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MUSEUM OSTWALL

From the collection of the **Centre Pompidou**

Image by Image
Film and Contemporary Art

18.12. 2010–
25.04. 2011

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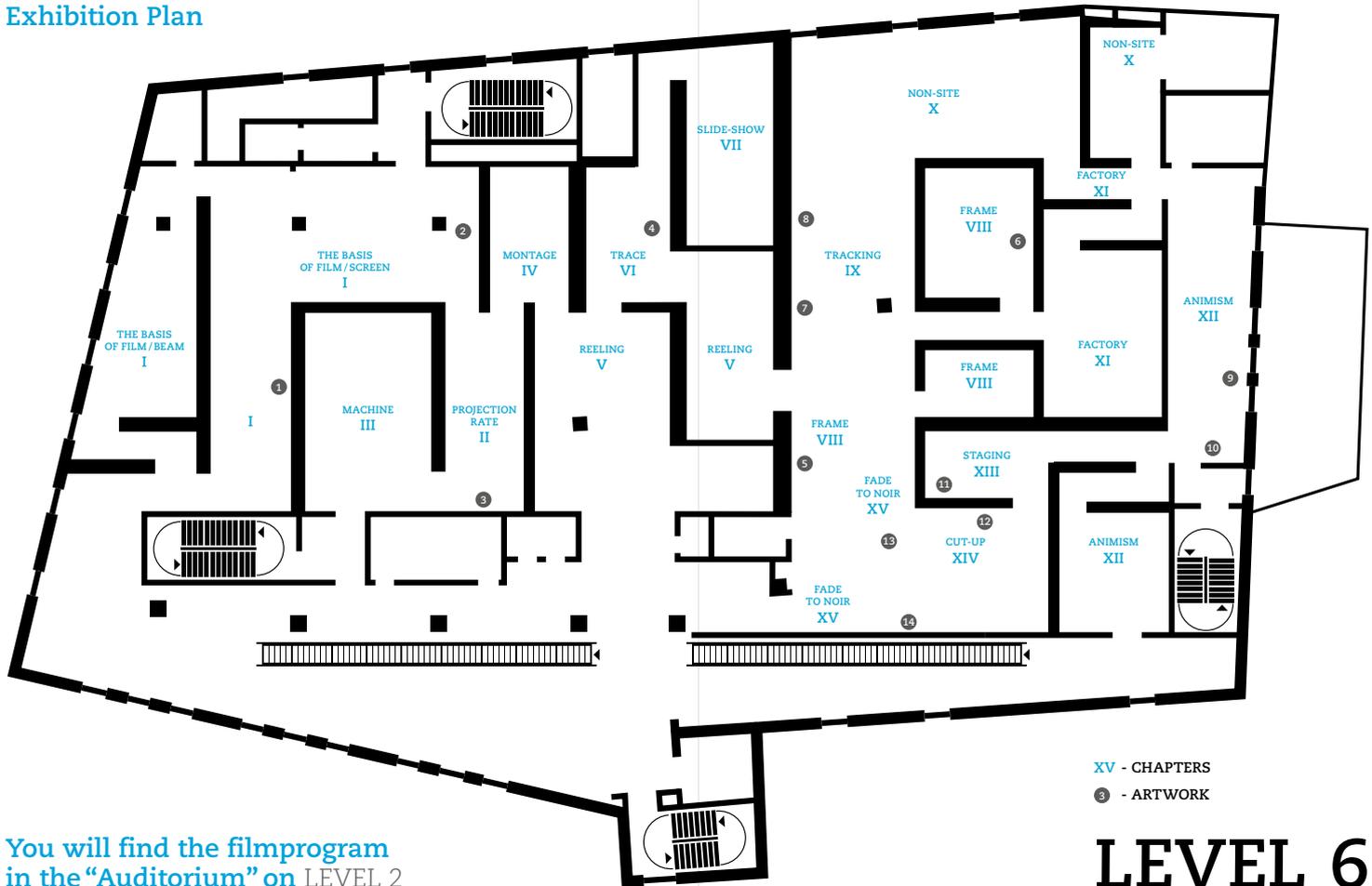
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Museum Ostwall

Image by Image

Film and Contemporary Art

The digital culture that has invaded our viewing experience over the last decade has profoundly altered the way people view film. It has shifted the venue from cinemas to exhibition spaces and has given film a central role among the contemporary arts. Henceforth the film experience can no longer be conceptualized as an extension of photography that incorporates time and movement, but rather as a cluster of dematerialized properties which, once freed from cinema's technical constraints, can be identified and activated within the various allegedly static arts. The juxtaposition of still and moving images, like the combination of light and darkness and/or sound and silence, thus become filmic experiences in themselves.

Based on the contemporary collection of the Musée national d'art moderne at the Pompidou Centre in Paris, this show adopts the new approach by combining static pictures with moving ones. Invoking not just film's structural qualities but also its narrative excesses, the fifteen sections of this exhibition are orchestrated around fifteen themes that draw visitors into a cinematic experience of the show.

Exhibition Plan

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THE BASIS
OF FILM / SCREEN
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**You will find the filmprogram
in the "Auditorium" on** LEVEL 2

LEVEL 6

I The Basis of Film PIERRE HUYGHE/ GORDON MATTA-CLARK/ANTHONY MCCALL/ PIERRE BISMUTH

In the beginning, even before images appear, there is the projection system, consisting of a beam of white light projected on a screen. This geometric, impalpable and ephemeral construct travels through space until it ends in a two-dimensional plane of light, thereby evoking cosmological hypotheses.

I The Basis of Film/Beam

1973: Anthony McCall made his first 'solid light film', soberly titled *Line Describing a Cone*, composed of a simple circular line traced on a 16mm filmstrip with a compass, which takes some twenty minutes to complete the circle. The film is projected in an open space (without either seats or projection booth) filled with smoke so that the audience witnesses the progressive formation of the light cone, which assumes material consistency in the smoky atmosphere. The filmic event is no longer the projected image, but projection itself.

    1974: Gordon Matta-Clark occupied a building next to the site of the future Pompidou Centre in Paris. In a tribute to McCall's work, Matta-Clark cut a large round hole through several floors, opening onto the void. The work was photographed and filmed before the building was demolished to make way for a museum of modern art (an ironic twist the artist would have appreciated).

1996: On the facade of the building erected in place of the one where Matta-Clark cut his circles, Pierre Huyghe projected a photograph of Matta-Clark's performance; in Huyghe's performance, for which a photographic record survives, Matta-Clark's work is dematerialized and transformed into a light beam, thus returning to the original model of McCall's solid light film.

1 PIERRE BISMUTH
En Suivant la Main Droite de Marilyn

On a screen placed between himself and the moving image, Pierre Bismuth copied with a pencil the right hand of Marilyn Monroe in a scene from Some Like It Hot. *His own hand was guided by the hand of the actress, condensing into a single image the record of a trajectory that took place over time. Taken in hand, Marilyn is no longer an icon but a ghostly trace.*

I The Basis of Film / Screen THOMAS RUFF / WOLFGANG LAIB / MAÏDER FORTUNÉ / NAM JUNE PAIK / HIROSHI SUGIMOTO

Paik's *Zen for Film* (clear leader projected in a continuous loop), Laib's *Milchstein*, Sugimoto's overexposed screens, and Thomas Ruffs' appropriated images of stars thousands of light-years away all constitute, collectively, a kind of primal cosmos in which nothing exists other than the projection of light suspended in a lengthy time-frame – just light and time, the very basis of cinema.

2 HIROSHI SUGIMOTO
Drive In

The dazzling whiteness of the screens of the Drive-In theatres photographed by Hiroshi Sugimoto in Culver City and Orange, California, remains completely unblemished; not because nothing is projected there, but because outlandish exposure times (corresponding to the running time of a feature film) reduce every point of the light-saturated surface to a kind of primal blankness.

II Projection Rate BERND UND HILLA BECHER / PETER KUBELKA / RICHARD SERRA

Paradoxically, the illusion of movement is based on an intermittent mechanism: the film strip is divided into a series of individual frames which, when projected at a steady pace (usually twenty-four frames per seconds) creates the illusion of continuity. The use of syncopated systems makes it possible to produce effects of discontinuous projection that evoke the cinematic experience independently of film equipment. Meanwhile, the serial repetition of a motif can give birth to a new type of organisation of the surface, replacing conventional compositional techniques.

3 PETER KUBELKA
Arnulf Rainer

Arnulf Rainer (whose title reflects the original commission by Austrian artist Arnulf Rainer, which Kubelka subverted) was one of the most radical statements of so-called 'structural' film: it is composed solely of clear and black leader, accompanied by saturated sound or silence. This film can be either projected normally or displayed directly on the wall, alongside its score, the filmstrip being nailed through its sprocket holes. This complex combinatory system of dazzling light and total darkness, of silence and sound, can thus either be perceived during a screening or deciphered in the display. Kubelka has given this film a cosmological interpretation, comparing it to the alternating rhythms of night and day.

III Machine RODNEY GRAHAM

With the rise of digital culture the mechanical system of projection is disappearing from the cinematic experience. The projector is therefore moving into exhibition spaces in the form of installations or pieces of sculpture. When combined by Rodney Graham with the projection of a mechanical typewriter from the interwar period, the projector recovers a new form of relevance through its very obsolescence.

IV Montage LEN LYE/ROY LICHTENSTEIN/ ANDREAS GURSKY

Montage is not limited to 'time-based media' such as film and video, but extends to photography, sculpture and painting. The industrial metaphor of 'montage' or 'assembly' deploys gears and assembly lines as a common process to describe dynamic properties and moving surfaces.

V Reeling FRANK STELLA/RICHARD SERRA/ JEPPE HEIN/DONALD JUDD/ROBERT BREER

Dividing the support into uniform sections and adopting a long format imbues forms with a temporal dimension, inscribing them within a duration. A picture is no longer conceived from a static standpoint, based on categories of unity and stasis, but from a dynamic stand-point based on movement and multiplication. Whether playing on structure (Donald Judd), dynamism (Frank Stella) or 'imitation movement' (Robert Breer and Jeppe Hein), the works here tend to reel more than they move.

VI Trace THIERRY KUNTZEL/OLAFUR ELIASSON

Through the process of photo-impression, film retains a trace of what was: it constitutes a complex set of traces no longer limited to one moment – as photography is – but opening onto successiveness and duration. With respect to his video piece Buena Vista Thierry Kuntzel wrote, 'Illusion of another gaze: not a point of view, but a line – multiple criss-crossing lines – light shed upon light; beneath the present trace, recollections of old traces.' He thereby alluded to the pioneering intuitions of Étienne-Jules Marey, to whom Olafur Eliasson makes direct reference by recording movement through long time-exposures.

4 OLAFUR ELIASSON
Pedestrian Vibes Study

Pedestrian Vibes Study is a series of time-exposure photographs of the body of a figure on whom luminescent spots were attached. Eliasson thus literally revived Étienne-Jules Marey's original experiments on the recording of the movement of bodies through space, which leave behind them nothing but the trace of a luminescent passage on the photographic plate.

VII Slide Show NAN GOLDIN

In the early 1980s, Nan Goldin gave artistic form to the tape-and-slide show, a sound-and-image medium not unlike a slow-motion film produced by lap-dissolves of still pictures every several seconds; here the properties of projection and successive images are diverted from their cinematic origins to photographic ends. Like a narrative film, the pictures that follow one another tell a story, or rather reel off tales of bodies that collide, make love, and die. However, unlike the cinematic process, each picture is linked to the preceding or following one in discontinuous fashion, so that the narrative emerges from a series of gaps rather than from an illusion of continuity.

VIII Frame ÖYVIND FAHLSTRÖM/BARRY LE VA/
SOL LEWITT/STEVE MCQUEEN/
BRUCE NAUMAN/MICHELANGELO PISTOLETTO

Here images engage with the formal aspect of the frame, transforming it into a material element of the composition. The edge of a picture is associated with a physical border to which the figure is constrained, yet from which it tirelessly escape by moving from frame to frame, implying the principle of universal montage.

5 ÖVYIND FALHSTRÖM
7 Roles, Performing Krazy Cat: 7 Roles, Une Semaine sur l'Océan

The overall design of Fahlström's piece includes the photographic reproduction of seven comic-strip boxes. The seven adjacent drawings repeat and unfurl elements of the comic strip in a purified, transformed way. Fahlström economically figures and symbols in a way that evokes the economy of George Herriman's comic strip, in which shifting images – unstable landscapes that change from hour to hour and from picture to picture, fragmented or open frames that play on layout lines – produce a graphic equivalent of cinematic flow.

6 STEVE MCQUEEN
Deadpan

In Deadpan, Steve McQueen revisits Buster Keaton's famous stunt in Steamboat Bill, Jr. (1928). The wall of a house falls on the impassive artist, whose body perfectly passes through the gap of a window in the facade. This movement is a metaphorical reproduction of the series of 'reframings' that compose McQueen's film – the facade seems to simultaneously fall from the screen and rise from the ground: the character is motionless, it is the set that moves.

IX Tracking ED RUSCHA/BRANDON LATTU

The first 'tracking' shot in the history of cinema was allegedly the work of Lumière cameraman Alexandre Promio: in Venice in 1897 he set his camera on a boat and moved along the Grand Canal. The cinema, invented to record moving things from a fixed point, thus began to record fixed things from a moving point. This reversal has been revisited by Ed Ruscha and Brandon Lattu through their visions of urban life in modern Los Angeles.

7 ED RUSCHA
Every Building on the Sunset Strip

For *Every Building on the Sunset Strip* Ruscha installed a motorized Nikon camera on the back of a pick-up truck and photographed every building he passed – the resulting book was a long fold-out in which photos of the buildings, captioned with their street number, flow along both sides of the boulevard in unbroken continuity. Ruscha oversaw every stage of the making of this book, opting for offset printing technique and ordinary paper, plus a simple board binding, in order to produce a new kind of artist's booked designed for commercial distribution rather than limited to art galleries. *Every Building on the Sunset Strip* is thus a static reconstruction of the urban experience specific to Los Angeles, which Rainer Banham argued was intrinsically linked to the use of automobiles.

8 BRANDON LATTU

Miracle Mile Looking East An explicit response to Ruscha's leporello binding, which unfolds lengthwise, comes in the form of a series of photographs taken in 2000 by Brandon Lattu, which extend in depth. The five juxtaposed panels of *Miracle Mile Looking East* employ a system of visual mapping that documents a zone too extensive for the eye to take in: half a mile of Hollywood Boulevard. Digital montage was used to reconstruct space – by retaining only glowing signs, logos and neon lights, which are printed against a very deep black, Lattu created non-atmospheric depth based exclusively on an array of luminous, coloured signposts.

X Non-site ROBERT SMITHSON/DAN GRAHAM/ ROBERT MORRIS/MARIJKE VAN WARMERDAM / DENNIS OPPENHEIM/PAUL SIETSEMA

'The interesting thing about the site is that, unlike the non-site, it throws you out to the fringes,' said Robert Smithson in 1970. 'In other words, there's nothing to grasp onto except the cinders, and there's no way of focusing on a particular place. One might even say that the place has absconded or been lost. This is a map that will take you somewhere, but when you get there you won't really know where you are. In a sense the non-site is the centre of the system, and site itself is the fringe or the edge.' A non-site thus has the ability to transform the site into place, that is to say image.

XI Factory ETIENNE CHAMBAUD / TACITA DEAN

In *Kodak* (2006), Tacita Dean documented the final moments of the Kodak factory at Chalon-sur-Saône in France, built in 1961. Whereas most of the film records images of the factory in operation, the final shots show the machines at halt and the space devoid of human presence. Kodak thus makes a connection between a break in the chain of reproduction (the closure of the factory) and a break in the chain of representation (the end of celluloid film). Based on the concept of obsolescence, Dean's work interrogates the ways in which machines – temporal, technical, historical, and social – come to a halt.

XII Animism PABLO ORTIZ MONASTERIO / VITO ACCONCI / BRUCE CONNER / FRANCIS ALŸS / GUILLAUME LEBLON / HUBERT DUPRAT / GEORGES MÉLIÈS / KENNETH ANGER

By combining movement with images, cinema transforms figures into bodies and bodies into figures. The idea of animation takes on an 'animist' perspective. The works included in this section, ranging from a gilded chrysalis containing embryonic elements of an exhibition (Guillaume Leblon's *Grande Chrysocale*) to a movie that invokes occult powers to impart movement to the world (Kenneth Anger's *Inauguration of the Pleasure Dome*), suggest the foundation of all animism: humans imputing to non-humans an interiority identical to their own.

9 GUILLAUME LEBLON
Grande Chrysocale

Indefinite in form and vaguely anthropomorphic, Guillaume Leblon's Grande Chrysocale was made in an alloy of tin, zinc and copper. Executed manually with industrial materials, the sculpture is similar to a chrysalis – an organic envelope for a transformational process – and is filled with Leblon's studies and models for the design of an exhibition.

10 HUBERT DUPRAT
Pinchbeck and Coral

Duprat's oeuvre – sculpture, installations, photography – reactivates (spatially as well as materialogically) the imaginative realm of a mannerist 'cabinet of curiosities': crystals of pyrite, mica, hematite, magnetite and calcite; images from a pinhole camera or camera obscura. He thereby foregrounds the protocols of the transformation of natural objects into artefacts, protocols that the trichoptera larvae (caddis worms) reveal on a miniscule level in a kind of decorative ceremony: the natural, vegetal materials that the larvae normally take from their immediate environment to make their protective sheaths have been replaced by Duprat with gemstones, pearls, and little rods of gold. The resulting sheaths, pointlessly ornamental, are transformed into fashion accessories. Like these precious trichoptera cocoons, fragments of coral gathered by Duprat on the Costa Brava oscillate between an organic and a mineral state: the rings of bread with which the artist joins these fragments in order to craft a bush are not unlike the splices used in the process of film editing, adding a further degree of strangeness to the act of inventing these mirabilia.

XIII Staging EDWARD KIENHOLZ

In the 1950s and '60s Hollywood movies infiltrated the realm of modern art by fuelling the imaginative dimension of installation works. The 'staging' of such artworks allowed the pro-filmic space of the set to occupy exhibition space in the same way it appeared to embody depth behind the transparent window of the movie screen.

11 EDWARD KIENHOLZ
While Visions of Sugarplums Danced in Their Heads

In Los Angeles in the early 1960s, Edward Kienholz transcended the limited format of his assemblages to produce 'pictures' on a life-size scale, combining salvaged objects with Surrealist fantasies. Made not far from Hollywood, his staged installations were marked by American's cinematic imagination, revealing an off-screen dimension of the dream factory, namely the everyday violence of American society with its aesthetics of newness and consumerism (whose negative side was signified by the use of detritus).

While Visions of Sugarplums Danced in Their Heads thus presents a *middle-class bedroom. In a yellowing interior packed with details, two anthropomorphic freaks are getting out of bed. On the right, a mirror 'reflects' a photograph in which a couple is seen going to bed. The picture – which we suppose was taken in the past – shows the woman getting undressed and the man taking a drink. Two spy holes in the creature's oversized heads allow us to see the object of their thoughts. Through staging that creates a unity of time and place, this work condenses three cinematic tropes: an introductory establishing shot (the overall view), a flashback (the mirror), and a dream sequence introduced by a forward zoom into the heads of the protagonists.*

XIV Cut-ups MARC BAUER / EMILIE PITOISET / RAPHAEL MONTAÑEZ ORTIZ

Sergei Eisenstein compared the acts of framing and montage to the Titans' ritual dismemberment of Dionysus, who was resuscitated in transfigured form. The theme of dismemberment thus appears as an archaic form of the cinematic 'cut' – the first act of montage leading to the establishment of a narrative.

12 EMILIE PITOISET
La Danse de Saint Guy

When making La Danse de Saint Guy *(St.Vitus' Dance), Emilie
Pitoiset, a sculptor and video artist whose work is haunted by
themes of violence, death, and bestiality, took a very short sequence
from Georges Franju's* Le Sang de Bêtes (The Blood of Animals)*, a
documentary made in the slaughterhouses of Paris in the 1940s: on
a long table, framed lengthways, a row of sheep are turned on their
backs and their throats are slit. Initially projected as a filmstrip on an
enclosed 8mm projector, Pitoiset's film has now been digitized. Broken
down into loops that repeat and reverse, it exploits the shuddering
syncopation of the cut-up technique to reveal the negative underside
of montage.*

13 RAPHAEL MONTAÑEZ ORTIZ
Cowboy Indian

Cowboy Indian *commemorates the genocide of Native Americans.
The mestizo artist subjected Hollywood Westerns to their own brand
of violence. A copy of* Winchester 73*, a 1950 western directed by
Anthony Mann, was literally sacrificed by the artist. During a cere-
mony inspired by the Amerindian rites of his ancestors, Montañez-
Ortiz cut up the film with a tomahawk, put the pieces in a medicine
bag, and then glued them together in random order.*

XV Fade to Noir CHRIS BURDEN/
JOHN BALDESSARI/ROBERT LONGO/DAVID SHEA

Film did not return to the contemporary art scene merely through
it formal qualities, but also through its imagery. Thus depictions of
firearms and shoot-outs, borrowed from Westerns and the film noir
genre, became a metaphor for the 'shooting' carried out by all 'lens-
based media'.

14 ROBERT LONGO
Men in the Cities

For his first series of Men in the Cities*, Robert Longo drew inspiration
from a scene in Rainer Werner Fassbinder's 1971 film* The American
Soldier*, which involved the killing of two gangsters. 'In its image is
embedded a high impact, a kind of bang; at the same time, it has
this incredibly fluid grace, the speed of grace.' (Robert Longo) When
making this series of drawings, Longo directed his models like a film
director working with actors – he took them to the rooftops of
buildings, threw things at them and photographed their off-balance
reactions. He then projected these photos very large, and from there
he developed his own figures through sampling and shifting – a work
of cutting-up and montage. 'I was customizing people, I was making
a picture, not a figure drawing.' (Robert Longo)*

Filmprogram in the "Auditorium" LEVEL 2

On Level 2 you find the "Auditorim" with seating furnitures by the artist Franz West and a daily program with films from the collection of the Centre Pompidou.
Free entrance with the ticket of the exhibition "Image by Image".

Inventing Cinema

GUSTAV DEUTSCH
Film ist 1-6, 1998, 62 min.

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 ET SVETLANA KOPYSTIANSKY
16 X, 1979, 5 min.

Distant Views

ROBERT GARDNER
Forest of Bliss, 89 min.

Baudelairean Dandies

ETIENNE O'LEARY
Voyageur Diurne, 1966, 10 min.

PHILIPPE GARREL
Le Révélateur, 1968, 43 min.

Two Films by Photographers

LASZLO MOHOLY-NAGY
Berliner Stilleben, 1926, 8 min.
VALÉRIE JOUVE
Grand Littoral, 2003, 21 min.

The Shadow of Fantomas

MAN RAY
Les Mystères du Château du Dé, 1929, 27 min.
GORDON MATTA-CLARK,
Sous-Sols de Paris, 25 min.

Surrealist Metamorphoses

LUIS BUNUEL
Un Chien Andalou, 15 min.
TUNGA
Quimeira, 15 min.

The Family of Man

LUIS BUNUEL
Las Hurdes, 28 min.
LASZLO MOHOLY-NAGY
Marseille Vieux Port, 1929, 11 min.

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, 6 min.

Collage, Found Footing: Disordered Depiction

ANTHONY BALCH, WILLIAM BURROUGHS, BRION GYSIN
The Cut-Ups, 1963, 20 min.

GIANFRANCO BARUCCHELLO, ALBERTO GRIFI
La Verifica Incerta, 1965, 30 min.

Two Films by Writers

SAMUEL BECKETT
Film, 1965, 20 min.

JEAN GENET
Un Chant d'Amour, 1950, 25 min.

Body and Framework: American Post-Minimal Cinema

VITO ACCONCI
Three Relationships Studies, 1970, 13 min.

PAUL SHARITS
Piece Mandala/End War, 1966, 5 min.

BRUCE NAUMAN
Playing a Note on the Violin While I Walk Around the Studio, 1971, 10 min.

ROBERT MORRIS
Slow Motion, 1970, 14 min.

Indian Ghosts

WALTER DE MARIA
Hardcore, 1969 – 1972, 20 min.

BRUCE BAILLIE
Mass for the Dakota Sioux, 1963, 20 min.

Road Movies: Smashing Narrative

MAN RAY
Emak Bakia, 1926, 19 min.

WILHEM SASNAL
Marfa, 2005, 30 min.

A Sentimental Journey

SOPHIE CALLE ET GREG SHEPARD
No Sex last Night, 1995, 71 min.

Cenotaphs, Symbols, Tombs

DANIEL EISENBERG
Displaced Persons, 1981, 10 min.

MARGUERITE DURAS
Les Mains Négatives, 1979, 18 min.

Ciné-Novels
CLAUDE AUTANT-LARA
Fait Divers, 1923, 20 min.

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.

Animal Tales
LASZLO MOHOLY-NAGY
The Life of the Lobster, 1936, 17 min.
KARL KELS
Flusspferde, 1993, 35 min.

Fluxfilm
ERIC ANDERSEN, BEN, GEORGES 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
29 films, 75 min.

Imprint

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Saturday, Sunday: 11–18h

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