRESENTATIVE ANGLE WILL <sup>BE</sup> FOUND FOR EACH HOUSE.

EACH WITH SOME GROUND IN FRONT AND SKY AND/OR MOUNTAIN  
ABOVE. WITH WHAT'S LEFT ON BOTH SIDES <sup>GOING</sup> OFF OR OUT OF FRAME.

THE MEDIUM AND CLOSE SHOT.

THEN ALL THE MEDIUM AND/OR CLOSE SHOTS OF EACH HOUSE

SOME HOUSES A LOT OF FILM MATERIAL WILL BE TAKEN. WHILE  
OTHERS MIGHT HAVE ONE DETAIL. AND SO FORTH.

THE FILM IS DONE WITH A STEADY HAND HELD CAMERA AND  
THE OCCASIONAL TRIPOD WORK.

WILL BE USED  
THE ZOOM LENS TO GET CLOSE TO THE WINDOWS THE DETAILS ON  
THEM AND NEAR THEM.

A FULL STORY BOARD WILL BE DRAWN OUT BEFORE HAND, GIVING  
DETAIL INDICATIONS OF EACH FRAME, AND IF THERE ARE ANY,  
THE MOVES WITHIN EACH FRAME.  
THIS WOULD INTAIL BEING ON SITE FOR TEN DAYS.  
TAKING FILM STOCK WITH A PORTABLE DIGITAL CAMERA.

(17) IN SHORT.

A STORY IS TOLD BETWEEN THE HOUSE THE WINDOW  
THE SNOW AND THE LANDSCAPE.  
AN EXISTENTIAL FILM.

(18) NOTES

## WINDOW

EYE. SIGHT/VISION = WINDOW. ANTHROPOMORPHIC (FORM, LANGUAGE) → PURPOSE.  
EYE SOCKET. SET FAR BACK IN THE SKULL, SKULL HMD. FRAME, LIMIT, STONE.  
DEEPLY RECESSED WINDOWS.

A STRONG SENSE OF MUTUAL REGARD. TWO WAYNESS.

HOUSE INNER LIFE, STATE, INDIVIDUAL HISTORY NOUN, FORM (LANGUAGE) → PURPOSE.

WHICH ARE COLOSSAL, OLD MERCHANT HOUSES, LARGE AS THE  
UNIVERSE, THE THREE DIMENSIONAL SPACE.

SQUARE, FIRMLY ON THE GROUND, ON EARTH, BASED IN FACT NOT FICTION.

ON THE OUTSIDE OF THE HOUSE FOR THE MOST PART.

A SENSE OF DISTANCE IS GIVEN.

## SNOW

EXTERNAL ENVIRONMENTAL CONDITIONS, WHITE, COLOR, LIFELESS, PURE, COLD.  
PHENOMENON, NEUROLOGICAL ACTIVITY.

HEAD, BRAIN, CONCEPT.

INTELLECT, SPIRIT, LOGIC, FIGURE.

(19)

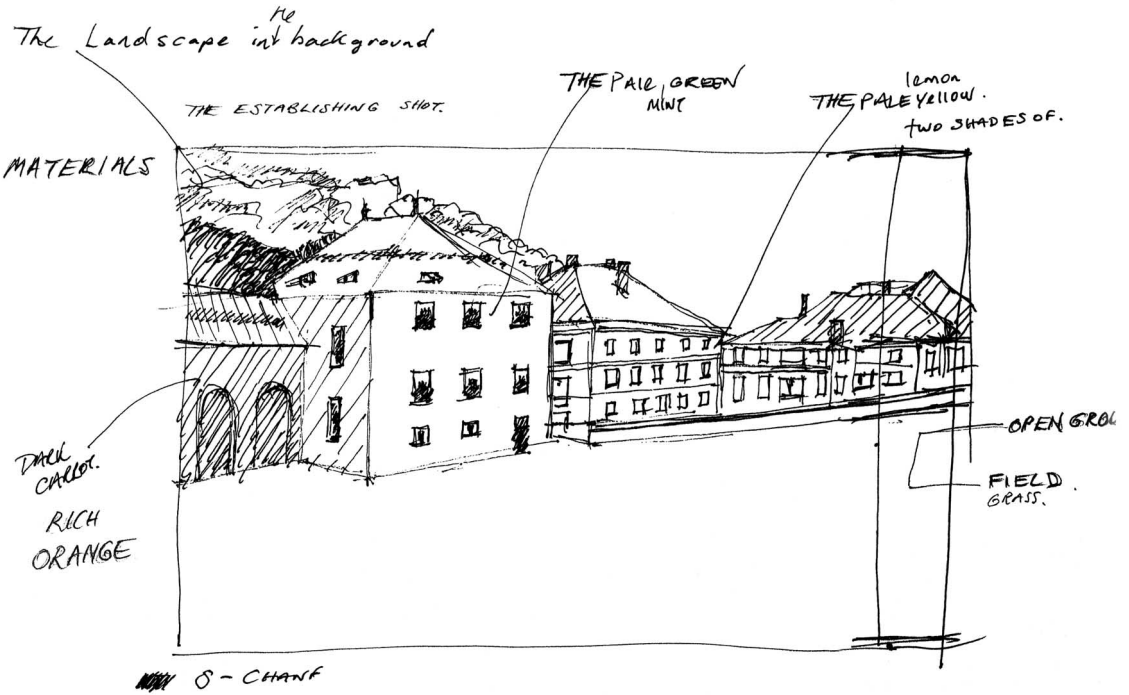
THE COMBINATIONS OF MATERIALS.

STONE. WOOD. METAL. GLASS. COLOR. WITTGENSTEIN'S REFLECTIONS ON COLOR.  
HAND FREE DRAWN AND MECHANICALLY DRAWN = PURE SMOOTH LINES  
ALMOST WITHOUT EVIDENT OF INNER MOVEMENTS OR VIBRATIONS. STATIC.  
SOME OF THESE HOUSES ARE VERY FINELY PROPORTIONED.

Yours sincerely,

Benoit Dumas . Paris . 22.4.2002.

FRAME: APPROPRIATE.



LOOKS MORE LIKE A STREET IN LONDON ~~THAN~~ ~~THAN~~  
 THAN A SMALL <sup>SUISSE</sup> ~~VILLAGE~~ VILLAGE, ~~THAN~~ ~~CELEBRATED~~ ~~THAN~~  
~~IN THE~~  
~~WHICH~~ ~~ARE~~ ~~THE~~ ~~WHICH~~.  
 THE ROOF: FOUR SIDED

The fact that they take you back in time to the Renaissance

MATERIAL COMBINATIONS.  
 THE WINDOWS get the most attention, and their often  
 variously carved window frames in <sup>BARE</sup> raw weathered grey  
 brown wood, with the trousse Noeil window frames

The emotions

So still. Tremendous stability felt.

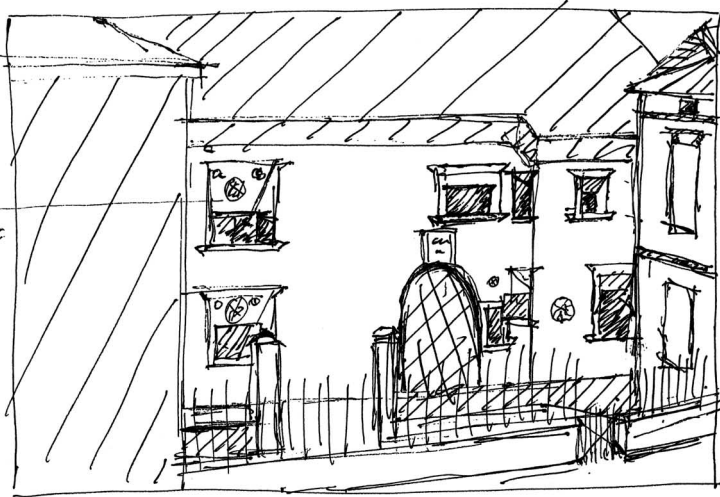
solid, firm looking houses.  
 SOLIDLY BUILT.

APPROPRIATE .

Pattern  
Design  
Plate  
model

Again here, its  
the random  
placing of the window  
freely - loose  
No apparent system  
other than life's on  
system - that is  
- the way things  
roll

IN  
temporal



Close-up  
ON GEOMETRIC  
SCRAFFITO

1/17 S-CHANF

Focusing on scraffito only when/ if of particular interest  
otherwise, general view - grand plan.  
FROM AFAR

To construct the form very tightly, frame to frame,  
brick to brick - architecturally - so it stands up

MIMESIS -  
mimicry the  
houses to a certain  
extent.

Architectural  
concept.

LUDWIG WITGENSTEIN'S THOUGHTS - REFLECTIONS  
ON COLOR .  
ON THINGS PAST.

APPROPRIATE

THE RENAISSANCE STYLE - WAY OF THINKING

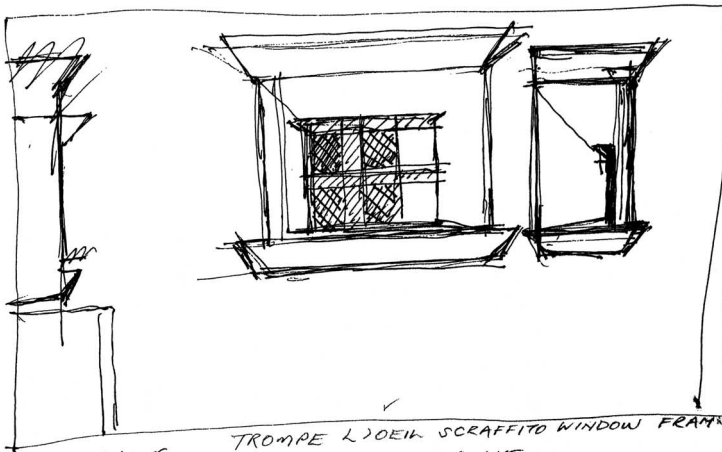
SENSE - INSTINCT.

THE TWO WAYNESS OF A WINDOW

A STRONG  
of two wayness  
OF MUTUAL REGARD.  
DOUBLE. TWO.

OF LOOKING  
AND BEING  
LOOKED AT.  
HUMAN,  
NOT ONE  
BUT TWO.

DISTANCE.

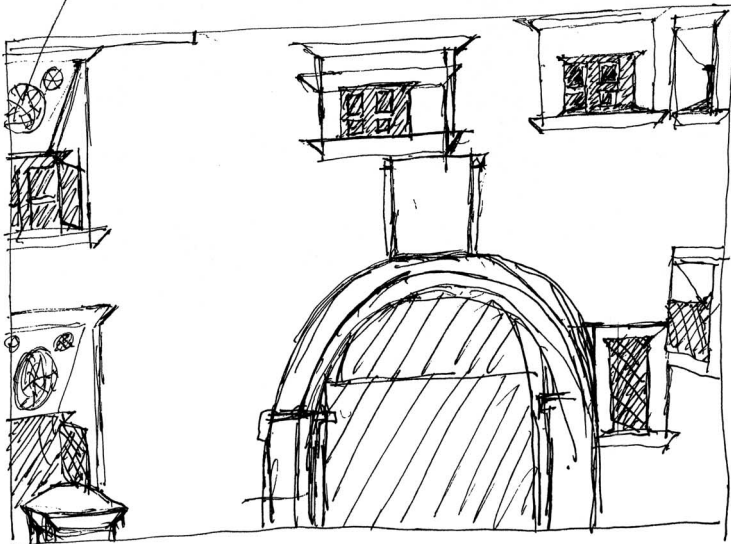


S - CHAWF

TROMPE L'OEIL SCAFFITO WINDOW FRAMES  
VISION = THOUGHT = WINDOW FRAME  
THOUGHT = BEING-CREATIVE - REFLECTIVE - NATURE-BY (SOUL)

SCAFFITO ABSTRACT GEOMETRIC 'SNOW CRYSTALS'

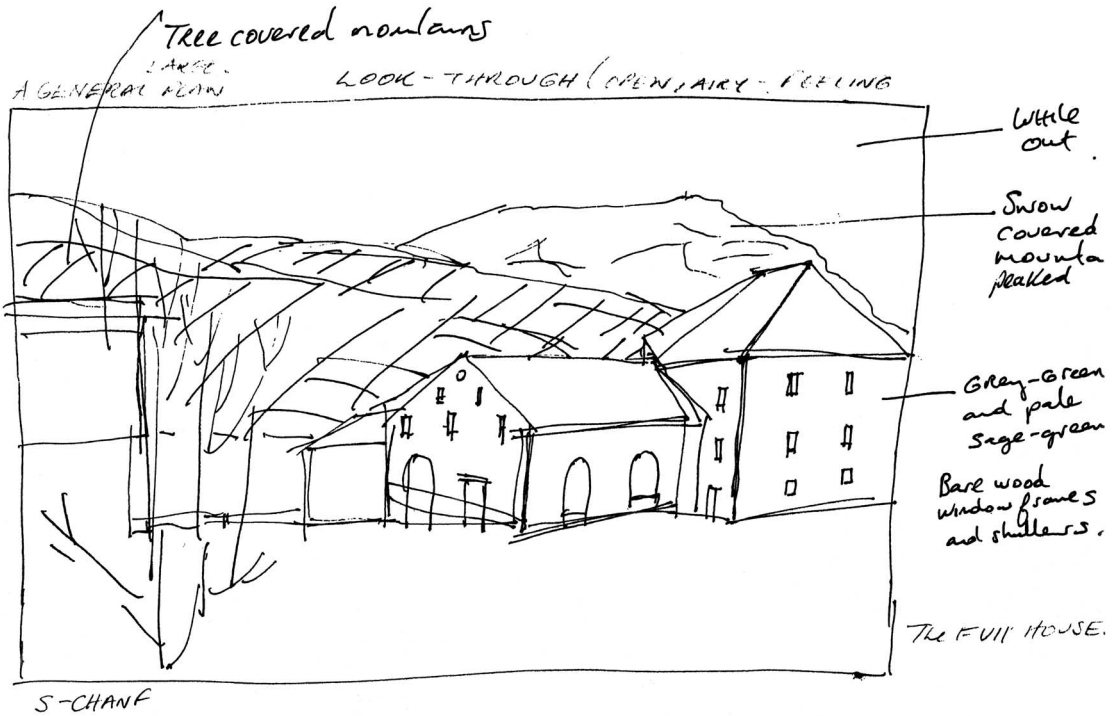
APPROPRIATE.



S - CHAWF

(IT'S LIKE) Looking through a village - like you  
look through a <sup>book</sup> ~~museum~~ - in the same  
way - selectively - certain things draw your eye - other  
not. THOUGHTS REFLECTIVS ON ART-FIELD  
AREA OF WORK REASON.

APPROPRIATE



Carefulness of framing, when/if it permits. (Painting, photograph, tiny windows. (tiny eyes) — complimented by close up of hinged. The Details

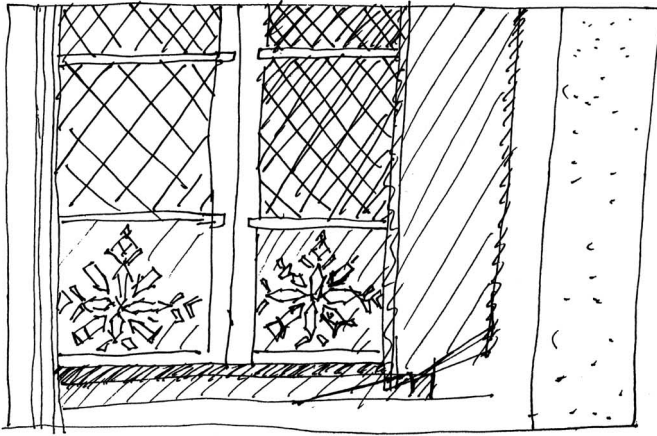
A composition with its own inner relationships between these building - those colors -

It inevitably concerns people.

To create poetry <sup>art</sup> not between words (the s time), but between houses. Frames. (the art bit

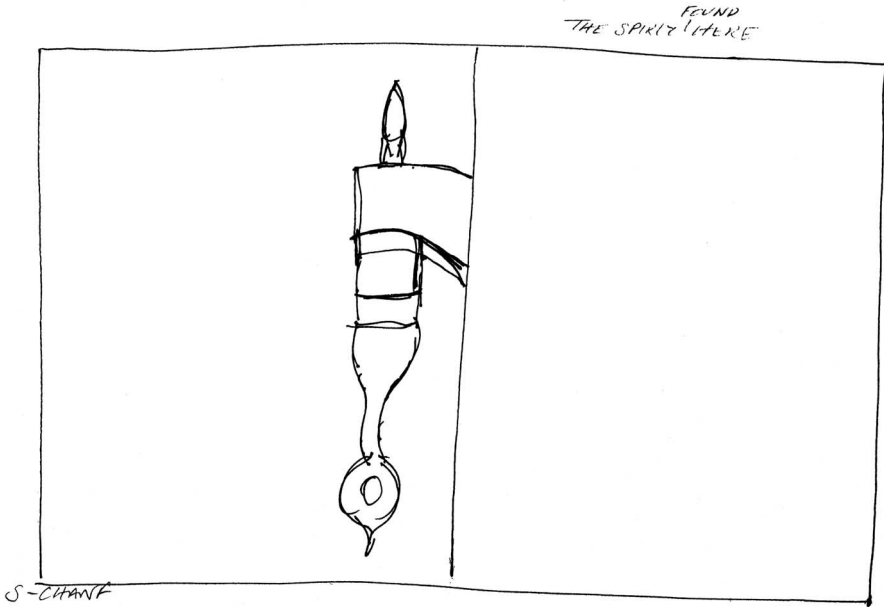
The relationship  $\times$  frame frame to frame

APPROPRIATE



WACE MAKING. (SNOW CRYSTALS) REFLECTING THE ENVIRONMENT.  
DISPLAYED IN WINDOWS  
THE

APPROPRIATE



HINDGE  
DETAIL.

Should be obvious why a detail is shown.  
immediately chosen

All the correlations interest me.

The

details — close scrutiny.

PARTICULAR.

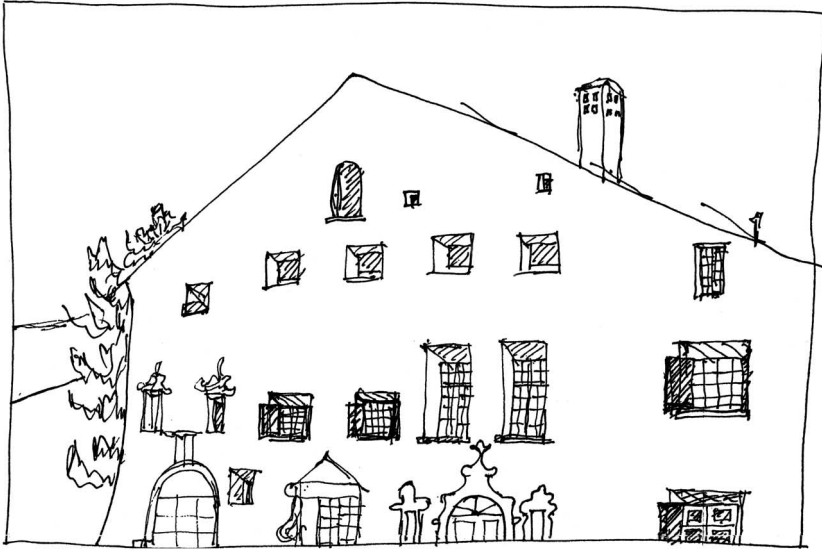
SELECTIVE.

PROFESSIONAL OR PERSONAL CHOICE > what do they need to study to  
be competent curators?

ETHICS } concerns life.  
} is about  
imperative

(POINT) OF VIEW (ANGLE OF VIEW)  
NO GROUND + HOUSE SLANTS

= INAPPROPRIATE  
IN THIS CASE



2V02

BUILT ONTO OVER CENTURIES

The distribution of (the) windows

irregularity, idiosyncratic;

individualistic "DISHARMONIOUS"  
DISONANCE INDEPENDENTLY UNCOORDINATED (= THOUGHT)

The trompe du oeil (windows) FRAMES.

The deeply cut <sup>OF</sup> apertures INWARD SLOWING like light funnels  
Trick-ess

SPECIES.  
THE PARTICULAR REIGNS.

How I BUILD A LIFE (PARTICULAR) <sup>mimesis mimics</sup> is exactly how I build a film.  
It fits me - appropriate - right for me - proper. IN conformity with life  
The negative becomes positive.

THE FILM'S TITLE  
NAME  
IDENTITY  
known as what?  
referred to as what?

particular particular.

### 5.3.7. **BETHAN HUWS**

Bethan Huws will die Allgegenwart des Menschen in der Natur sinnlich erfahrbar machen. In ihrer Arbeit konzentriert sie sich deshalb auf die alltäglichen, banalen Details, sucht Spuren der Vergangenheit und Markierungen der Gegenwart. So zeichnete sie mit wenigen Strichen drei Schweine auf einer Wiese (1991), eine verregnete Farm (1992), ein Gatter vor einer Brücke (1995) oder einen steilen Weg hinab zum Meer (1994). Anlässlich der Einladung für eine Ausstellung in der Serpentine Gallery in den Kensington Gardens 1989 in London schlug die Künstlerin vor, den Fenstern eine zweite Fensterfront vorzusetzen, womit die Geräusche draussen absorbiert und die Spaziergänger im Park zu einem Bild geworden wären. In anderen Ausstellungen vereinheitlichte sie den Boden, der in Schwellen, Treppen und verschiedene Niveaus aufgeteilt war, zu einer gedanklich durchlaufenden Fläche. So richtete sie die Aufmerksamkeit auf die vorhandenen Säulen, die darin wie Bäume in einer Landschaft erschienen. In der Freiluftausstellung «Skulptur.Projekte in Münster» 1997 regte Bethan Huws den Besucher mit einer Tafel zu einem Spaziergang an («The quest for the self»): Es konnten zwei unterschiedliche Räume in einem Waldstück beim Aasee entdeckt werden. Das Natürliche und die Ruhe wirkten als Gegenstück zur nahe gelegenen Stadt. Andererseits gab es allerlei Hinweise auf die Zivilisation: einen Waldweg, beackerte Felder, einen offenen Bombenkrater aus den Kriegsjahren usw. In einer anderen Ausstellung im Aussenraum, der Ausstellung «Wahlverwandtschaften» 1998 in Appenzell, fügte die Künstlerin der Natur ein weiteres Mal eine Texttafel hinzu. Hier wurde der Text zum Anlass, die sinnliche Wahrnehmung des Landschaftsbildes (Ästhetik) mit dem Nachdenken darüber, was das Mensch-Sein ausmacht (Ethik), miteinander zu verknüpfen und die Art und Weise der Verknüpfung zu reflektieren.

Für den öffentlichen Raum der Plaiv plant Bethan Huws einen stummen Schwarz-Weiss-Film, dessen Protagonisten nicht Personen, sondern die Engadiner Häuser, die Fenster, die Landschaft und der Schnee sind. Die Umgebung bleibt im Hintergrund, obschon die Künstlerin erwähnt, dass man etwas über die Topografie der Plaiv erfährt. Es ist die Kultur des Wohnens, die im Fokus steht. Die Künstlerin nähert sich den unterschiedlichen kulturellen Zeichen schrittweise an. Vor einem Haus schwenkt die Kamera auf die Mauern, dann auf die tief liegenden, amorphen Fenster – hier eine Gruppe, dort ein Paar – und schliesslich entlang den weiss gehäkelten Vorhängen. Diese erinnern mit ihren Maschen an Schneekristalle in der Landschaft, die (wie die Fenster) auf systemische Strukturen verweisen. Die Kamerafahrten erfassen unterschiedliche Häuser. In der ersten Gruppe der Zeichnungen ihrer Projektskizze hält Bethan Huws diesen Erzählstil als «appropriate» fest, während «inappropriate» den verworfenen Einstellungen gilt.

Bethan Huws' Film betont die historischen Strukturen der Engadiner Häuser. Deren Baustil ist geprägt von der Zeit der historischen Alpenpässe, als die Hausfenster noch auf das Dorfzentrum ausgerichtet waren. Die Kultur des Wohnens war mit der Nutzung der Landschaft verknüpft und an ein entsprechendes soziales Verhalten gebunden. Mit dem Aufkommen des Tourismus wurden die zeitgenössischen Häuser dagegen auf die Südseite ausgerichtet. Sie bilden den blinden Fleck des Films, der als solcher dennoch allgegenwärtig ist. sw

Bethan Huws, 1961 in Bangor, Wales (GB), geboren, studierte von 1981 bis 1985 am Middlesex Polytechnic, London, und von 1986 bis 1988 am Royal College of Art in London. Sie lebt und arbeitet in Paris.

#### Einzelausstellungen / Werke im Aussenraum

- 2001 The Henry Moore Institute, Leeds
- 1998–99 ‹Watercolours›, Kaiser Wilhelm Museum, Krefeld, Kunstmuseum, Bern, Oriol Mosty Art Gallery, Llandudno, Wales
- 1993 Museum Haus Esthers, Krefeld  
 ‹The Bistrisa Babi – A Work for the North Sea›, Alnwick, ein Projekt im Auftrag von Artangle, London
- 1991 The Institute for Contemporary Arts, London
- 1990 Kunsthalle Bern

#### Gruppenausstellungen / Projekte im öffentlichen Raum

- 2002 ‹STARTKAPITAL›, K 21, Kunstsammlung Nordrhein-Westfalen, Düsseldorf
- 2001 ‹Sammlung Thomas Olbricht›, Neues Museum Weserberg, Bremen
- 2000 ‹Mixing Memory and Desire›, Kunstmuseum Luzern  
 ‹Drehmoment›, Sammlung Hauser und Wirth, St. Gallen
- 1997–99 ‹At the Threshold of the Visible: Miniscule an Small Scale Art, 1964–1996›, eine reisende Ausstellung,  
 organisiert von ‹Independent Curators International›, New York
- 1997 ‹Skulptur. Projekte in Münster 1997›, Westfälisches Landesmuseum Münster

#### Auszeichnungen

- 1999/2000 Adolf Luther Stiftung, Krefeld
- 1998 The Henry Moore Sculture Fellow, The British School, Rom