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The Remains
of Cinema

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Künstlerhaus
Halle für Kunst & Medien
Burgring 2, Graz, Austria
Di–So 10–18h, Do 10–20h

www.km-k.at

John Baldessari, Erica Baum,
Joseph Beuys, Jörg Buttgerreit,
Anne Collier, Siegfried A. Fruhauf,
Karl Holmqvist, Ryusuke Ito,
Björn Kämmerer, Johann Lurf,
Bernd Oppl, Katrin Plavčák,
Eric Rondepierre, Constanze Ruhm,
Hans Scheugl, Viktoria Schmid,
Michaela Schwentner, Haim Steinbach,
John Stezaker, Mika Taanila,
Antoinette Zwirchmayr

Curators:

Norbert Pfaffenbichler,
Sandro Droschl

Cooperation:

Diagonale, Festival of Austrian Film
Austrian Film Museum

Thanks to:

The Finnish Institute

Crossing genres and generations, this exhibition contrasts historical and contemporary artistic positions with selected examples of historical films, in order to trace the impact and resonance of cinema on art and “cultural memory.” Without a doubt, the enormous social relevance of film—the leading medium of the twentieth century—belongs to the past. Today, cinema is just one of many types of pop cultural entertainment, just a continuous flow in a chain of synchronized market segments.

The thematic show presents hybrid passions and individual obsessions revolving around the cinematic cosmos. The artworks in the show address *The Remains of Cinema*, subjecting them to diverse transformational processes, and thus paying critical tribute to them. Besides films, the exhibition gathers a selection of film-specific works of art and artifacts left behind by the cinematic world, whereby the object and fetish character of these artifacts, as well as their specific materiality are of primary interest.

Participating artists will examine the disappearance of cinematic culture in diverse ways. Countless motifs from film history have long been part of our collective visual memory, and the artists often paraphrase them, not least because of their general comprehensibility—but this does not mean that affirmation, appropriation, and (representational) critique must be excluded. The artists will make use of historical, technical, formal-aesthetic, sociological, and psy-

chological aspects of a global audio-visual film culture whose significance is, however, persistently dwindling.

In this context, “film” signifies an electro-mechanical, optical process, as well as a traditional form of audio-visual narration. The exhibition is able to question the medium of film in ways that are not possible in the cinema, due to the existing, unshakeable disposition toward it. Besides the shift in context, other essentials include the material aspect of analogue film, above all, as well as the facets of memorabilia, merchandise, remnants, and relics of all kinds.

The show’s melancholy title has been deliberately selected to emphasize ambiguity. It paraphrases the title of the famous novel and film *The Remains of the Day* (Kazuo Ishiguro, 1989; James Ivory, 1993) and literally alludes to the “remains,” the “leftovers” of film productions. The title also raises the question as to what parts of “cinema culture” continue to live on in the era of smartphones and the Web 2.0. At the same time, it could also be interpreted to mean that the cinema is already over and done with, leaving only remnants and ruins.

In the exhibition it also becomes clear that the relationship between cinema and art is thoroughly complicated and not always clear. This has to do with the very different modes of production, distribution, and presentation, as well as with the various models for creating value and their respec-

tive objectives. While commercial cinema offers amusing, escapist entertainment for the largest audience possible, the visual arts have—ever since the avant-garde was established in the twentieth century—also attempted to achieve openly effective, trenchant goals such as intellectual enlightenment, the transgression of formal boundaries, and aesthetic provocation.

The focus of this comprehensive exhibition is on the various characteristics of cinephilia, now under constant pressure. This is also why the Austrian Film Museum and private collectors have agreed to lend some of their original and special collections. The objects and ephemera provided by the Austrian Film Museum have never been publically shown before. For example, an imposing collection of incandescent bulbs that were built into film projectors will be on display. Additionally, evidence of the passion of private collectors will be on view, including files full of newspaper clippings about long-dead film actors or original editions of historically relevant film magazines from the 1960s. *The Remains of Cinema* is produced with the Austrian Film Museum and the Diagonale, Festival of Austrian Film, which will also present a companion film program. Besides its own educational program and a weekly program of events—offering informative lectures and experimental concerts every Thursday at 6 p.m. free of charge—the project will be accompanied by the new online journal from the Künstlerhaus, Halle für Kunst & Medien, journal.km-k.at, exploring the show’s themes.

1

John Baldessari

**Space between:
Glad hands, 1986**

Black-and-white photograph,
184.5 × 183.5 cm
Courtesy Private Collection, Paris,
& Sprüth Magers, Berlin

The most influential American conceptual artist John Baldessari (b. 1931 in National City, lives in Santa Monica) has continually worked on collaging and newly arranging film stills. He explores the mechanisms of media-based representation by associating images with text, but also with other images. Moreover, he covers parts of image sections with colored and blank surfaces, thus gauging how elements mutually react. In the case of the work exhibited in the exhibition, he selected hands—and the spaces between them—as source material for his artistic treatment. The enigmatic work in landscape format shows the hands of people, but also of apes and monsters. The centrally positioned monster claws are the only image sections not cut off at a right angle, causing them to strongly dominate the composition. The strictly symmetrical, black-and-white piece is not typical for the artist.

2

Erica Baum

Tiger (Naked Eye), 2015

Archival pigment print,
45.72 × 37.47 cm

Erica Baum

**Session (Naked Eye
Anthology), 2012**

Archival pigment print,
45.7 × 38.7 cm

Erica Baum

Agnes (Naked Eye), 2008

Archival pigment print,
40 × 45.72 cm

Courtesy Mr. & Mrs. Bonnin, Paris

The US photographer Erica Baum (b. 1961 in New York, lives in New York) belongs to the so-called Pictures Generation and, in her work, explores the materiality of images and texts. In the series shown in the exhibition, the artist takes color photographs of slightly opened magazines and books about film, thus affording unusual, seemingly voyeuristic perspectives into the inside of the book. It seems as if the photographed, printed works are even leading a secret inner life of their own. Baum always selects black-and-white photographs as templates that express strong emotions. By taking photos of the books as pictorial carriers, the book's pages appear as vertical lines while the images, severely distorted in terms of perspective, remain barely discernible. The artist is strongly influenced by Concrete Poetry and views her work as a contemporary form of visual (image) poetry.

3

Joseph Beuys

Das Schweigen, 1963

Ingmar Bergman

5 original film spools, galvanized,
25 × 38 × 38 cm
Courtesy Deutsches Filminstitut,
Frankfurt am Main / Gift Hanns
Eckelkamp

The German conceptual artist Joseph Beuys (b. 1921 in Krefeld, d. 1986 in Düsseldorf) ultimately silenced the dystopian movie *The Silence* (b/w, 1963) by Ingmar Bergman (b. 1918 in Uppsala, d. 2007 in Fårö) by coating five film reels with zinc and copper, repurposing them as a sculpture of the same name. This intervention made the film unshowable. Beuys intended to store its "spiritual energy" like in a battery and to enter into a dialogue with Bergman's work. Applied to each of the five film rolls is a metal plaque featuring its title on which Beuys adds his own comments on the titles of the five acts in the movie. The oppressive Bergman film sparked a scandal due to some of the sex scenes, which at the time were considered too liberal, bringing along a debate about censorship. In the psychodrama, two sisters are stranded at a bizarre hotel in a strange town where an unfamiliar language is spoken.

4

Jörg Buttgercit

Corpse head from *Nekromantik*, 1987

Prop by Daktari Lorenz and Jörg Buttgercit, plastic, nylon, latex, artificial hair, 20 × 15 × 16 cm

Jörg Buttgercit

Cat from *Nekromantik*, 1987

Prop by Daktari Lorenz, rabbit hair, expanding foam, wire, 56 × 32 × 12 cm

Jörg Buttgercit

Skull prop from *Nekromantik*, 1987

Prop by Daktari Lorenz, plastic 19 × 14 × 16 cm

Jörg Buttgercit

Facial and head skin from *Schramm*, 1993

Prop by Michael Romahn, latex, hair, 27 × 20 × 10 cm

Jörg Buttgercit

Vagina monster from *Schramm*, 1993

Prop by Michael Romahn, latex, hair, 21 × 21 × 7 cm

Jörg Buttgercit

False teeth of vagina monster from *Schramm*, 1993

Prop by Michael Romahn, plaster, metal, 14 × 6.5 × 5 cm

Jörg Buttgercit

Severed leg from *Schramm*, 1993

Prop by Michael Romahn, latex, 52 × 18 × 15 cm

Jörg Buttgercit

Brain from *Schramm*, 1993

Prop by Michael Romahn, latex, 12 × 12 × 4 cm

Jörg Buttgercit

Stop-motion figure from *Gazorra / Horror Heaven*, 1984

Prop by Daktari Lorenz, expanding foam, wood, wire, 50 × 21 × 15 cm

Jörg Buttgercit

Bust from the video clip *Teenage Make-Up* for the band *Dance Or Die*, 1998

Prop by Michael Romahn, epoxy, latex, 21 × 22 × 35 cm

Courtesy Jörg Buttgercit

The German film, radio play, and theater director, author, and film critic Jörg Buttgercit (b. 1963 in Berlin, lives in Berlin) has been called a “trash poet,” “punk surrealist,” and “underground icon” by various critics. In the 1980s and 1990s, Buttgercit was mostly known for his low-budget art house horror and splatter films. The passionate and uncompromising autodidact produced all of his films independently. For the exhibition, he has loaned several props from his films that he keeps in his private archive. These props are remnants from the films *Gazorra / Horror Heaven* (DE, 1984), *Nekromantik* (DE, 1987), *Schramm* (DE, 1993), and *Teenage Make Up* (DE, 1998). In the scope of the film festival Diagonale, the trash cult classic *Nekromantik* will be shown in a cinema for the first time in over twenty years since it premiered. The photographs accompanying the objects are stills from the respective films.

5

Anne Collier

Woman Crying #9, 2016

C-print, 134.6 × 89.6 cm

Anne Collier

Woman Crying #2, 2016

C-print, 134.6 × 89.6 cm

Courtesy the artist & Anton Kern Gallery, New York; Galerie Neu, Berlin; The Modern Institute/ Toby Webster Ltd., Glasgow; Marc Foxx Gallery, Los Angeles

The works of the US artist Anne Collier (b. 1970 in Los Angeles, lives in New York) can be considered Appropriation Art, dealing with appropriation and shifts in meaning. Collier carefully manipulates selected images taken from the media very slightly by changing the image’s point of focus and its frame. In her reflexive and representation-critical works, Collier often explores stereotypical renderings of women and representations of femininity. In one of her photographic series—two examples of which are exhibited here—the artist takes up the motif of the crying woman in film and pop culture. To this end, she makes their tears the focal point of the image and edits the picture so strongly that only a crying eye and the surrounding part of the face remain visible. Another series, for instance, compiles photographs of women who hold a camera in front of their face, thereby thwarting the male-dominated visual regime.

6

Siegfried A. Fruhauf

Structural Filmwaste, 2003

10 photographs, C-print on aluminum, 70 × 100 cm each

Siegfried A. Fruhauf

Structural Filmwaste. Dissolution 2, 2003

HD, b/w, 4 min., loop, sound

Courtesy the artist

The installation *Structural Filmwaste* by the filmmaker Siegfried A. Fruhauf (b. 1976 in Grieskirchen, lives in Vienna) consists of a series of black-and-white photographs and a digital video. The sharply contrasted photos show extreme enlargements of film cadres, all of which are scratched, torn, scuffed, and dusty. The aesthetics of such signs of wear in analog film material, normally so undesired, become the focus of the serial work. Fruhauf has additionally animated this scanned filmic “waste” and digitally abstracted it to such an extent that only vertical and horizontal lines remain. The rapid abstract animation, underscored by synthetic sounds, is presented in ensemble with the series of photographs.

7

Karl Holmqvist

Untitled (HALF MAN HALF BEAST), 2009

Framed collage, 120 × 87 × 4 cm
Courtesy the artist & Galerie Neu, Berlin

The Swedish artist Karl Holmqvist (b. 1964 in Västerås, lives in New York) works first and foremost with texts. He is influenced by the experimental poetry of the Dadaists, for example by the “cut-up technique” of William Burroughs (b. 1917 in St. Louis – d. 1997 in Lawrence) but also by graffiti and street art. For him, writing is not only a carrier of meaning, but also a visual and aesthetic phenomenon. Only rarely—such as in his exhibited work—does he employ photographs, combined with words in a collage-like way. The two Hollywood stars Tom Cruise (b. 1962 in Syracuse, lives in Los Angeles) and Brad Pitt (b. 1963 in Shawnee, lives in Los Angeles) are vampires in stills from the horror film *Interview with the Vampire* (US, 1994, Neil Jordan). Next to these images are pictures showing Cruise as Graf von Stauffenberg, and paparazzi shots of Pitt disembarking from a plane with his kids.

8

Ryusuke Ito

Domestic Accident Part 1, 2016

CCD camera, motor, lighting equipment, mixed media, 60 × 120 × 60 cm (miniature, pedestal)

Ryusuke Ito

Realistic Virtuality (Dinosaur Rules), 2002

CCD camera, motor, lighting equipment, mixed media, 60 × 120 × 60 cm (miniature, pedestal)

Courtesy the artist

The Japanese object artist Ryusuke Ito (b. 1963 in Sapporo, lives in Tokyo) lovingly builds detailed models containing moving elements thanks to electric motors. These detail-rich, animated landscapes and spaces in toy format are filmed with mini-cameras mounted on the models and then projected onto the wall in larger-than-life size. In exhibition situations, Ito’s installations are always constructed in such a way that the audience can appreciate both the model and the projection at the same time. With this amusing play on scale, the artist not only references cinema, which is of course always “larger than life,” but also allows himself to be inspired by it. The dinosaur shifting in the installation alludes to monster films like *Godzilla* (JP, 1953, Ishirō Honda) or *Jurassic Park* (USA, 1993, Steven Spielberg) and the flying bed to horror movies like *The Exorcist* (USA, 1973, William Friedkin).

Björn Kämmerer
TRIGGER, 2014

35 mm film (on 16mm film),
 color, 2 min., silent
 Courtesy the artist

In the 16mm film loop by Björn Kämmerer (b. 1977 in Stralsund, lives in Vienna), individual images of target circles in human form are separated by black film cadres shown in succession. Originally produced on 35mm film, the filmmaker used only the overexposed first cadre of each shot. Through rapid metric assembly and martial motifs, the viewer is directly targeted and fired at. The figures superimposed with cross-hair pointers look directly at the viewer. In the Western tradition of narrative cinema, such direct gazes into the camera or toward viewers are rather unusual, for they remove the audience from the comfortable position as passive observer. Kämmerer acquired these targets during a trip to the US, where these life-size "cardboard dummies" are sold in gun stores for use in target shooting. Shootouts and duels count among the most popular topoi not only in Western movies and crime thrillers. Kämmerer's menacing piece spans a bridge between fiction and documentation, between immersion and reflection.

Johann Lurf
Twelve Tales Told, 2014

35 mm film / digital, color,
 4 min., sound
 Courtesy the artist

The found footage installation *Twelve Tales Told* by Johann Lurf (b. 1982 in Vienna, lives in Vienna) consists of a dozen animated logos from Hollywood studios like 20th Century Fox, Warner Bros., or Disney. The penetrating nature of these obtrusive and omnipresent openers is heightened to the point of absurdity by the systematic rapid montage of interlaced animations. The humor of this work, posited in the tradition of structural avant-garde film, lies in how Lurf uses the opulent and affirmative self-publicity of the largest major studios in the world to assemble a loud, bright, and amusing experimental film.

Johann Lurf
Film & Form, 2018

Risographs, 42 × 29.7 cm,
 edition of 100
 Courtesy the artist

In his ongoing work series *Film & Form*, Johann Lurf seizes upon the different formats and technical specifications of analogue film material in order to make comparisons between them. He situates all forms that were ever produced adjacently, even the ones that did not succeed on the market. The precise 1:1 reproductions of the filmstrips have been realized as risograph prints. The four prints show the different filmstrips, the image sizes, the perforations, and the specially dyed material for the opening credits, combined with a certain color code for the sequence of film documents.

Bernd Oppl
Unsichtbares Kino, 2016

Nylon, LED-Lamp, MDF,
 electronic equipment, camera,
 computer, TV, 17 × 30 × 40 cm
 Courtesy Artothek des Bundes,
 Vienna

For his interactive installation *Unsichtbares Kino* (Invisible Cinema), Bernd Oppl (b. 1980 in Innsbruck, lives in Vienna) reconstructed a model of the legendary movie theater Unsichtbares Kino at the Austria Film Museum in the Albertina in Vienna. This auditorium was designed in the 1960s by Peter Kubelka, filmmaker and co-founder of the museum. His idea of an ideal movie theater was a projection room in which nothing detracts from the screen. Kubelka departed from the tradition of the representative, ornate movie theater to create a totally black and unadorned space. Oppl's architectural model can be viewed from both sides of a wall as a peep box at eye level. First, rows of seats are visible from the position of the screen at the front. Then, moving around the model, one sees one's own likeness as a close-up on the screen of the "invisible cinema." For just a few moments, the viewers become the stars in the world of model cinema.

Katrin Plavčak
Neckties & Bitches, 2018
 (commission)

Film, direction, actors: *White* (Rainer Werner Fassbinder, Hanna Schygulla); *The Producers* (musical im film: *Springtime for Hitler* and *Germany*, Mel Brooks); *Divine* (diverse films, John Waters); *Godzilla* (Ishiro Honda), oil on poplar wood, 245 × 170 × 250 cm

Katrin Plavčak
Neckties & Bitches, 2018
 (commission)

Film, direction, actors: *She Freak* (Byron Mabe, Claire Brennen); *Brazil* (Terry Gilliam, Jonathan Pryce); *Dark Star* (John Carpenter, Brian Narelle); *Modern Times* (Charlie Chaplin), oil on poplar wood, 235 × 170 × 247 cm

Katrin Plavčak
Neckties & Bitches, 2018
 (commission)

Film, direction, actors: *Star Wars* (Georg Lucas, Mark Hamill, Harrison Ford); *Everything you always wanted to know about sex* (*But were afraid to ask)* (Woody Allen); Hedy Lamarr (diverse films); *Citizen Kane* (Orson Welles), oil on poplar wood, 250 × 170 × 248 cm

Katrin Plavčak
Neckties & Bitches, 2018
 (commission)

Film, direction, actors: *Spaces on the place* (John Coney, Sun Ra); *The Man with the X-ray Eyes* (Roger Corman, Ray Milland); *Alien* (Ridley Scott, Sigourney Weaver); *ET* (Steven Spielberg, Henry Thomas; *Videodrome* (David Cronenberg, James Woods); *Coraline* (Henry Selick), oil on poplar wood, 250 × 170 × 250 cm

Katrin Plavčak
Neckties & Bitches, 2018
 (commission)

Film, direction, actors: *The Fly* (David Cronenberg, Jeff Goldblum); *Edward Scissorhands* (Tim Burton, Johnny Depp); *The Elephant Man* (theater play); *Carrie* (Brian de Palma, Sissy Spacek); *Twin Peaks* (David Lynch, Sheryl Lee, Ray Wise); *Blade Runner* (Ridley Scott, Harrison Ford), oil on poplar wood, 248 × 170 × 237 cm

Courtesy the artist & Galerie Mezzanin, Geneva

The painter Katrin Plavčak (b. 1970 in Gütersloh, lives in Vienna), who grew up in Styria, has created five large-format sculptures specially for this exhibition, featuring different characters from various decades in film history. Each group of figures is devoted to a specific theme: transformation, labor, outsider, science and failure, and wild women. Irreverently and with much humor, the artist has Woody Allen meet Darth Vader, Hedy Lamarr meet Godzilla, and so forth. These fictional characters from film history have long become ingrained in the collective memory of Western societies. With this work, Plavčak references certain kinds of movie advertising, such as the "cardboard dummies" set up in cinema lobbies or affixed to movie theater façades.

18

Eric Rondepierre

The Rope, 2013

Color print on aluminum framed by a black wood, 18 × 58 cm

Eric Rondepierre

Belle de jour, 2013

Color print on aluminum framed by a black wood, 18 × 63 cm

Eric Rondepierre

Frenzy, 2013

Color print on aluminum framed by a black wood, 18 × 59 cm

Eric Rondepierre

Breakfast at Tiffany's, 2014

Color print on aluminum framed by a black wood, 17 × 82 cm

Eric Rondepierre

Charade, 2013

Color print on aluminum framed by a black wood, 18 × 55 cm

Eric Rondepierre

Shining, 2014

Color print on aluminum framed by a black wood, 18 × 70 cm

Eric Rondepierre

The man who knew too much, 2013

Color print on aluminum framed by a black wood, 18 × 65 cm

Courtesy the artist

In his *Background* series, the French photographer Eric Rondepierre (b. 1950 in Orléans, lives in Paris) has arranged interiors from masterpieces of film history to create uncanny interior spaces devoid of people in a panorama format. Due to the absence of actors, attention is drawn to the purposeful design of interior architecture, the artificiality of studio buildings, and the ambient lighting. Each room has its own character and tells its own story, even if no person is present there. The importance of set design tends to be underestimated in general, for critics and audience alike only rarely take note of it. By eliminating the performers, Rondepierre directs attention to the "backgrounds" and thus places them center stage.

19

Constanze Ruhm

X Love Scenes, 2007

Video loop, color, 58 min., sound
Courtesy the artist

The point of departure for the film *X Love Scenes* by Constanze Ruhm (b. 1965 in Vienna, lives in Vienna) is the primal trope of cinema which begins with Thomas Edison's film *The Kiss* from the year 1896: the filmic convention of the love scene, here staged as undissolved, trauma-filled rerun. Working on a film set is an actress, a female director, and a script girl; the male protagonist is absent. He is replaced by a mark—an "X" in white chalk—against a black lighting banner. While the script girl reads the text of the missing actor, the actress, whose character is based on Giuliana from Michelangelo Antonioni's *Il deserto rosso* (Italy, 1964), plays her love scene opposite a gap. The role of the script girl goes back to Nana from Jean-Luc Godard's *Vivre sa vie* (France, 1962). The "other side" of the gaze toward the "lover" is choreographed as a shot toward the production apparatus as an imaginary off and thus as a reverse shot vis-à-vis the desire indelibly embedded in the filmic love scene, here coming face to face with empty space.

20

Hans Scheugl

Childhood drawings, 1949

2 notebooks, 21 × 31 cm
Courtesy the artist

At the age of nine, the experimental filmmaker and author Hans Scheugl (b. 1940 in Vienna, lives in Vienna) made drawings of films that he had seen at the movie theater. Each film was captured as a drawing in a school notebook, titled with the name of the film. In each case, Scheugl drew from memory a certain scene that had impressed him. The fact that he kept the notebooks over such an extended period is explained by Scheugl as a desire to keep an archive of his film-related memories. His love of cinema has lasted a lifetime.

21

Viktoria Schmid

W O W, 2018

Video loop, color, 2 min., sound
Courtesy the artist

The demolition of a building complex belonging to the Eastman Kodak Company in Rochester, New York, where analog film material was manufactured, takes center stage in the video installation by Viktoria Schmid (b. 1986 in Neuhofen/Ybbs, lives in Vienna). The company, which at the time was the global leader in the production of analog film and photo material, and the largest employer in the region, staged the demolition of the building as a spectacle for the public, although the spectators on site were mostly former employees who themselves had worked at this very plant. The video artist reassembles the private video material found on YouTube and plays it backwards. Thus, the loop presents again and again a newly emerging film factory out of the impressive ash cloud from the explosion. Even the soundtrack runs backwards, which makes no acoustic difference for the title-lending and oft-heard "Wow."

22

Michaela Schwentner

Figures (Women Under Influence), 2016

Photographic series,
5 Fine Art Prints, 72 × 102 cm each
Courtesy the artist

Michaela Schwentner (b. 1970 in Linz, lives in Vienna) taps into the canon of auteur film for her five-part color photo series, drawing on iconic female characters. Here, she attempts the following transformation: unusual everyday items that resemble film architecture appear in the print while female characters are symbolized by adhesive tape with the color of the tape strip correlating with the respective costume worn in the movie. The artist references certain scenes from well-known films and translates the movements of the actresses into object assemblages, the adhesive tape picking up each sequence and "replicating" it on the objects. In this way, an entire film scene is densified to a single image. The everyday objects, which are purposefully shabby, starkly contrast the glamour of the female stars, serving as role models. For Schwentner, the assemblages themselves, in turn, serve as a model for a conceptual and enigmatic photo series.

23

Haim Stainbach

Untitled (7 bocci balls, Hulk), 2012

Plastic laminated wood shelf, 7 wood bocci balls, vinyl Hulk figure, 89.5 × 294.7 × 55.9 cm, unique
Courtesy Galerie Laurent Godin, Paris

Haim Steinbach (b. 1944 in Rechovot, lives in New York) works predominately with mass products and readymades, but also with natural and ethnological objects that he collects and arranges. He investigates the psychological, aesthetic, cultural, and ritualistic aspects of his objects, which he then places on colored shelves in humorous combinations. The figure of the green monster Hulk was brought into the world in 1962 for comic strips. Then, in the late 1970s and early 1980s, a TV series of the same name was broadcast. In the 1990s, the character was rediscovered by Hollywood, and at present appears in different superhero films and computer games. The action figure Hulk as taken up by Steinbach is a reference to the permeability of mass media and the various utilization contexts in contemporary consumer society.

24

John Stezaker

Siren III, 2011

Collage, 23.7 × 20.8 cm

John Stezaker

Circle, 2013

Photo collage, 19.2 × 24.7 cm

John Stezaker

Sphere, 2013

Photo collage, 24.6 × 29.6 cm

John Stezaker

Shadow XXVII, 2013

Photo collage, 21.8 × 28.3 cm

Courtesy Stoltzka Collection, Graz

The oeuvre of the British conceptual artist John Stezaker (b. 1949 in Worcester, lives in London) is composed of photo collages. As source material he likes to use postcards and portraits of actors from the first half of the twentieth century. His collages are usually created from two superimposed images brought into unique constellations. In the exhibited works, Stezacker placed landscape postcards over the portraits of actors, concealing their gaze. The images are adjusted in such a way that the motifs appear to flow into each other despite the sharp, clear edges. The interventions are simple and minimal, yet also efficient and effective. The surreal appeal of this tableau is often equally ambiguous, oscillating between uncanny and amusing.

25

Mika Taanila

Film Reader, 2017

Series of prepared cinema books

Curtains

28.5 × 24 × 2 cm

Me and My Father

23 × 20 × 2 cm

Sceptical

19.5 × 12.5 × 2.5 cm

Dancer

16.5 × 15.5 × 1 cm

The Beast

17.5 × 11.4 × 1.3 cm

Funeral Services

16 × 13.5 × 1.2 cm

Repetition

16 × 13.5 × 1.3 cm

Brushes

17.6 × 10 × 1.3 cm

Chant

17.5 × 10 × 0.6 cm

Return to Berlin

17.7 × 10.8 × 0.7 cm

Private

19 × 12 × 2.2 cm

Tongue

21.8 × 14.5 × 2.8 cm

Down

23 × 17 × 0.3 cm

Courtesy the artist & balzer projects, Basel

The Finnish artist, filmmaker, and producer Mika Taanila (b. 1965 in Helsinki, lives in Helsinki) draws on film books as raw material. Through precise, destructive interventions, he transforms these specialized books into three-dimensional art objects that are both collages and small sculptures. Some of these now antiquarian books have significantly influenced the historiography of film and almost reached cult status themselves. In the *Film Reader Series*, the material and object character of the book medium is subject to negotiation, the body and the binding remaining intact, which allows the books to stay identifiable as such. The title and the topic of each respective nonfiction book determine the type of intervention. In the exhibited work series, Taanila transforms picture books about popular movie actors into "multi-layered" collages—in both a literal and a figurative sense—building on Dadaist and Surrealist traditions.

26

Antoinette Zwirchmayr

Schliere im Aug, 2011

16 mm film, b/w, 2:50 min.,

silent; typeface on paper,

20.5 × 12.5 cm, behind glass;

typeface on 16 mm film

Courtesy the artist

In her work *Schliere im Aug* (Floaters in the Eye), the artist and filmmaker Antoinette Zwirchmayr (b. 1989 in Salzburg, lives in Vienna) employs a poem by the poet Paul Celan as her starting point. The poem is printed in Braille and in the normal Latin alphabet—in German—then mirrored on pages of a book, as well as punched into 16mm strips of film. The inscribed sheets are presented horizontally on a table behind glass, the filmstrips on a light table. Next to them, a 16mm film plays in a loop, showing how the artist sews the fingers of her other hand together with a needle and thread. In this complex work, Zwirchmayr negotiates explorative questions related to perception and translation. Here, tactile and visual sensations are played off against each other and familiar means of interpretation challenged.

27

Cahier du cinéma
& Film Culture

Original issues

**Film Culture No. 22–23
(Summer 1961)**

14 × 20 cm

**Film Culture No. 30
(Fall 1963)**[Metaphors on Vision]
21.5 × 28.5 cm**Film Culture No. 35
(Winter 1964/65)**

21.5 × 27 cm

**Film Culture No. 43
(Winter 1966)**[Expanded Arts Issue]
56 × 43 cm**Film Culture No. 44
(Spring 1967)**[Kuleshov Issue]
21 × 27 cm**Film Culture No. 45
(Summer 1967)**[Andy Warhol Issue], 1967
20.5 × 26.5 cm**Film Culture No. 47
(Summer 1969)**

21.5 × 28 cm

**Cahiers du cinéma 4,
Janvier–Décembre 1954**[with Truffaut's *La Politique des
Auteurs*], 29 × 26 cm each

Courtesy David Quigley, Vienna

28

Cahiers du cinéma
& Film CultureFacsimila, various issues,
dimensions variable

Courtesy David Quigley, Vienna

For the exhibition, the American film theorist David Quigley (b. 1973 in New York, lives in Vienna) has provided original copies of *Cahiers du cinéma* and *Film Culture* from his bibliophilic collection. These film magazines from the 1960s exerted a strong influence on film theory and practice. Later directors from the Nouvelle Vague in France, such as Jean-Luc Godard and François Truffaut, started their careers as film critics for *Cahiers du cinéma*. This French magazine was to become one of the most important megaphones for the so-called "auteur cinema." The Anthology Film Archive based in New York published the magazine *Film Culture*, which supported independent avant-garde film. The unusual and original design of several issues were made by George Maciunas, founder of the Neo-Dadaist Fluxus movement.

29

Figurine collection**Toy and demonstration
figures, ca. 1975–2009**

dimensions variable

Courtesy private collection, Vienna

Fan culture is inextricably linked to commercial motion pictures. A private collection of different promotional and toy figures from different decades in film history illustrates the incalculably large sector of merchandise products. These promotional items bring in considerably more money than the movie theater box offices. Leading worldwide is the Walt Disney Company, which in recent decades embodied the *Star Wars* universe, *Pixar* (with *Toy Story*, *Cars*, etc.), and the *Muppets*. Further protagonists of this market segment are the superhero films of the competing comic book publishers *Marvel* (with *Spiderman*, *Hulk*, *Avengers*, etc.) and *DC* (*Superman*, *Batman*, *Wonderwoman*, etc.). Historical, brand-new (packaged), and rare collectors' figures are already fetching prices in the same high range as artworks at auctions. The exhibited figures shown here mostly come from the genres of horror and science-fiction film.

30

Leather jacket by Kurt Kren

ca. 1970

Courtesy SYNEMA – Gesellschaft
für Film & Medien, Vienna

The filmmaker Kurt Kren (b. 1929 in Vienna, d. 1998 in Vienna) was one of the most important representatives of the postwar avant-garde in Austria. He was particularly known for his very special quick-film-cutting-method, which he used to assemble his films frame for frame, based on already finished graphic scores sketched on graph paper. He collaborated with the Viennese Actionist Günter Brus (b. 1939 in Ardnig, lives in Graz) and Otto Mühl (b. 1925 in Mariasdorf, d. 2013 in Moncarapacho). Kren was always an uncompromising and radical artist and thus remained truly poor most of his life. He possessed only a few pieces of clothing and wore the same black leather jacket all year round. Today, this legendary leather jacket is in the possession of SYNEMA – Gesellschaft für Kunst & Medien and is stored in the archive of the Austrian Film Museum.

31

Nitro film cadres**Schlemmer Film Cadres
Collection, ca. 1900–1950**ca. 2,500 film cadres,
digitalized, colorCourtesy Austrian Film Museum,
Vienna

It was by chance that Edith Schlemmer, the longtime film archivist at the Austrian Film Museum, received a collection of around 2,500 individual film cadres that a collector had cut out of early film copies. Before the common use of "safety film" (cellulose acetate film) starting in the 1950s, nitrocellulose (short: "nitro") was the material from which celluloid was made. However, such nitro film is easily flammable and has a higher explosive force than gun powder, which in the early years of cinema led to fire disasters and later its replacement with safety film. For this reason it is impossible to show the original nitro film cadres in the exhibition. Instead, they are presented on a monitor as a "slideshow" after being enlarged. Many specifics about early cinema can be discerned from these historical single frames: especially remarkable is the fact that the vast majority of the film stills are in color rather than black and white. The silent films were either laboriously colored by hand, frame for frame, or dyed according to certain color codes depending on mood and time of day—for example, nocturnal scenes were shaded blue, love scenes red, and daytime exterior shots yellow.

32

Archival material: Objects

Tobacco tin “Gallaher’s Rich dark honeydew Flake” with N8 and Super 8 starter film, different colors

16 mm tin, tag “Reichsnährstand Blut und Boden – Eine Reise ins Bienenland”

35 mm tin, rusty with content

Kodak Movie album, with 8 film spools

16 mm splicer, eyes and a mouth drawn on the inner side

Set of 5 film spools, Normal 8, Super 8, 16 mm, 35 mm, 70 mm

Plastic helmet, white, AFC Amateur Film Club Wien

5 wooden boxes with various light bulbs for film projectors

Courtesy Austrian Film Museum, Vienna

33

Greta Garbo Bust Plaster sculpture

36 × 24 × 28 cm

Courtesy Austrian Film Museum, Vienna

34

Étienne-Jules Marey

Décomposition du vol d’un goéland

Bronze cast of original sculpture in Musée Marey, 1887,

58.5 × 12.2 × 25.7 cm

Courtesy Austrian Film Museum, Vienna

35

Archival material: Documents & ephemera

Stamp-book with cinema tickets, 1929 – 1944 (and after 1945 *Non Stop Kino*), ca. 300 tickets

Scrapbook “Gina Lollobrigida” Gift Ingrid Wöber, Zurich

Scrapbook “Brigitte Bardot” Gift Ingrid Wöber, Zurich

Scrapbook “Blondine”

Glued on notebook from paper manufacturer Gustav Roeders, Vienna

Scrapbook “Brigitte Bardot”

Glued on notebook from paper manufacturer Gustav Roeders, Vienna

Photo album “CAID Film-Bilder Album 1”

Photo album in school notebook, handmade with cigarette film images

Album “Filmo”

Bensdorp Schokolade-Stars, incomplete

“Lieblinge des Films”

Austria Tabakwerke, 1940s, property of Adelheit Hörschläger, Linz; gift Elfe Kopflinger,

Linz 11. April 2017, incomplete

Album “Kinomanie” PMC Publishing, Italy

Photo album “Meine Lieblinge”

Owner “Konecny Aloisia”, photos glued on paper

Photo album “Die Schönheit im Wandel der Zeiten”

High-Life Samum. Das österreichische Zigarettenpapier, complete

Courtesy Austrian Film Museum, Vienna

36

Archival material: Documents & ephemera

Blue ring binder A5 “Charles Bronson Devotionalien” 10 plastic clear film covers with photos; in the first cover: autograph of Franz Vranitzky and a poem by Peter Rosegger. Publisher: Horst J. Rosenkranz

Photo album A6 “Charles Bronson Devotionalien”

11 plastic clear film covers with photos

Clear film album A4 “Charles Bronson Devotionalien” with green velvet, brass corners, and clasp; photos, cover of VHS and film programs about Charles Bronson

Clear film album A4 “Charles Bronson Devotionalien” with red velvet, brass corners, and clasp; photos, interviews about Charles Bronson

Clear film album A5 “Charles Bronson Devotionalien” with red velvet, brass corners, and clasp; a type of filmography with photos and magazine clippings about Charles Bronson

Courtesy Austrian Film Museum, Vienna

Found in the archive of the Austrian Film Museum are not only films, but also many objects that have been collected over the course of time. A number of selected items are presented in display cases, such as old film canisters, uniforms of amateur filmmakers, or notebooks created by fans, featuring newspaper clippings of film stars. An extensive collection of different bulbs removed from various types of historical film projectors will also be shown. Love for cinema has many faces and can materialize

in a range of forms. As such, the individual collections of the Austrian Film Museum convey not only an objective and scholarly history, but also the manifold passions and subjective interests of the people working with film’s heritage at the museum every day.

Super 8 motion pictures

37

The Beast with 5 Fingers Robert Florey, US, 1946

Reduction copy, Super 8 motion picture, b/w, 5:57 min., silent
Courtesy Austrian Film Museum, Vienna

38

The Hunchback of Notre Dame William Dieterle, US, 1939

Reduction copy, Super 8 motion picture, b/w, 6:46 min., silent
Courtesy Austrian Film Museum, Vienna

39

Spiel mir das Lied vom Tod (Once Upon a Time in the West)

Sergio Leone, IT, 1968/1969

Reduction copy, Super 8 motion picture, color, 8:26 min., sound
Courtesy Austrian Film Museum, Vienna

40

Die Orgie des Horrors (Orgy of the Dead)

Alberto Negrin, IT, 1978

Reduction copy, Super 8 motion picture, color, 85 min., sound
Courtesy Austrian Film Museum, Vienna

Prior to the introduction of VHS and DVD, Super 8 film was the standard format used by amateurs. Not only could one make one’s own films, but motion pictures could be purchased on Super 8 film and then watched at home. However, only about ten minutes of film fit on a Super 8 reel, so cinematic films were quickly edited to this length. These so-called “reduction copies” are so interesting and amusing because they undertake an extreme compression of the film plot but also frequently bring forth radical reinterpretations of the actual story. Presented in the exhibition are “reduction copies” of the cult Western *Once Upon a Time in the West* (Italy, 1969, Sergio Leone) with Charles Bronson and Henry Fonda as duelists, the B movie *The Beast with Five Fingers* (USA, 1946, Robert Florey) featuring a superb Peter Lorre, who in a frenzy fights against a severed hand, and the literary adaption of *The Hunchback of Notre Dame* (USA, 1939, William Dieterle) with Charles Laughton as the deformed bell ringer who protects the cathedral—fully replicated in the film studio—against intruders.

41

Super 8 fading strips

Fading strips, ca. 1950 – 1960

color, 4:49 min., silent
Courtesy Austrian Film Museum, Vienna

Before the advent of video and digital cameras, Super 8 film was the conventional format for the amateur film context. During this period, film enthusiasts could already buy short filmstrips with animated patterns, so-called “fading strips,” in specialist stores in order to use them as optical transitions between various sequences. With simple means and lots of ingenuity, some amateur filmmakers even created their own “fading strips.” From the inventory of the Austrian Film Museum, a series of such “fading strips” are seen on a monitor edited in a sequence. Originally conceived as short, visual transitions, these filmstrips, seen as a whole, are reminiscent of abstract avant-garde films from early cinema. Although the strips were designed totally without objects, the prevailing tastes of the time are evident. The older “fading strips” are strictly geometric in nature, and in the 1960s the animated patterns became psychedelic, bright, and wild.

An Art Day's Night Public Programs

15 02 2018 6 p.m.

George Maciunas: Film Culture

Lecture by David Quigley
(Merz Akademie, Stuttgart)

This expanded lecture explores the unique collaboration and friendship between George Maciunas and Jonas Mekas, beginning with issues of the famous *Film Culture* magazine. Originally heavily influenced by *Cahiers du cinéma*, Jonas Mekas's *Film Culture* would eventually grow to be an important intellectual and institutional space for the New American Cinema (John Cassavetes, Shirley Clarke, Robert Frank, Lionel Rogosin) and the closely related, ever difficult to name avant-garde-experimental-underground-independent-poetic film scene that thrived in New York beginning in the 1950s. George Maciunas designed the *Film Culture* issues present in the exhibition and was also crucial for helping organize the Film-makers' Cooperative. Both in their collaborations and in their separate projects, Mekas and Maciunas played similar roles intellectually, institutionally and operationally, with Mekas working in and holding the independent film scene together and Maciunas the Fluxus project—and at the same time also active as artists.

A facsimile of the famous "Expanded Arts" issue designed by George Maciunas from 1966 together with a special edition of the magazine LURCH will be presented at the lecture.

01 03 2018 6 p.m.

Between detritus and remains: film's driftwood

Lecture by Michael Loebenstein
& Paolo Caneppele (Austrian Film Museum, Vienna)

A film museum is filled with: "rubbish," or rather, leftovers of film and cinema history. Like a giant garbage dump that provides archeologists with clues about the everyday culture and customs of prehistoric peoples, the byproducts of film history found in film museums provide insight into cinema as a social and technological fantasy and global industry. In their lecture, *Between detritus and remains: film's driftwood* at the Künstlerhaus, Director of the Austrian Film Museum, Micheal Loebenstein, and Director of Collections, Paolo Caneppele, will discuss the remains of cinema found within their institution.

08 03 2018 6 p.m.

Beyond Cinema

Concert with students from IEM (Institute for Electronic Music and Acoustics) of Marko Ciciliani, Gerhard Eckel, Klaus Hollinetz and Gerhard Nierhaus: Teonas Borsetto, Harald Günter Kainer, Jan Christoph Godde, Gianluca Iadema, Joshua Johannes Lilienthal, Julian Michael Linke, Christof Ressi, David Stockinger, Yulan Yu

Sound direction: Davide Gagliardi
Organisation: Daniel Mayer

The echo of the cinema has spread for several generations and continues to do so particularly in audio-visual works of younger artists, who have chosen the medium of sound as their starting point. On this occasion, works by students created during their studies at the IEM, the Institute for Electronic Music and Acoustics at the University of Music in Graz will be presented.

15 03 2018 6 p.m.

EVERYTHING SPEAKS TWICE: On Rehearsals, Subroutines, Love Scenes, Burial Plots and Undead Connections

Lecture by Constanze Ruhm
(Academy of Fine Arts, Vienna)

In her lecture, the artist, filmmaker, and professor Constanze Ruhm will discuss her long term project series *X CHARACTERS* (2001–2013) with a focus on the notion of rehearsal in relation to her productions, as well as on concepts of referentiality and appropriation as a strategy of a critical, feminist (time-based) art practice.

16 03 2018 11 p.m.

Schubertkino 1 Short film program

curated by Olaf Möller (Cologne, Helsinki) as part of Diagonale, Festival of Austrian Film

Über das Publikum.

Ein Film/Radio Experiment

(AT 2018, Rosa John, Manfred Schwaba, Antoinette Zwirchmayr, 15 min.), audio recording on Radio Helsinki 92.6

Phénakistiscope de projection de J. Duboscq 1824–1826

(FR 1972, Jean Vivié, 3 min.)

Annonces pour exploitants 1917

(FR 1917, anonymous, 2 min.)

The American Venus

(Trailer, US 1926, Frank Tuttle, 2 min.)

Huono Filmi

(FI 1950, Felix Forsman, 8 min.)

Filmsmälten

(SE 1966, Tor-Ivan Odulf, 20 min.)

Aline Carola

(AT 1990, Linda Christanell, 7 min.)

Kino Otok

(HR 2016, Ivan Ramljak, 35 min.)

24 Frames Per Century

(GR 2013, Athiná Rachíl Tsangári, 2 min.)

17 03 2018 11 p.m.

Schubertkino 1

Nekromantik

(DE 1987, Jörg Buttgereit, 68 min.)

22 03 2018 6 p.m.

A ruined landscape scattered with settlements

Lecture by Olaf Möller
(Cologne, Helsinki)

Cinema is a saga about loss, with archives as ossuaries where the perishable remains of films are often only collected and stored as fragments. Yet, our longing to grasp the work as a whole exceeds us and has, over decades, created wild offshoots – reconstructions that are longer than the original; director's cuts in which the director seemingly forgets what the film is about because why would one otherwise need multiple versions? Based on a wide range of examples addressing the relationship between fragment and whole, Olaf Möller will speak about how we deal with film fragments and how our experience of film is fragmented in return. An evening of art and trash, in which the boundaries between the two are not always clear.

05 04 2018 6 p.m.

Why cinema is not cinema anymore

Lecture by Christoph Huber
(Austrian Film Museum, Vienna)

Why is cinema not the cinema anymore? Although its nimbus of glamour and popularity go unscathed and elite disciplines like fine art and theater are increasingly interested, the cinema no longer impacts the masses as it once did. Whether we consider blockbusters, art house films, or festivals: we find monoculture everywhere. Pre-packaged products have replaced a public's art; digital has replaced analogue; hypes have replaced debate. In his lecture, Christoph Huber will comment on the last steps of this development, sharing his experiences in an eye-witness report.

12 04 2018 6 p.m.

Artist talk

Lecture by John Stezaker
(London)

The British artist John Stezaker is known for his surrealistic collages, made from found media images like photographs of movie stars, old postcards, illustrations, or pornographic publications, which he combines, intervening ever so slightly. In recent years, his art has received increasing acclaim in the international art scene, resulting in multiple solo and group exhibitions worldwide. At the Künstlerhaus, John Stezaker will speak about his work in a more personal artist lecture, providing insight into the background of his versatile oeuvre; why he is fascinated by certain images and what it feels like to cut up old photographs.

19 04 2018 6 p.m.

Chicken

Concert and finissage
with Katrin Plavčák, Nic Hoffman
& Hari Ganglberger

Chicken is a recently formed trio with Katrin Plavčák on guitar, writing lyrics and singing, Nic Hoffman on bass and doing vocals, and Hari Ganglberger on drums. Its independent songwriting is about electricity, chicken, robots, love, a man sitting in the dark listening to birds, but also space travel, what it feels like to wear glasses, or to be the painter Nina Hamnett. The songs are transformed into the classic three piece sound, are direct and playful, with influences like *Captain Beefheart*, *Frank Zappa* and *Talking Heads*, *Silver Jews* and *Pavement*, all bands fancied by the different band members of *Chicken*.



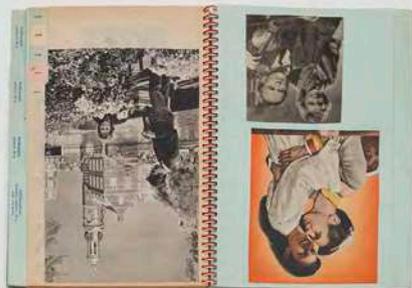


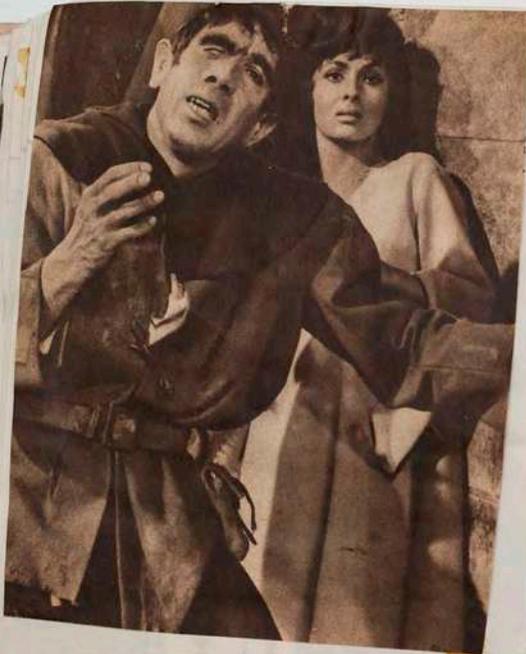


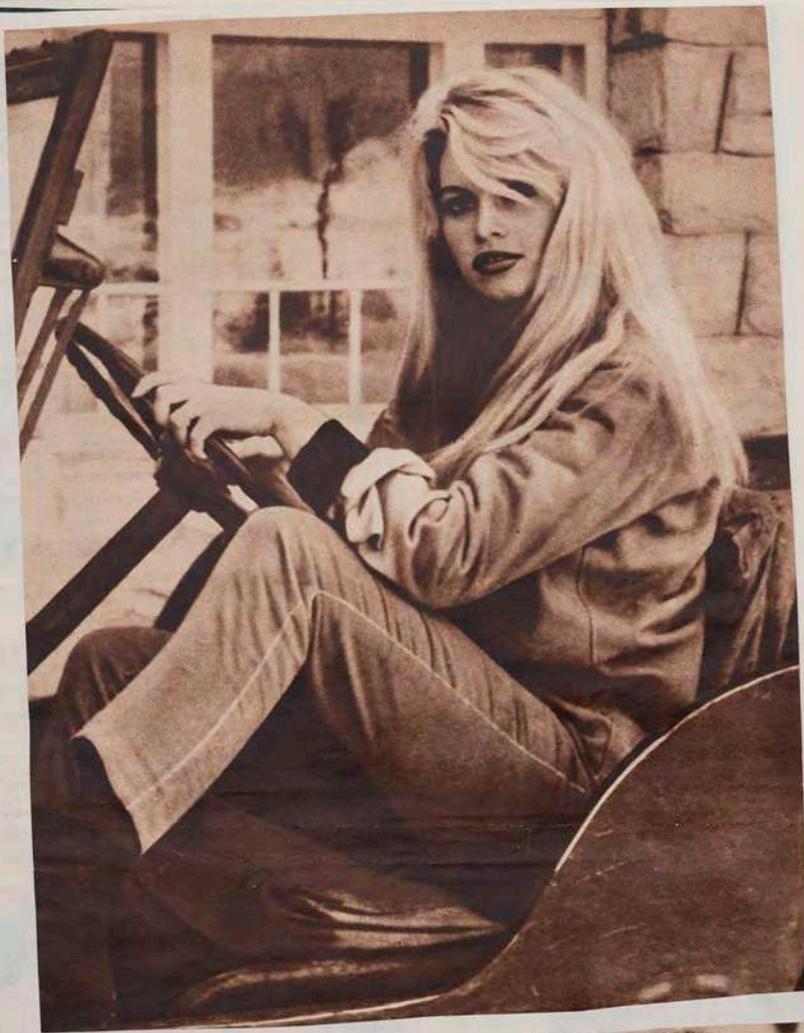






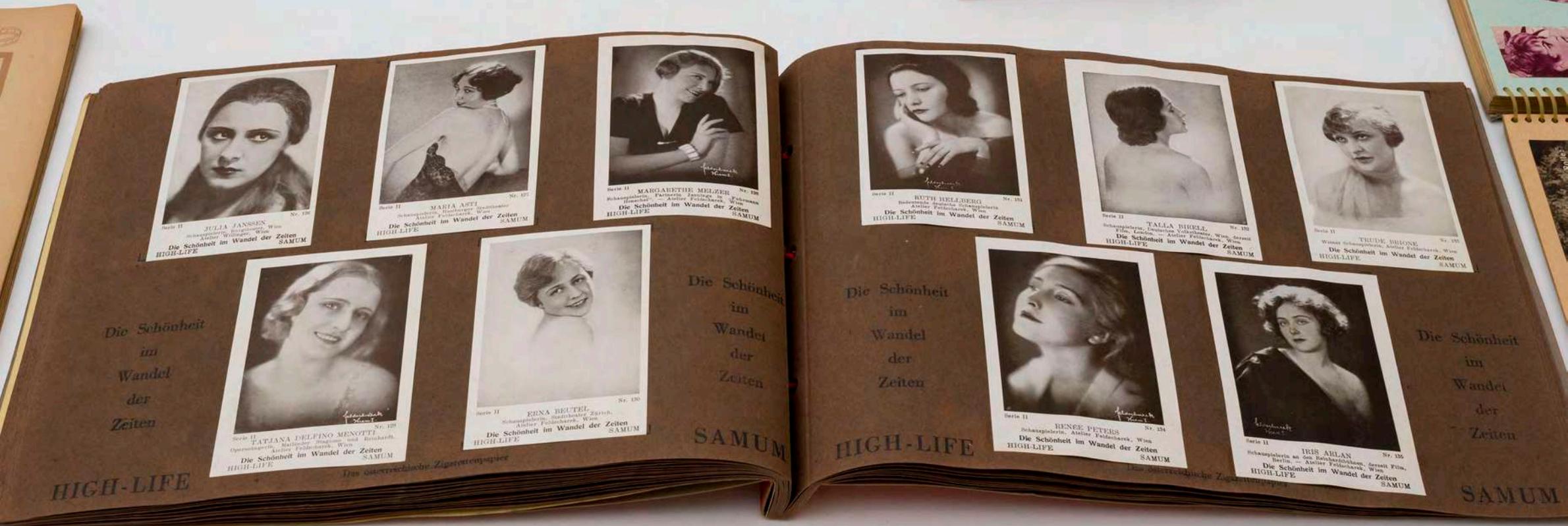






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Serie II
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Schauspielerin, Regisseurin, Wien
mehrfach ausgezeichnet
Astor Filmbarok, Wien
Die Schönheit im Wandel der Zeiten
HIGH-LIFE SAMUM

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Astor Filmbarok, Wien
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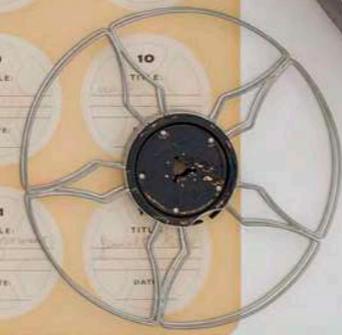
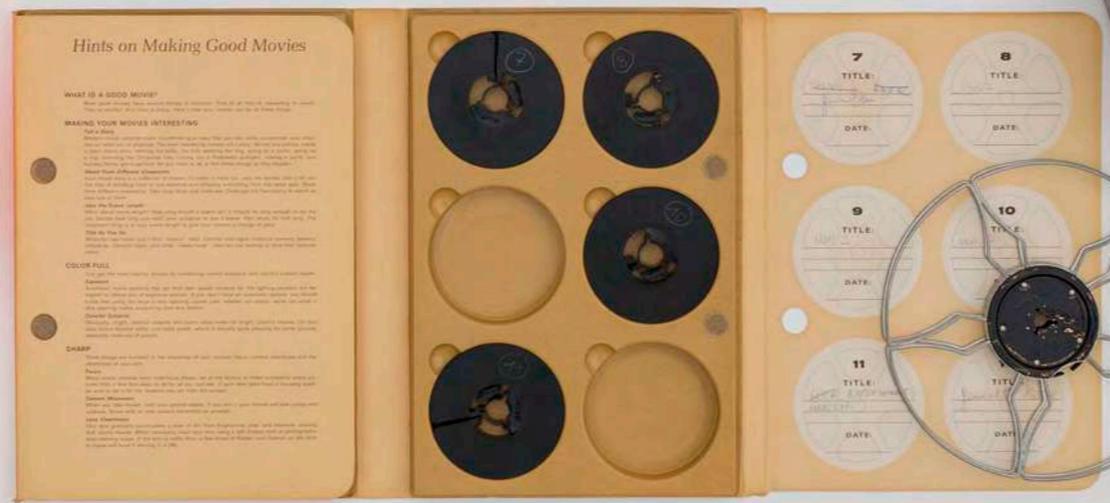
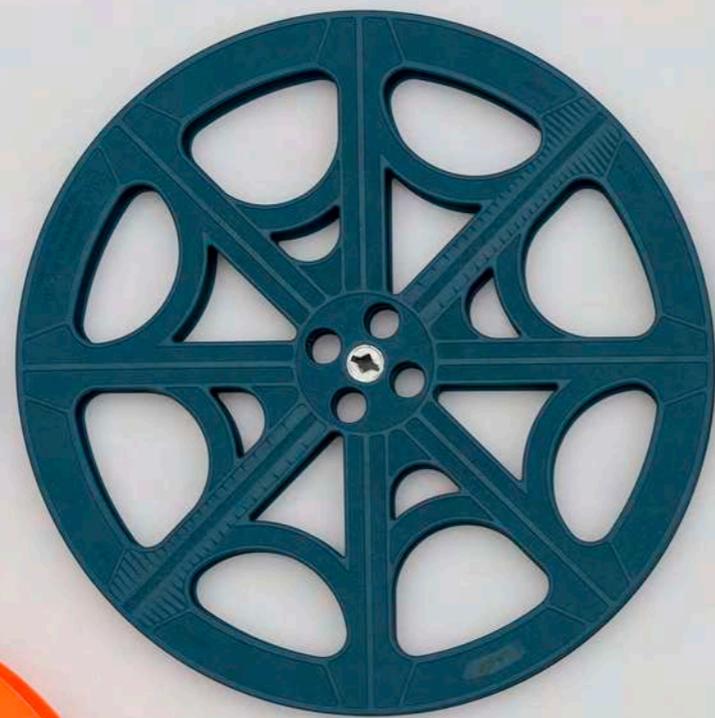
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Das österreichische Zigarettengeschäft

Das österreichische Zigarettengeschäft











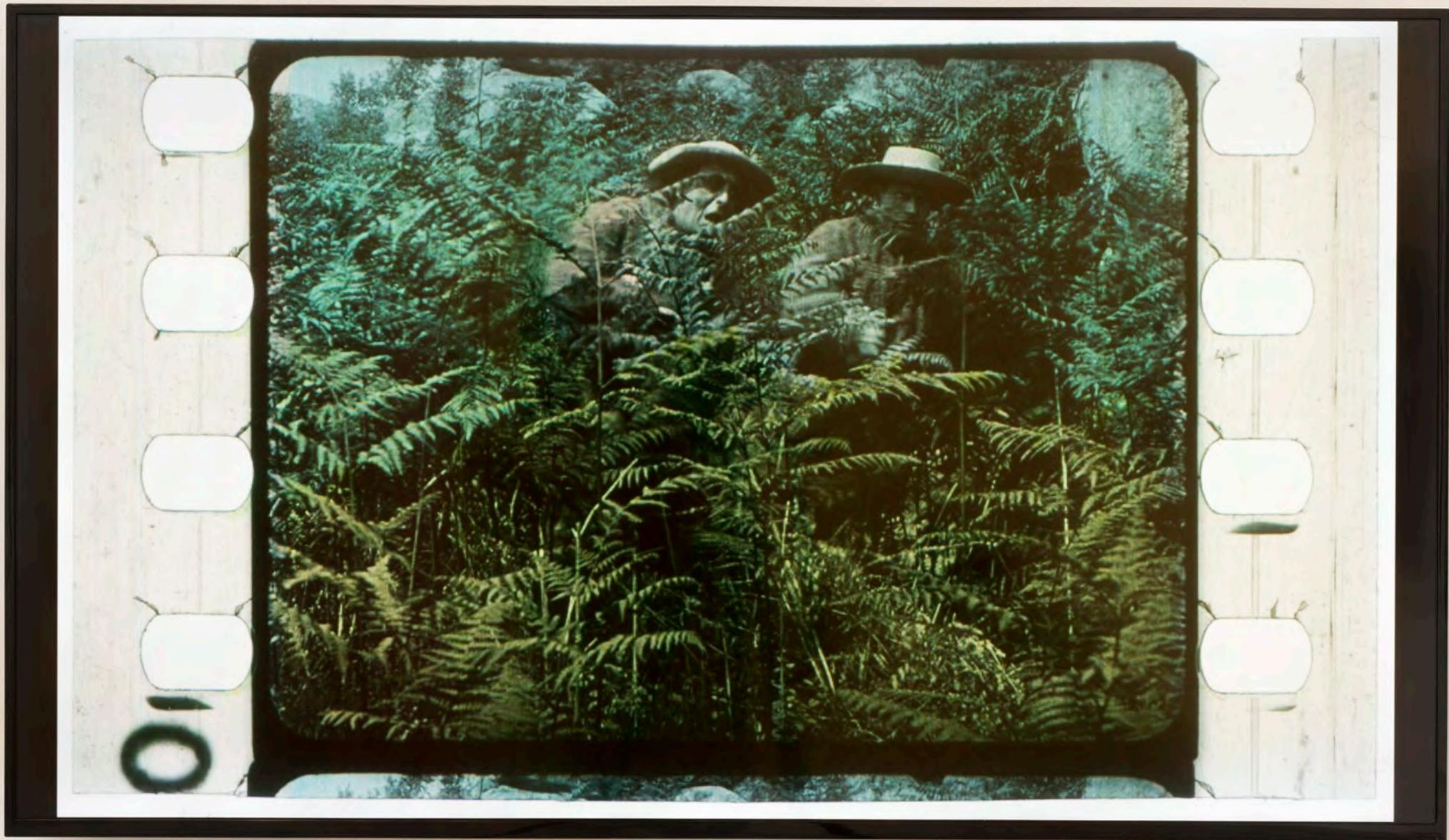


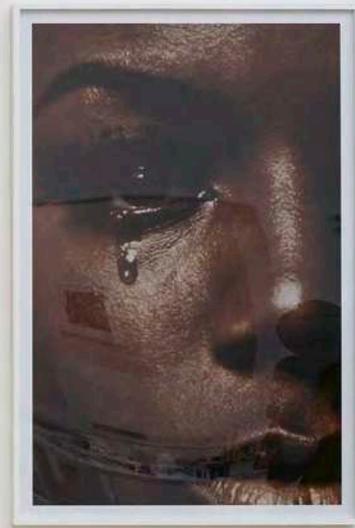
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VIDEOTECHNIK



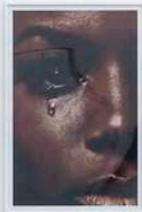






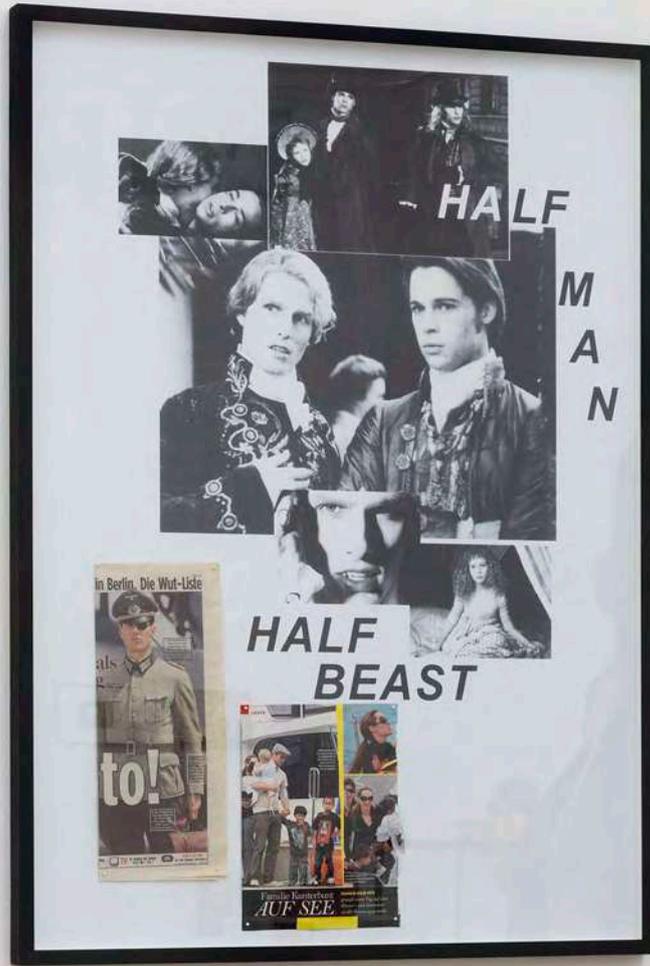






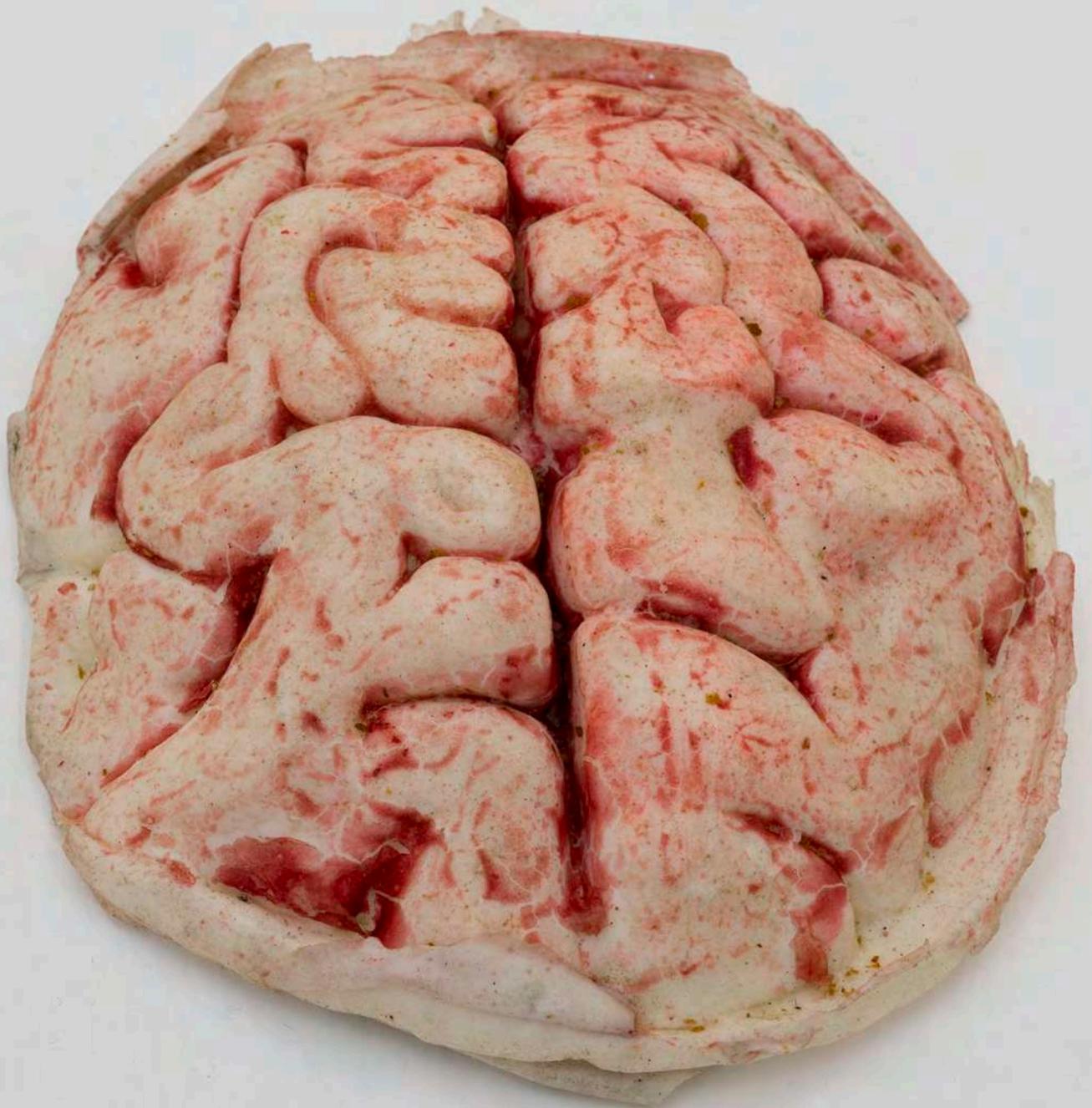






















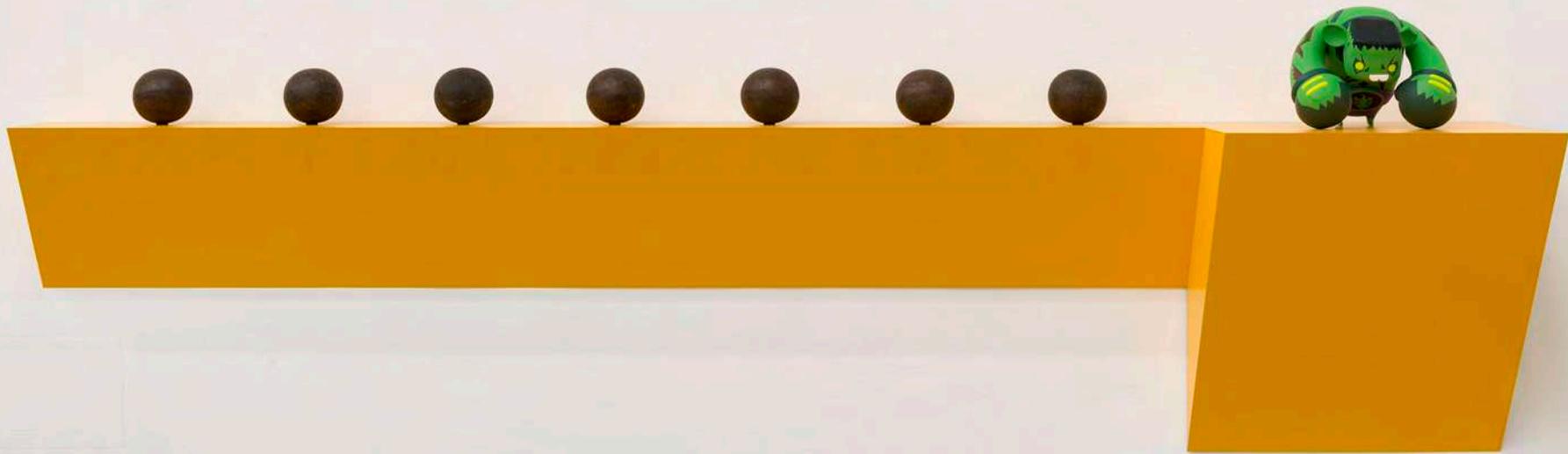














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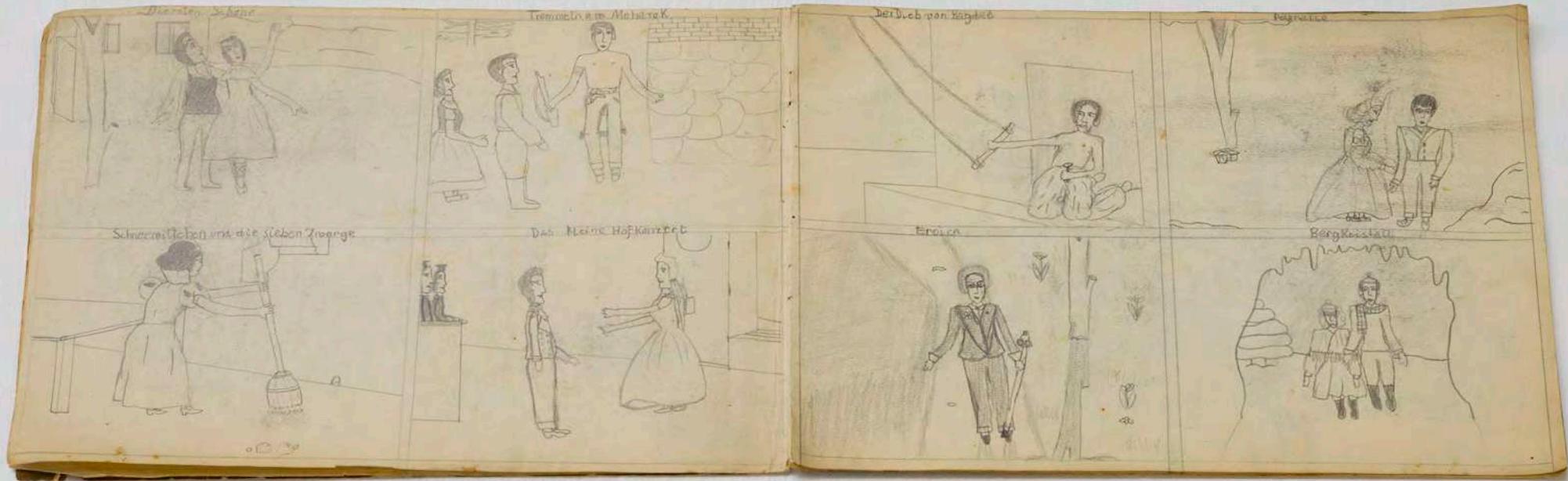








Zeichenheft



Die Kameliendame



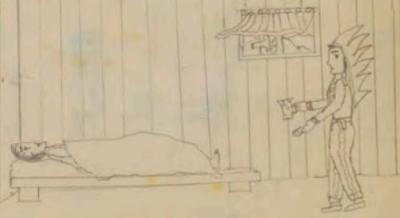
Der Dorfmonarch



Die Hadesreiter von Kansas



Der Schatz der Sierra Madre



Märchen vom Glück



Der Aushilfepapa



Mit den Augen einer Frau



Marina



Dächnungel fucht!



Die heilige Stammel



Mein Freund tlicke!



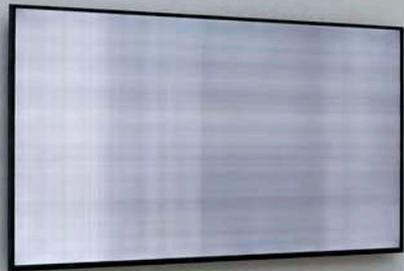
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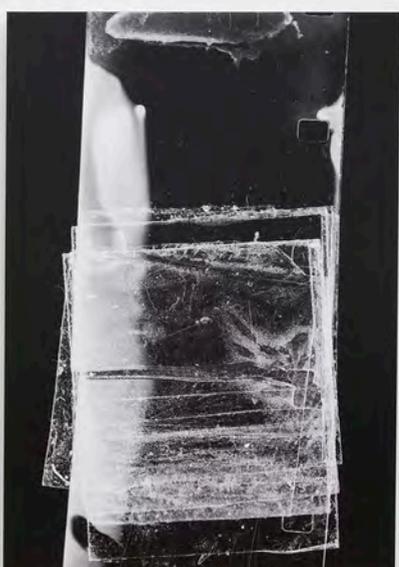
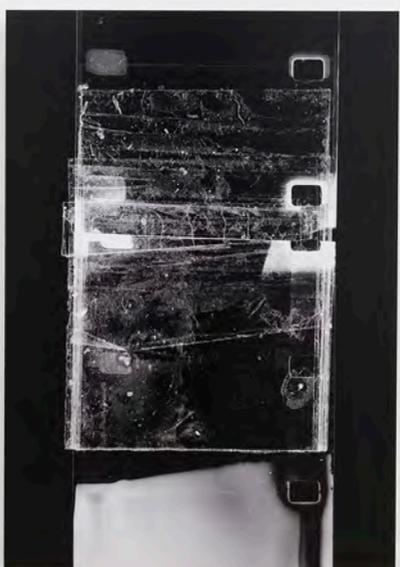
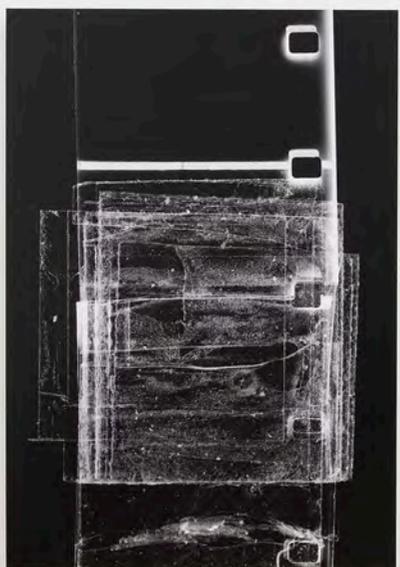
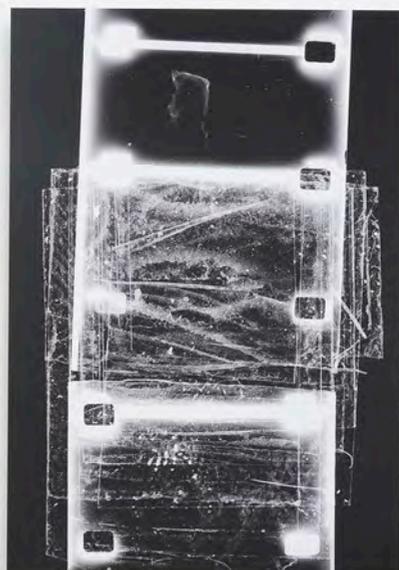
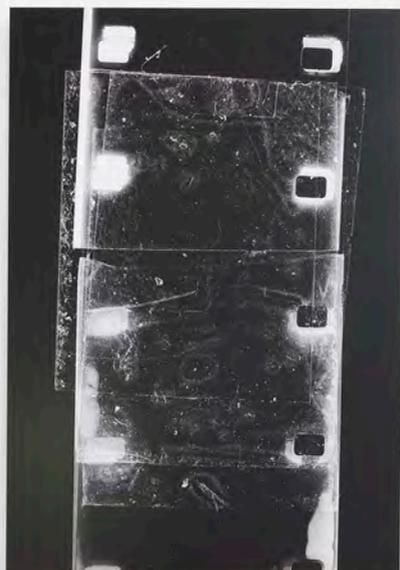
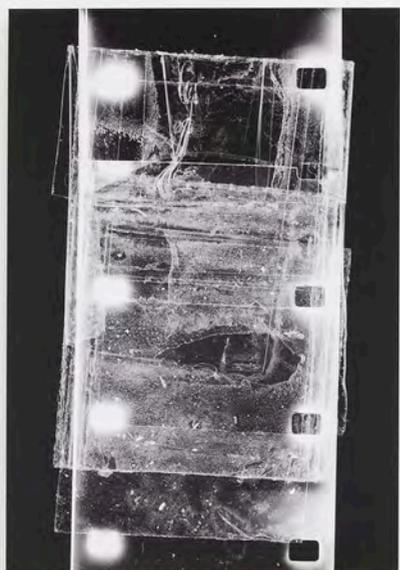
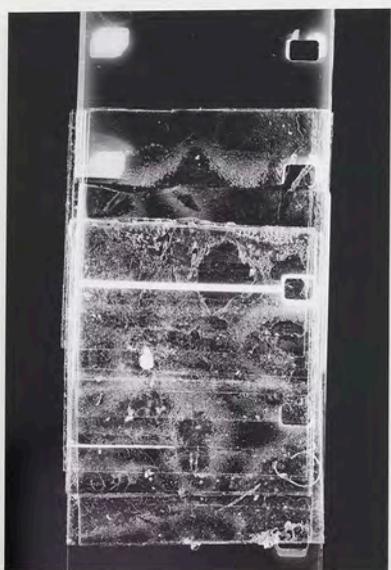


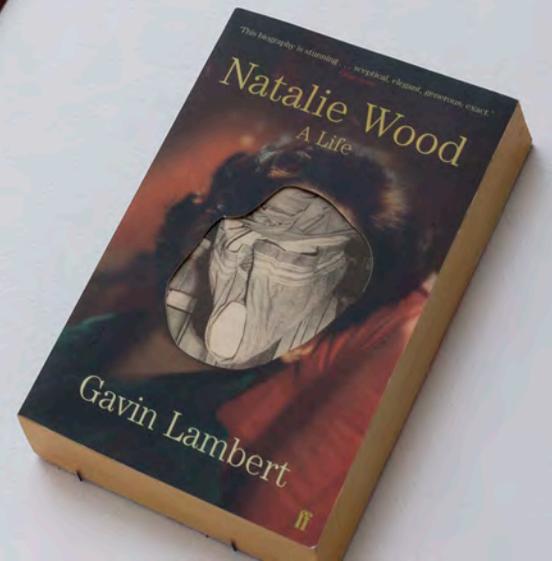
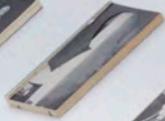














↑ Alexander Knox et Dirk Bogarde
dans LA BÊTE D'ÉVEILLE

HAINES (The Lawless)



Peppers Brothers (United)
Tourage de PIENS FEUX
SUR L'ACADÉMIE

















SPECIAL ISSUE
Lurch

Film Culture - Expanded Arts

INTRODUCTION EXPANDED ARTS
LURCH AND
ALLEN PETERLIN 1966

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SPECIAL ISSUE
Lurch

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INTRODUCTION EXPANDED ARTS
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CAHIERS
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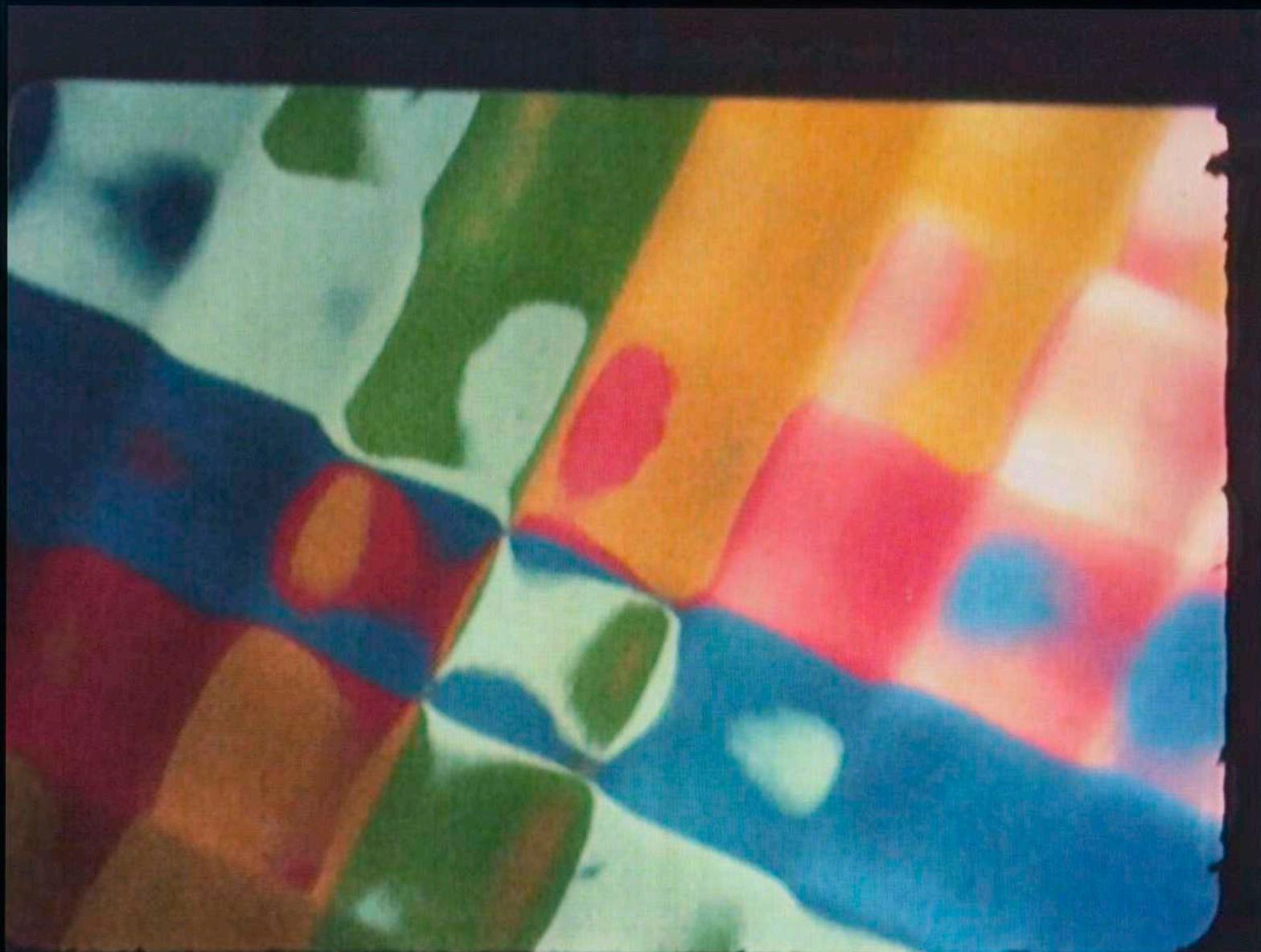
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CAHIERS
DU CINÉMA

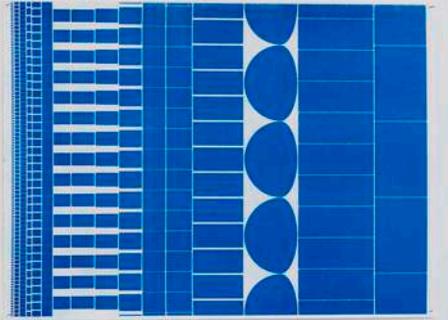
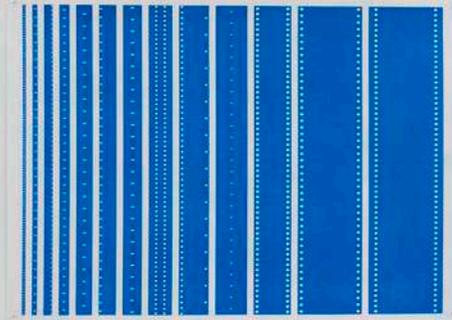
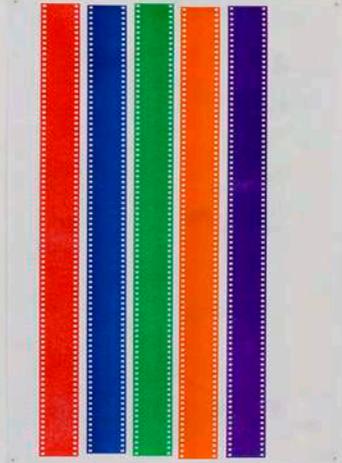
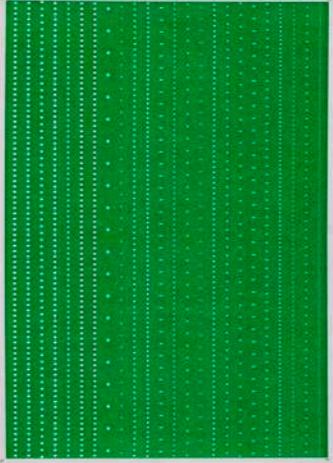
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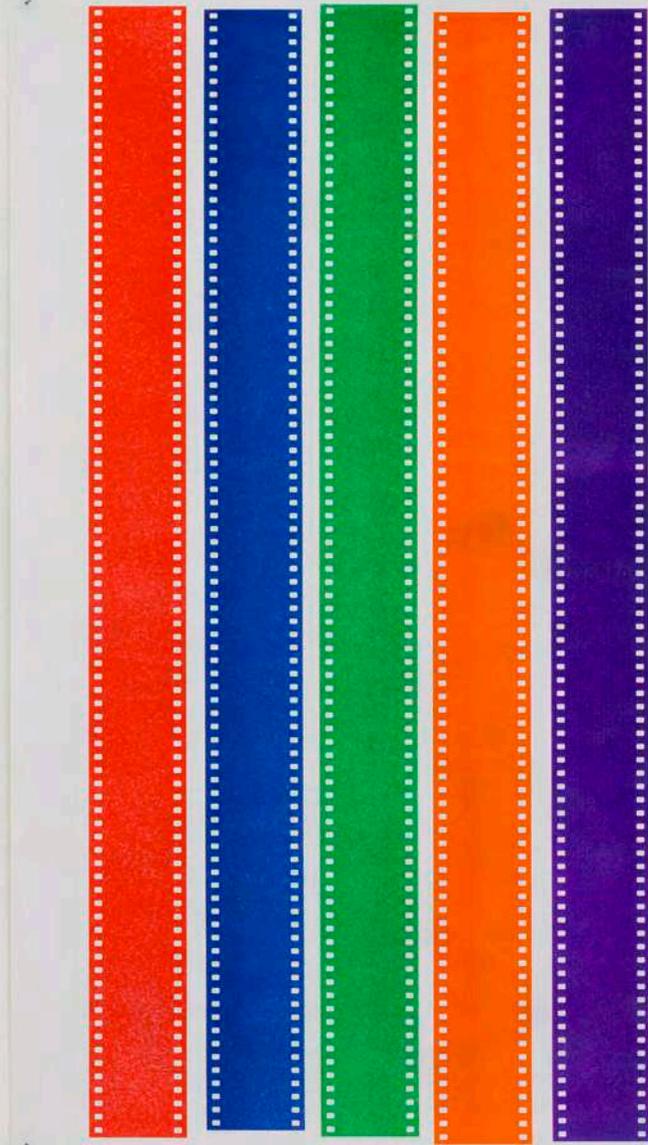
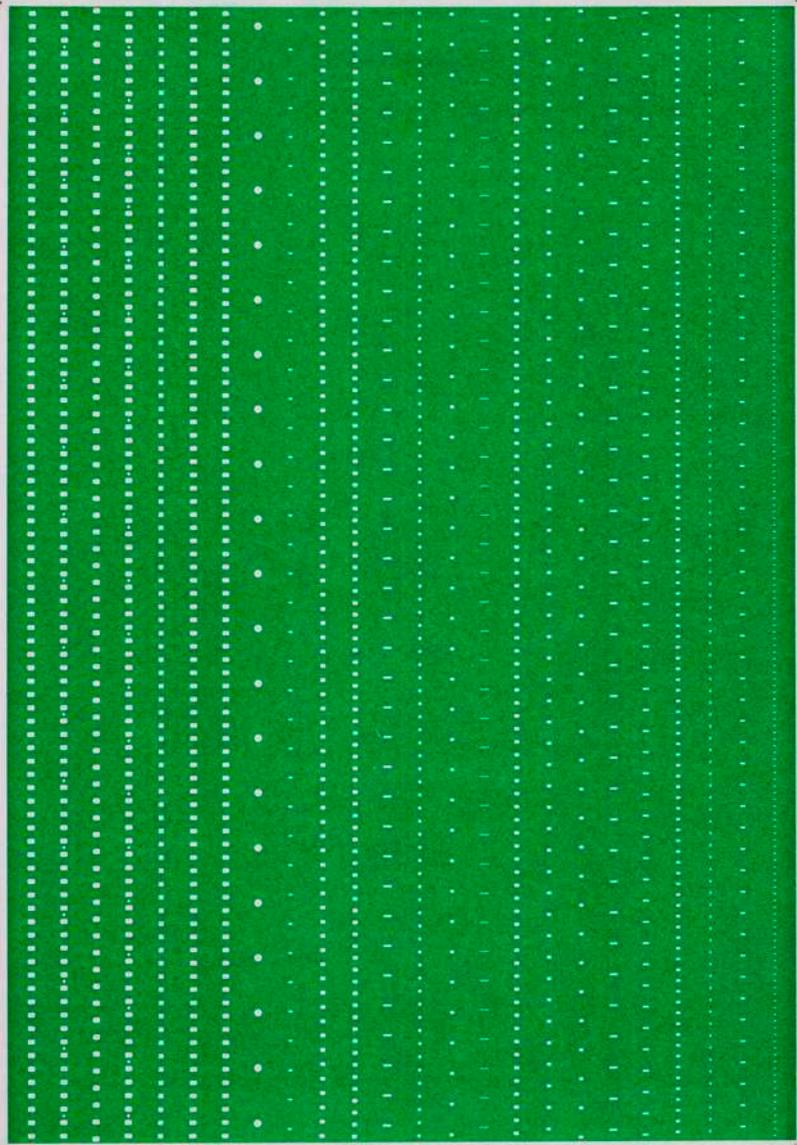




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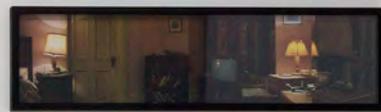
1000































The word "UNIVERSAL" is rendered in a bold, three-dimensional, metallic font. The letters are silver with a gold-colored outline and are set against a glowing blue and white Earth. The Earth is shown from a perspective that highlights the Americas, with city lights visible on the continents. The background is a dark, starry space with a bright light source on the left, creating a lens flare effect.

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