

## Imprint

Film-Program to the exhibition  
Image by Image. Film and Contemporary Art

Museum Ostwall  
in Cooperation with  
Centre Pompidou

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Museum Ostwall  
in Cooperation with the Centre Pompidou

## Image by Image.

Film and  
Contemporary Art.

18.12.2010 – 25.04.2011

Non-Stop Film-Program during  
the Opening Hours

Films from the Collection of the  
Centre Pompidou

Auditorium on Level 2  
Free entrance with the ticket to the exhibition

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## Tuesday

10:00

Animal Tales<sup>19</sup>

11:00

Kaleidoscopes<sup>18</sup>

11:45

Merry go-round<sup>9</sup>

12:15

Modern Cities<sup>2</sup>

13:00

Two Films by Photographers<sup>5</sup>

13:30

Surrealist Metamorphoses<sup>7</sup>

14:00

Inventing Cinema<sup>1</sup>

15:00

Distant Views<sup>3</sup>

16:30

Collage, Found Footage:  
Disordered Depiction<sup>10</sup>

17:30

Fluxfilm<sup>20</sup>

## Wednesday

10:00

Animal Tales<sup>19</sup>

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14:00

Baudelairean Dandies<sup>4</sup>

15:15

The Shadow of Fantomas<sup>6</sup>

16:05

Family of Man<sup>8</sup>

16:45

Collage, Found Footage:  
Disordered Depiction<sup>10</sup>

17:30

Fluxfilm<sup>20</sup>

## Thursday

10:00

Animal Tales<sup>19</sup>

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Kaleidoscopes<sup>18</sup>

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Modern Cities<sup>2</sup>

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Surrealist Metamorphoses<sup>7</sup>

14:00

Two Films by Writers<sup>11</sup>

14:45

Body and Framework: American  
Post-Minimal Cinema<sup>12</sup>

15:30

Road Movies: Smashing Narrative<sup>14</sup>

16:20

Sentimental Journey<sup>15</sup>

17:30

Cenotaphs, Symbols, Tombs<sup>16</sup>

18:10

Ciné-Novels<sup>17</sup>

18:45

Indian Ghosts<sup>13</sup>

19:30

Fluxfilm<sup>20</sup>

## Friday

10:00

Animal Tales<sup>19</sup>

11:00

Kaleidoscopes<sup>18</sup>

11:45

Merry go-round<sup>9</sup>

12:15

Modern Cities<sup>2</sup>

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18:45

Indian Ghosts<sup>13</sup>

19:30

Fluxfilm<sup>20</sup>

## Saturday

11:00

Animal Tales<sup>19</sup>

12:00

Kaleidoscopes<sup>18</sup>

12:45

Merry go-round<sup>9</sup>

13:15

Modern Cities<sup>2</sup>

14:00

Two Films by Photographers<sup>5</sup>

14:30

Surrealist Metamorphoses<sup>7</sup>

15:00

Inventing Cinema<sup>1</sup>

16:00

Indian Ghosts<sup>13</sup>

16:45

Fluxfilm<sup>20</sup>

## Sunday

11:00

Animal Tales<sup>19</sup>

12:00

Kaleidoscopes<sup>18</sup>

12:45

Merry go-round<sup>9</sup>

13:15

Modern Cities<sup>2</sup>

14:00

Two Films by Photographers<sup>5</sup>

14:30

Surrealist Metamorphoses<sup>7</sup>

15:00

The Shadow of Fantomas<sup>6</sup>

15:50

Family of Man<sup>8</sup>

16:30

Collage, Found Footage:  
Disordered Depiction<sup>10</sup>

17:20

Fluxfilm<sup>20</sup>

## Easter Monday

11:00

Inventing Cinema<sup>1</sup>

12:00

The Shadow of Fantomas<sup>6</sup>

12:50

Family of Man<sup>8</sup>

13:30

Collage, Found Footage:  
Disordered Depiction<sup>10</sup>

14:20

Two Films by Writers<sup>11</sup>

15:00

Body and Framework: American  
Post-Minimal Cinema<sup>12</sup>

15:45

Road Movies: Smashing Narrative<sup>14</sup>

16:35

Cenotaphs, Symbols, Tombs<sup>16</sup>

17:10

Fluxfilm<sup>20</sup>

**U**  
DORTMUNDER U  
ZENTRUM FÜR KUNST  
UND KREATIVITÄT

**MO**  
MUSEUM OSTWALL

From the collection of the

**Centre  
Pompidou**

# Image by Image

Film and  
Contemporary  
Art

## Museum Ostwall

18.12.2010 –  
25.04.2011



Stadt Dortmund  
Kulturbetriebe



## Program

### <sup>1</sup>Inventing Cinema

GUSTAV DEUTSCH

*Film* ist 1–6, 1998, 62 min.

In *Film* ist, a serial film in progress, Gustav Deutsch uses montage to question the nature of cinema by exploring the repertoire of imagery from the early days of cinema, thereby blurring the distinction between the production of forms and as critical analysis of images.

Tuesday, approx. 14:00 h

Saturday, approx. 15:00 h

Easter Monday 11:00 h

### <sup>2</sup>Modern Cities

HENRI CHOMETTE

*Jeux des reflets et de la vitesse*, 1923-1925, 7 min.

JORIS IVENS

*De Brug*, 1929, 18 min.

EUGENE DESLAW

*La marche des machines*, 1929, 7 min.

IGOR & SVETLANA KOPYSTIANSKY
16 X, 1979, 5 min.

The modern era brought the mechanisation of movement, creating a new perception of space, from which avant-garde cinema developed a new aesthetics based on the superimposition of images (Henri Chomette), on dynamic composition (Joris Ivens), on a denaturing of the frame (Eugène Deslaw), or on a reduction of the visual field to the lines of electric cables criss-crossing urban skies (Igor and Svetlana Kopystiansky).

Tuesday –Friday, approx. 12:15 h

Saturday, Sunday, approx. 13:15 h

### <sup>3</sup>Distant Views

ROBERT GARDNER

*Forest of Bliss*, 1986, 89 min.

A cross between poetic essay and ethnographic film, *Forest of Bliss* is a non-didactic view, free of commentary, of funeral rites in Varanasi (Benares), the holiest city in India, where the cycle of reincarnation comes to an end. Anthropologist and film-maker Robert Gardner is also the founder of the cinémathèque at Harvard University.

Tuesday, approx. 15:00 h

### <sup>4</sup>Baudelairean Dandies

ETIENNE O’LEARY

*Voyageur diurne*, 1966, 10 min.

PHILIPPE GARREL

*Le Révélateur*, 1968, 43 min.

*Voyageur diurne* is one of three films made by Etienne O’Leary, whose dazzling œuvre – produced just prior to the events of May ’68 – had no sequel, alas.

The Christ-like parable *Le Révélateur* recounts the initiatory journey of a five-year old boy (Stanislas Robiollles) who leaves his parents (Bernadette Lafont and Laurent Terzieff) in order to accomplish his divine mission. One of Philippe Garrel’s first films, it was produced by the Zan-zibar group. Thirteen films were produced under that name – funded by Sylvina Boissonnass – between 1968 and 1970, reviving the tradition of aristocratic art patronage of the interwar period. Zanzibar, the name of a southern isle, functioned as a kind of talisman for the group, which visited the island between 1969 and 1970.

Wednesday, approx. 14:00 h

### <sup>5</sup>Two Films by Photographers

LASZLO MOHOLY-NAGY

*Berliner Stilleben*, 1926, 8 min.

VALÉRIE JOUVE

*Grand Littoral*, 2003, 21 min.

In *Berliner Stilleben*, the influential Bauhaus theorist, photographer and film-maker Laszlo Moholy-Nagy combined experimental framing, the expressive potential of variations in lighting, and social-documentary techniques in order to compose a picture of an ambivalent city where poverty and modernity coexisted like the two sides of a single reality.

*Grand Littoral* is photographer and film-maker Valérie Jouve’s first work in 35mm. The title *Grand Littoral* is the name of an area near Marseille as well as a shopping mall located there, and her film is conceived as a series of portraits – individual and group – organized around a set of complex trajectories that weave links between the figures and the space they occupy.

Tuesday –Friday, approx. 13:00 h

Saturday, Sunday, approx. 14:00 h

### <sup>6</sup>The Shadow of Fantomas

MAN RAY

*Les Mystères du château du dé*, 1929, 27 min.

GORDON MATTA-CLARK

*Sous-sols de Paris*, 1977, 25 min.

Man Ray’s film was made for the count and countess of Noailles in their villa in Hyères, designed by the architect Mallet Stevens. *Les Mystères* features enigmatic figures whose heads are covered in black stockings, in a kind of Surrealist variation on film noir, for which Louis Feuillade’s *Fantomas* provided the archetype at the time. Fifty years later, the films made by Gordon Matta-Clark in Europe and New York also contained allusions to Feuillade’s serials; in *Sous-sols de Paris*, Matta-Clark delved into the negative spaces of the city and explored the underside of the buildings that were the focus of his monumental cut-outs.

Wednesday, approx. 15:15 h

Sunday, approx. 15:00 h

Easter Monday, approx. 12:00 h

### <sup>7</sup>Surrealist Metamorphoses

LUIS BUÑUEL

*Un chien andalou*, 1929, 15 min.

TUNGA,

*Quimeira*, 2004, 15 min.

*Quimera* was made by Tunga, a well-known Brazilian artist on the international scene, and Eryck Rocha, son of film-maker Glauber Rocha. In Greek mythology, a chimera (*quimera*) was a creature composed of various animals. This film is a very free remake of *Un chien andalou*, the iconic Surrealist film by Luis Buñuel and Salvador Dali: a man shaving himself and alley cats merge and metamorphose. The film plunges the audience into a plotless tale that pushes the limits of movies and the visual arts. In pure Surrealist tradition, the film-makers follow no particular logic – they are not making a film, but a dream.

Tuesday –Friday, approx. 13:30 h

Saturday, Sunday, approx. 14:30 h

### <sup>8</sup>Family of Man

LUIS BUÑUEL

*Las Hurdes*, 1933, 28 min.

LASZLO MOHOLY-NAGY

*Marseille vieux port*, 1929, 11 min.

The Family of Man was the title of a famous exhibition of photographs curated by Edward Steichen at New York’s Museum of Modern Art in 1947. It is remembered as a humanist manifesto based on a celebration of the human face. This same humanist tradition can be detected in *Las Hurdes*, ‘a cinematic essay on human geography’ shot by Buñuel shortly after Spain became a republic; it is set in Hurdes, a harsh, inhospitable region of Spain almost unknown to the outside world, where day after day people had to struggle to survive. This tradition is also reflected in Moholy-Nagy’s 1929 cinematic portrait of Marseille, where industry replaced nature without necessarily easing the conditions of human existence.

Wednesday, approx. 16:05 h

Sunday, approx. 15:50 h

Easter Monday, approx. 12:50 h

### <sup>9</sup>Merry go-round

FERNAND LÉGER

*Ballet mécanique*, 1924, 14 min.

LASZLO MOHOLY-NAGY

*Ein Lichtspiel schwarz-weiss-grau*, 1930, 7 min.

MALCOLM LE GRICE

*Berlin Horse*, 1970, 6 min.

The innovatory impact of *Ballet mécanique* was largely due to the undifferentiated, unlyrical, mechanical flattening of the various objects filmed: pots and pans, face, piston, shoe, eye, hat, triangle, newspaper headline, and so on. Fragmentation obtained by rapid montage was reinforced by an internal dissection of the image through the use of masks and prisms that created kaleidoscopic effects. Multiple points of view of the same object (derived from Cubist aesthetics) combined with almost constant use of close-up shots that fragment bodies and machines also contribute to the dizzying effect of the movie.

The music by George Antheil was scored for eight pianos, one player-piano, eight xylo-phones, two electric buzzers, and an aeroplane propeller.

Laszlo Moholy-Nagy’s *Ein Lichtspiel schwarz-weiss-grau* is the sixth and final part of a film whose first five sections have been lost. It recorded and activated the properties of a kinetic light sculpture called the Time-Space Modulator. “A superimposition of metallic objects and shadows. As shadows reappear, suddenly the shadow of ball, ringed with harsh light, plays over the previous shadow. The light sculpture rotates on itself, and is seen from above, below, in front and in back, moving slowly, quickly, slowly, quickly....”

*Berlin Horse* epitomises the complex, transformative reframing and reprinting techniques of Malcolm Le Grice, one of the main representatives of the English ‘structural’ school. The film is based on two original sequences, namely old newsreel footage and a fragment of an 8mm film shot in Berlin, a village in northern Germany. The music, composed for the film by Brian Eno, explores looped repetition and irregularity in ways similar to the image.

Tuesday –Friday, approx. 11:45 h

Saturday, Sunday, approx. 12:45 h

### <sup>12</sup>Body and Framework: American Post-Minimal Cinema

VITO ACCONCI

*Three Relationship studies*, 1970, 13 min.

PAUL SHARITS

*Peace Mandala/End War*, 1966, 5 min.

BRUCE NAUMAN

*Playing a note on the violin while I walk around the studio*, 1971, 10 min.

ANTHONY BALCH, WILLIAM BURROUGHS, BRION GYSIN

*The Cut-Ups*, 1963, 20 min.

GIANFRANCO BARUCCELLO, ALBERTO GRIFI

*La verifica incerta*, 1965, 30 min.

The “cut-up” technique, based on a literary practice invented by William Burroughs, is a reversal of found-footage. In the former, existing sequences are randomly deconstructed; in the latter, found imagery is wilfully reconstructed. But whatever the role of chance in producing the work, it involves introducing an element of disorder into ordered representation.

Tuesday, approx. 16:30 h

Wednesday, approx. 16:45 h

Sunday, approx. 16:30 h

Easter Monday, approx. 13:30 h

### <sup>13</sup>Indian Ghosts

WALTER DE MARIA

*Hardcore*, 1969–1972, 29 min.

BRUCE BAILLIE

*Mass for the Dakota Sioux*, 1963, 20 min.

*Hardcore* begins like an ordinary western, but is a succession of single takes that becomes a dramatic showdown between two cowboys, interrupted by the appearance on the screen of the sad, frightened face of young Asian woman.

De Maria’s furiously pure fantasy is complemented by Bruce Baillie’s complex montage in *Mass*, based on a skein of shots and superimpositions that ultimately weave the film into a shroud. Both films mourn two passings: that of a genre (westerns), and that of a people (Native Americans). –“No chance for me to live, Mother, you may as well mourn.” (Sitting Bull)

Thursday, Friday, approx. 14:00 h

Easter Monday, approx. 14:20 h

### <sup>14</sup>Road Movies: Smashing Narrative

MAN RAY

*Emak Bakia*, 1926, 19 min.

WILHEM SASNAL

*Marfa*, 2005, 30 min.

Concerning *Emak Bakia*, in his memoirs Man Ray recounted that, ‘One of the most interesting shots I made was while being driven by Rose Wheeler in her Mercedes racing car; I was using my hand camera while she was driving eighty or ninety miles an hour, being pretty badly shaken up, when we came upon a herd of sheep on the road. She braked to within a few feet of the animals. This gave me an idea – why not show a collision? I stepped out of the car, followed the herd while winding up the camera and set in it movement, then threw it thirty feet up into the air, catching it again.’

A collision also features in *Marfa* by Wilhem Sasnal, a major artist on the contemporary Polish art scene. Residing in 2005 in desert city of Marfa, which so fascinated Donald Judd, Sasnal filmed the destruction of a 1969 black Cadillac convertible. The camera lingers over the smashed vehicle: chrome, shiny black parts gleaming in the desert sun, iconic detail. The gutted body of the Cadillac variously winds up as a concert stage for a local heavy-metal rock group and a skate-board ramp.

Thursday, Friday, approx. 15:30 h

Easter Monday, approx. 15:45 h

### <sup>15</sup>Sentimental Journey

SOPHIE CALLE & GREG SHEPARD

*No Sex last Night*, 1995, 71 min.

*No Sex Last Night*, a road movie that crosses the United States, was shot on video and blown up to 35 mm. A tale of sentimental loss – the central theme of Sophie Calle’s introspective œuvre – it is riddled with discreet references to Dante’s *Vita Nova* in which the poet recounts his continuing love for Beatrice after her death.

Thursday, Friday, approx. 16:20 h

### <sup>16</sup>Cenotaphs, Symbols, Tombs

DANIEL EISENBERG

*Displaced Persons*, 1981, 10 min.

BRUCE BAILLIE,

*Valentin de las Sierras*, 1968, 10 min.

MARGUERITE DURAS

*Les mains négatives*, 1979, 18 min.

The sound-track of Daniel Eisenberg’s *Displaced Persons* is a radio monologue by Claude Lévi-Strauss on the transmission and translation of Deutsche Wochenschau footage of 25 June 1940 showing Hitler visiting an deserted Paris, and pictures of two children riding a bike in an Eastern European ghetto.

In *Valentin de la Sierras* images of Mexican peasants edited with great subtlety to a revolutionary song glorifying Valentin de la Sierras.

In *Les mains negatives* by Marguerite Duras a car glides through Paris at night, just before dawn. Sound is divorced from image, giving literary composition full play as the voice of Marguerite Duras conveys the words of the first homo sapiens who, 30,000 years ago, left negative traces of their hands on the walls of a cave.

Thursday, Friday, approx. 17:30 h

Easter Monday, approx. 16:35 h

### <sup>17</sup>Ciné-Novels

CLAUDE AUTANT-LARA

*Fait divers*, 1923, 20 min.

GEORGE KUCHAR

*Hold me while I’m naked*, 1966, 15 min.

Claude Autant-Lara’s first film – which he later disowned – was a tale of jealousy that featured Antonin Artaud’s first screen appearance.

The Kuchar brothers, George and Mike, deconstruct the grammar of Hollywood movies by populating their films with ordinary characters alien to the world of cinematic glamour.

“Filmed in glamorous East-Coast bathrooms, where interesting things often happen, this film pitilessly exploits the problems and bodies of today’s creative youth. Shot with surreal lavishness on commercial Etkachrome 7255, this is a movie of a movie that couldn’t get made, and of the maker who couldn’t make it.”

Thursday, Friday, approx. 18:10 h

### <sup>18</sup>Kaleidoscopes

VIKING EGGELING

*Diagonal Symphony*, 1921, 8 min.

HANS RICHTER

*Rythme 21*, 1921, 3 min.

WALTER RUTTMANN

*Lichtspiel Opus I*, 1921, 10 min.

LEN LYE

*Colour Box*, 1935, 3 min.

LEN LYE

*Trade Tattoo*, 1937, 5 min.

ROBERT BREER

*Form Phases IV*, 1954, 5 min.

ROBERT BREER

*Fuji*, 1974, 9 min.

The history of film includes an entire tradition of abstract animation, from Viking Eggeling to Robert Breer, which can be seen as an extension of nineteenth-century optical toys, reducing vision to a kaleidoscope of coloured particles.

Tuesday –Friday, approx. 11:00 h

Saturday, Sunday, approx. 12:00 h

### <sup>19</sup>Animal Tales

LASZLO MOHOLY-NAGY

*The Life of the Lobster*, 1936, 17 min.

KARL KELS

*Flusspferde*, 1993, 35 min.

In the commissioned documentary *The Life of the Lobster*, shot in an ocean aquarium, Moholy-Nagy revealed his interest in biology even as he filmed the fate of a lobster as a kind of fatalistic play in three acts: building a trap; the belligerent life of a wild lobster; and springing the trap.

At the crossroads of the great German tradition of animal films and experimental formalism, Karl Kels’ *Flusspferde* wittily presents not only the hippopotami in the Cologne zoo as figures in a tableau vivant who enter and leave the pool as the doors open and close, but also the endless task of the zoo staff who clean the excrement-lined walls of the pit.

Tuesday –Friday, 10:00 h

Saturday, Sunday, 11:00 h

### <sup>20</sup>Fluxfilm

ERIC ANDERSEN, BEN VAUTIER, GEORGE BRECHT, JOHN CALE, JOHN CAVANAUGH, ALBERT FINE, DICK HIGGINS, JOE JONES, PETER KENNEDY, ALISON KNOWLES, GEORGE LANDOW, GEORGE MACIUNAS, YOKO ONO, JEFF PERKEINS, JAMES RIDDLE, PAUL SHARITS, CHIEKO SHIOMI, PIETER VANDERBECK

In the 1960s, George Maciunas began compiling an anthology of Fluxus films. He asked artists and film-makers in Europe and the United States to send him movies that were pure, impersonal, and devoid of all expressiveness. This group of Fluxfilms, long marginalized in the history of avant-garde film, still retains its radical impact today.

Tuesday, Wednesday, approx. 17:30 h

Thursday, Friday, approx. 19:30 h

Saturday, approx. 16:45 h

Sunday, approx. 17:20 h

Easter Monday, approx. 17:10 h