

TATE FILM

PhotoFilm!



Sabine Hopfner Hybrid and Superimposition 1997/98 © Sabine Hopfner 1998

MODERN
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Arthur Lipsett
Very Nice, Very Nice 1961
 © National Filmboard of Canada



Kolja Pratschke and Gusztáv Halmos
Fremdkörper (Transposed Bodies) 2002
 © Gusztáv Halmos 2009



Thierry Knauff
Le Sphinx 1985 © Productions de
 Sablier Bruxelles 2009



Jean Eustache
Les photos d'Alix (The Photos of Alix)
 1980 © Tamasa Distribution

PhotoFilm!

Friday 5 March – Saturday 13
March 2010
Tate Modern, Starr Auditorium

Curated by Gusztáv Hámos, Katja Pratschke and Thomas Tode.

Organised by Tate Modern, the Goethe-Institut London, and the CCW Graduate School, University of the Arts, London.

Supported by the Goethe-Institut London, Concrete Narrative Society e.V., Robin Mallick, German Films and AG Kurzfilm, Swedish Film Institute, and the Japan Foundation.

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Season ticket £20 (£15 concessions)

Season ticket does not include the Stillness and Movement Symposium.

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Schedule

Friday 5 March 2010 10:20-17:00
Stillness and Movement Symposium

Friday 5 March 2010 19:00
How Much Movement Does the Image Need?

Saturday 6 March 2010 19:00
The Dancing Photo on Film

Sunday 7 March 2010 15:00
Recall and Memory

Friday 12 March 2010 19:00
The Filmic Photographic

Saturday 13 March 2010 15:00
The Photo Novel

Saturday 13 March 2010 19:00
The Plasticity of the Moment

Viva Photofilm – Moving/ Non-moving
Text by Gusztáv Hámos, Katja
Pratschke, Thomas Tode

By photofilms we understand films that essentially consist of photographs. Photographs placed in a cinematic context create a filmic experience. In photofilms, the film medium is dissected into its components. Photofilm authors experiment with the relationship of text, sound and image, reflecting on the composition of the cinematographic. They let us 'think' cinema.

The images of light from photo and film cameras have effected a sustained change in our perception. With the invention of photography, which re-presents the light reflected on bodies and objects, we suddenly have irrefutable evidence in our hands of something that has been. Through the invention of film, which re-presents the movement from reality in successive phases of image sequences, we turn that which has been into a progressive becoming before our eyes. At the same time we also gained a new definition of how movement is represented, one that has also transformed both science and art.

Photos stand for the perception of memory, films for the natural perception of movement. But what happens when the image on the silver screen suddenly stops? 'For a long time the still image was cinema's nightmare. (...) Before the introduction of safety film in the early 1950s, a frozen image in a projector meant an immediate danger of fire.' (Daniel Kothenschulte). From the beginnings of film history, it took more than 30 years till the 'exploration of the uniqueness of film art' (Hollis Frampton) also became concerned with 'still images'. With the freeze frames in the films by Dziga Vertov, Boris Barnett, Siodmak/Ulmer, and especially with the Deutsche Werkbundausstelung (German Work Federation Exhibition) 'Film und Foto' in 1929, for the first time ever the relationship between the two media was systematically put into context. Up to the present day, the still image in film causes surprise. It disconcerts us, challenges and stimulates us. We see the film images because they move, we see the still images because our eyes move over them.

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This sensing is comparable to the sensing movements of our consciousness, jumping back and forth between the various layers of reality, between the past and the present.

In 1896 Henri Bergson had, parallel to the beginning of film history, 'faultlessly discovered' (Gilles Deleuze) in his book *Matière et mémoire* the existence of movement images. In 1907 he noted in *L'Evolution créatrice*, that human perception tends to view 'reality' in self-contained, frozen states as some kind of 'snapshots': 'Perception, language, intellectual understanding all proceed in this general way.' Our perception apparatus can only intuitively infer real movement, the true duration, but we are unable to seize movement itself and comprehend it. Thus in the cinema, the sensing consciousness continually jumps back and forth between the comprehensible and the inconceivable.

'We take snapshots, as it were, of the passing reality, and, as these are characteristic of the reality, we have only to string them on a becoming, abstract, uniform and invisible, situated at the back of the apparatus of knowledge, in order to imitate what there is that is characteristic in this becoming itself. Perception, intellectual understanding, language so proceed in general. Whether we would think becoming, or express it, or even perceive it, we hardly do anything else than set going a kind of cinematographer inside us.' (Henri Bergson)

Bergson's 'inner cinematographer', who is responsible for the perception apparatus, does not register any characteristic images from the movement, but rather random snapshots. For memory, an inner photographer would have to be responsible for recording the characteristic images, similar to that which we see in the cinema when looking at photofilms. The contradiction of moving/non-moving is not just one of many contradictions, but rather it denotes the fundamental conflict in our perception, intellectual understanding and language.

According to Roland Barthes, the photo is a direct reference to the real, to reality, to the world, 'the REFERENCE that represents the basic principle of PHOTOGRAPHY. Hence the name of

the neome of PHOTOGRAPHY is: ›that-has-been, [...], that which I see occurred there at that place located between infinity and the perceiving subject [...].' A photograph contains a moment that we are able to hold in our hands. It reveals a moment in a way that we are not able to see with our natural perception. We recognise more in a photo than that which we would be able to naturally see in a moment. The photo represents something that has been. We comprehend *in a natural way* the photographic image as representing that which has passed. The photograph taken in the past shows us something that is no longer thus. We imagine – inspired by the photo – the future of the past. The photo gives us cause to consider: The past of that which has been, the present of that which has been and the future of that which has been. All have been, all have passed.

Film is an indirect reference to the real, to reality, to the world. A film contains a temporal duration (e.g. 24 x moments/seconds) which we can neither comprehend, nor hold in our hands as a moving image projection. The projected film shows a moving image that appears to us *as-in-natural-perception*. Are we able to recognise more in the cinema than we would be able to see naturally during the recording? In the cinema too, we do not see the world as we would *naturally*. Like the still image, the film represents something that has been. And yet *paradoxically*, we comprehend the moving image sequences as the present. A film always occurs now, because the illusion of movement continually updates and hurls itself anew into the here and now. It is true that film shows something of the past, but the process of perception at the present moment does not let us think about the past; our attention is fully occupied by what will be, the future. That which captivates our eyes at the present moment in the cinema, that which interests us, is the becoming. All in the future, all coming into being.

The photo in film invites us to see a direct reference to the real, to reality, to the world. In the context of the fleeting images in film, the photo stands for constancy, although we are not able to hold it in our hands. The photo in a cinematographic context shows us a moment in a way that we would not be able to see it with our natural perception in a film. We are

able to recognise more in the non-moving image (in film) than we would be able to see in a moving image.

The photo in film assures us that what we are seeing now has been there beyond doubt. It gives us this reference to the past in the cinema's own present and thus permits us to think about all further time dimensions. When we look at a photo on the cinema screen, on the one hand we see the self-contained future of the past of the photo and on the other hand we expect a future of the cinema's present. The photo in a cinematographic context contains all states of time that refer to what has been (the past of that which has been, the present of that which has been and the future of that which has been). And on top of that, something is waiting for us there that is still becoming.

'If a film image stops, the illusion is shattered that same instant.' (Daniel Kothenschulte) Or to be more precise: The illusion of the movement is shattered in that moment and irritation arises. In order to clarify this unusual situation, our mind becomes active. As soon as the image stops in the film, it invites us to contemplate and we are pleased at 'seeing more': interpreting the image as a concept, participating in the author's study of the images, and being inspired by the imaginary extension.

Photofilms demand active, thinking viewers. Christa Blümlinger wrote that Agnès Varda brings together two elements in her photo and essay films: The sensual level and reflection. Photofilm authors reflect, discuss, involve the viewer in the process of perusal. 'Photos and voices also become associated in photofilms: Links which have to be actively formed by the viewer' (Ole Frahm). 'If you have a photograph in front of you and place another one beside it, you automatically begin to search for a connection. (...) There's a proper 'program' that then begins to run in your brain in order to connect up this encounter' (Gerd Roscher). We automatically search for meaning, yearn for interpretation.

The photofilm deconstructs cinema into single frames, language, sound, music – and treats its elements as independent components. Taking these 'building blocks', the photofilm

is consciously assembled in a playful way to become a projected reality. The photofilm opens up interspaces. The interspaces are – as Raymond Bellour said – 'between the images' and cause the consecutive nature of the filmic in the first place. Between the unmoving images in films, there are blank spaces. However these are potential spaces (D.Winnicott) which are charged up by the imagination. The interspaces in photofilms are just as important as the still images. 'Something always remains hidden, like something always fundamentally remains hidden in photography' (Elfi Mikesch). And the photofilm makes us sensitive to what is hidden in the moving and the still image, in language, sound and music.

Photofilm gives us a time-image: 'The time-arresting photo mutates in the film strip into a film still. (...) Still images in a film are not so still at all. Within them are rumbling and roaring. (...) Film has charged the still image with time. From the beginning, the still image is also a time-image. (...) The noise of the grain is a barely perceptible visual vibrato: From the very first moment it lets us feel that the images are based on time. Film breathes. Time is noticeably safeguarded in it.' (Gerry Schumm)

The photofilm contains all conceivable times. It can be regarded as a time container for memory and recollection: 'Not everything can be remembered! That which cannot be remembered, the immemorable of film: Despite this force set in the course of time, at the same time the photofilm holds something which would not be memorable otherwise' (Ole Frahm).

Photofilms could work as follows: The photographer deliberately records moments from 'reality' gliding past which characteristically express that which interests him. Then these still images are taken by the cinematographer and, driven by the urge to become into being, are placed in a filmic context. On the silver screen, the photo is opened out in all directions. It inspires us to imagine movement, and thus all layers of time.

The photo on the cinema screen invokes the self-contained future of the photo's past, while conversely also calling forth the future of the

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cinema's present, through the: Sounds, music, language and moving or non-moving images. In the universe of photofilm, an exceptional anti-hierarchical arrangement of the individual media prevails which often leaves unclear which is caused by which. Chris Marker's ultimate photofilm LA JETÉE (France 1962) was the first to demonstrate vividly that what is typical of the film medium is not exhausted by the presentation of movement, but can be further developed in the structuring and processing of time. The photofilm shows the photo (which stands for the past) its own present in the cinema and hence permits us to imagine all conceivable time dimensions – inspired possibly by LA JETÉE, Hubertus von Amelunxen developed the idea of a completed future.

Inspired by Roland Barthes 'The Third Meaning' it may be said that the future of the filmic is not strictly in movement, but rather in a third meaning, a framework for the unfolding of permutations that make a new theory of the photogram conceivable.

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Katja Pratschke, Thomas Tode

Translation: Finbarr Morrin,
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PhotoFilm! Programme

All programmes will be introduced by Gusztáv Hámos, Katja Pratschke and Thomas Tode.

All films will be shown in English or with English subtitles or voice over.

Friday 5 March 2010 19:00 Programme One: How Much Movement Does the Image Need?

Followed by a discussion with the curators.

Photography invites us to a moment of relaxed contemplation, permitting us to immerse ourselves mentally in the image. By contrast in the cinema we are in a state of alert, interpreting the motion pictures – the film – at breakneck speed. The eye has barely recorded a single moving image before it is already gone. Photofilm brings both of these aspects together: The photograph in a cinematographic context surprises us, putting the viewer in a changeable state of mind. This programme consists of films that question the nature of the moving image and our sense of perception.

La Jetée (The Jetty), Chris Marker, France 1962, 28', 35mm

Marker's legendary sci-fi consists solely of photographs, apart from one short moving image scene. After a nuclear war, survivors, living in the cellars of Paris, use a prisoner for their experiments in time travel. Through his memory of a particularly strong mental image, a woman's face, the prisoner manages to travel into the past and meet her. The power of memory to visualise the past and make it present which spans time and space is revealed in the only moving shot in the film, the woman opening her eyes to behold her beloved time traveller. And because one is ultimately unable to escape time, Marker has given the film a circular structure in which the protagonist at the end re-encounters the initial situation, and hence seems to be damned to endlessly passing through the same scene: In a time loop. The fact that the protagonist now appears on an airport viewing platform as a child and adult at the same time and watches

his death is not really a paradox. In so far as the scene appears a second time, the film recalls itself. And a film that can remember is a thinking entity. To remember is already a creative act in which transformations of what one has experienced occur, are reassembled, reorganised.

Ishi no uta (Song of Stones), Toshio Matsumoto, Japan 1963, 24', 16mm



Toshio Matsumoto
Ishi no uta (Song of Stones) 1963 ©
Toshio Matsumoto 1963

Depicts the close bond that Japanese stonemasons have with the mountain and the blocks of stone hewn from it: "For centuries stonemasons have been coming to the foot of the mountain. They were born with the sound of the stone chisel in their ears and over time they carve their own gravestone beneath which they slumber." The stone possesses similar characteristics to the photograph: that which is in it remains. Hence a photo of a stone displays a double registering of time: Time is engraved in both. Matsumoto reveals the people working with the stone in frozen phases of movement. These images almost become (visual) concepts which form flowing sentences in the film. Not only does the treatment of the stone become visible, the imbuing of the stone with a soul also becomes conceivable.

Der Tag eines unständigen Hafenarbeiters (A Day in the Life of a Casual Dock Worker), Leonore Mau and Hubert Fichte, Germany 1966, 13', BETA SP

The film describes the daily routine of a casual dock worker who finds himself near the bottom of the labour hierarchy, from when he gets up in the morning to when he goes to bed at night. "Yet already at the beginning of the film, the series of seven portraits of a nameless, casual

dock worker are left without comment, silent; they will remain the only portraits in the film. What could function as a prologue actually indicates that here is a person who does not have his own voice. He smiles, yet he says nothing. What could mark him as social subject remains unspoken, no origin, no characteristic traits, – he is the same as many others.” (Ole Frahm) In the commentary, Fichte utilises specific culturally rich language of the dock workers without completely disowning himself as the author. The photographs and words provide an analytical view of capitalist working conditions and the leisure-time culture of the “casuals”. Three moving image sequences – a beer advertisement, a football game by the national team on television, and entering the popular Starclub – interrupt the sequence of photos.

**Fremdkörper (Transposed Bodies),
Katja Pratschke and Gusztáv Hámos,
Hámos, Germany 2002, 28', 35mm**



Katja Pratschke and Gusztáv Hámos
Fremdkörper (Transposed Bodies) 2002
© Gusztáv Hámos 2009

Based on the Thomas Mann novella Die vertauschten Köpfe/The Transposed Heads, the film recounts the story of two inseparable friends, Jan and Jon, and their shared love of Marie. Inspired by the affinity and alienation of photos and film images, the film quite deliberately draws a line between the inside and the outside of bodies, between moving and non-moving images, between medical imaging techniques and photography. The protagonists’ bodies, or more correctly the skin that covers them, is the interface between these two worlds. ‘Though one is invariably forced to think of Truffaut’s JULES ET JIM, the devouringly suggestive narrative reveals itself to be a highly topical digression on genetics and human identity.’ (Daniel Kothenschulte)

Total Running Time: 93’

**Saturday 6 March 2010 19:00
Programme Two:
The Dancing Photo on Film**

In its essence, photography is static and silent. It subtracts sound and movement from everything it captures. But in photofilms, the editing process adds sound, music and language to the photographs; the static images begin to move, even to dance. This programme reveals how illusions of movement are created: From stasis to movement, from rhythm to animation.

**Hybrid and Superimposition,
Sabine Höpfner,
Germany 1997/98, 6', 16mm**



Sabine Höpfner Hybrid and
Superimposition 1997/98
© Sabine Höpfner 1998

Sabine Höpfner does not only work with photos and x-ray images but also with the photogram which is created without a camera by exposing sensitive material to light. At the beginning the film quotes the Polish experimental filmmaker Stefan Themerson, who explains how the first “natural” photogram was created: “When the apple was green, a little leaf got stuck to its surface...” An homage to the white shadows.

At One View, Paul and Menno de Nooijer, Netherlands 2005, 7', 16mm

Two men – the authors themselves – are sitting on chairs facing the camera while in the background a fire can be seen burning in the fireplace. Photographic portraits of the two of them alternate on their faces like masks. In a state of permanent transformation, the reproduced and the “real” heads turn towards each other, turn away again, direct their gazes up and down, with the photo as an object being crumpled up and unfolded again. Meanwhile, the flames blaze in the fireplace, the fire goes out, turns into ashes in order that – again and again – it begins to burn anew. For the viewer, this fire makes visible the compression of time that always plays a role in animated film. Off-screen we hear contradictory messages that reflect the fleeting, deceptive and personal nature of photography and film.

Salut les Cubains (Hi There, Cubans), Agnès Varda, France 1963, 30', 35mm



Agnès Varda *Salut les Cubains (Hi There, Cubans)* 1963 © Agnès Varda 1963

Agnès Varda brought back 3,000 photos from a trip to Cuba which she assembled into an extremely joyous travel tale with a commentary by Michel Piccoli and herself. ‘An educational documentary made like a divertimento. A powerful conga, an even more powerful cha-cha-cha whose rhythm Fidel Castro, Wilfred Lam, Beni Moré and sugarcane cutters and militia women and children and even cats dance to and live by.’ (Agnès Varda) ‘In the photographic series, short temporal intervals are presented (there is a total of four animations of this kind in the film) which differ from other quickly edited short sequences in which the intervals between the filmed

photographs are marked by spatial or motivic jumps. Frieda Grafe sees in the ‘unnatural’ rhythm of this film a sense of natural rhythm ‘that no other person is able to imitate.’ (Christa Blümlinger)

Very Nice, Very Nice, Arthur Lipsett, Canada 1961, 7', Beta SP PAL



Arthur Lipsett *Very Nice, Very Nice* 1961 © National Filmboard of Canada

Portraying the satiated consumer society, alienated and confused, the film begins with photos of office buildings, a sign for a one-way street and an off-screen voice that announces: ‘In this city marches an army whose motto is...’ – a horn blowing loudly three times. Lipsett arouses his audience out of its frozen state: Marching bands, drumbeats, bursts of laughter, jazz music and fragments of sentences meld together into a sound collage. As counterpoints to this, Lipsett assembles portrait shots, photos of crowds, advertising pictures, iconographic images from the mass media: Gagarin, Marilyn Monroe, Nixon, the boy from the Warsaw Ghetto, the detonation of the H-bomb as one of the two moving image sequences. Can we still be saved?

Capitalism: Child Labor,
Ken Jacobs, USA 2006, 14',
Beta SP NTSC



Ken Jacobs. Capitalism: Child Labor
Courtesy of Electronic Arts Intermix
(EAI, New York)

Ken Jacobs digitally animates a Victorian stereoscopic photograph of a 19th century factory floor crowded with machinery and child workers. Jacobs isolates the faces of individuals and details of the image, as if searching out the human and the particular within this mechanised field of mass production. Space appears to fold in on itself as Jacobs activates the stereograph; the agitated image flickers and stutters, but the motion never in fact progresses. (Electronic Arts Intermix)

Note: This work should not be viewed by individuals with epilepsy or seizure disorders.

Hold, Dryden Goodwin,
Great Britain 1996, 4', Beta SP PAL

Goodwin utilises the fact that film consists of 24 individual frames. With every frame we see a new person. The film was shot frame by frame with a Super 8 camera, with the editing of individual sequences already occurring in the camera. As though in fast motion, we see people in cities, hurrying, waiting, gossiping, at work. Our perception interprets the individual images gliding past into a kind of movement, yet the movement we see cannot quite be real. A play with our sense of perception.

Pas de repos pour Billy Brakko
(No Rest for Billy Brakko),
Jean-Pierre Jeunet,
France 1983, 4', 35mm



Jean-Pierre Jeunet Pas de repos pour
Billy Brakko (No Rest for Billy Brakko).
1983 © Tapioca Films

The film depicts the wacky story of its protagonist who would like to have been a hero in a comic where heroes never die. A film that rapidly assembles images from animated films, film quotes and moving image sequences like shorthand symbols while simultaneously removing the movement from it all through the fast-paced narrative and editing. All that remains are iconographic impressions.

De Tuin (The Garden),
Dan Geesin and Esther Rots,
Netherlands 1999, 11', Beta SP



Dan Geesin and Esther Rots, De Tuin
The garden 1999 © Dan Geesin and
Esther Rots 2009

The film reveals minor incidents in the style of a satirical soap opera in its still images: The gardener is cutting the hedge, the lady of the house is reading the newspaper on the terrace, a car drives up, the stableman arrives. Every scene consists of two phase images that, edited rhythmically back and forth, create a minimal but tense sense of flinching. The viewer automatically starts to imagine relationships between the characters, draw virtues and vices from the looks in their eyes corresponding to the genre clichés of photo novels. 'You naturally assume that the daughter and the stableman will end up having sex, that the gardener is out to watch them, that the lady of the house is jealous, and that all her husband cares about is money. At the end of the video, you have no trouble recounting the story, and you realise with amazement that you have not actually seen any of it happening.' (Netherlands Media Art Institute)

Total Running Time: 83'

Sunday 7 March 2010 15:00
Programme Three:
Recall and Memory

'That-has-been' is what Barthes has described as photography's defining feature. It always points to something that is no more. One could say photos are souvenirs, photos frequently assume the role of one's own memories. Films on the other hand 'flicker' – as Susan Sonntag noted – and then 'go out' again. They always occur in the here and now. Yet film can also be viewed as a memory container: It safeguards something. This programme is comprised of photofilms in which private, personal histories and world history confront each other.

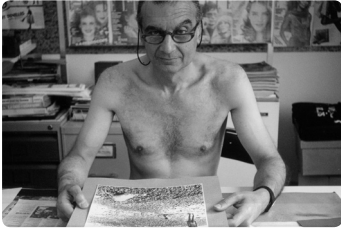
Le Sphinx, Thierry Knauff,
Belgium/France 1985, 12', 35mm



Thierry Knauff, Le Sphinx 1985
© Productions du Sablier Bruxelles
2009

A sonorous voice reads aloud from Jean Genet's text about the massacre of Palestinians in the Shatila refugee camp, accompanied only by a discreet percussion beat and the sound of buzzing flies. Genet describes in a deliberately sober manner what he sees: The tortured bodies of victims on the streets and the trauma of the survivors. The black and white photos edited parallel to the spoken text show portraits of people of all ages – including lovers, school classes and pensioners – taken in a Brussels park in front of a sphinx statue. In-between, the never changing, unshaken face of the sphinx: Far removed from Palestine.

**Ulysse, Agnès Varda,
France 1982, 22', 35mm**



Agnès Varda Ulysse 1982
© Agnès Varda 1984

Agnès Varda reflects on a photo she took in 1954: A stony beach, a dead goat in the foreground to the right, further back and to the left a boy turned to the goat and a naked man who has his back to the viewer and is looking towards the sea. 'The form of the repeatedly renewed perusals does not merely take Varda from a studium to an enigmatic, touching punctum of photography in the meaning of Roland Barthes. In addition it also leads back to her former models whom she manages to find after twenty-eight years in order to highlight with their bodies and their speech (or lack of it) the difference to what has been, the everlasting and immemorial aspects of photography. Her observation of a photo does not want to provide a conclusive perusal or convey autobiographical certainty, but rather via the reconstruction of the action which was the basis of the photo, it introduces doubt especially.' (Christa Blümlinger)

**Die Anprobe, 1938
(The Fitting (1938)),
Franz Winzentsen,
Germany 1985, 14', DVD**

An egg cell is permitted a glimpse into its future world and finds itself in the Nazi era. This presents itself as an ironic collage of the everyday, the private and the familiar. The film consists of found postcards, catalogue illustrations and collections of pictures from the Nazi period as well as the director's own photos to which he adds further layers. He animates, illuminates and moves the original material, diverting it from its purpose, putting it into new contexts and reinterpreting the images: In a (nightmarish) dream, everything gets mixed up: Butterfly formations with the menacing noise of bomb squadrons fly over a sewing pattern and ultimately also over destroyed cities. The film ends with the director's birth.

**Album Fleischera
(Fleischer's Album),
Janusz Majewski,
Poland 1962, 16', 35mm**

The film shows and comments on photos from the family album of a German Wehrmacht officer named Fleischer which the latter took of his family and at the various warfronts between 1940 and 1944. The commentary attempts to conceive the psyche of the photographer, but is puzzled about his motives: 'With which feeling did Fleischer take these pictures, was it the curiosity of the traveller or the satisfaction of the victor? Perhaps even compassion for these people for whom the invaders – including him – brought hunger and death?' As a narrative or formal idea, ALBUM FLEISCHERA falls back on the family album with private "souvenir photos". The last sentence in the commentary provides a clue to the actual original material: 83 systematically numbered rolls of Agfa film which were found by a Polish soldier.

35 Fotos (Bilder aus einem Familienalbum) (35 Photos (Pictures from a Family Album)), Helke Misselwitz, GDR 1984/85, 3', 35mm



Helke Misselwitz, 35 Fotos (Bilder aus einem Familienalbum) (35 Photos (Pictures from a Family Album)), Helke Misselwitz, 1984/85, © Helke Misselwitz, 1985

On the occasion of the 35th anniversary of the founding of communist East Germany, the DEFA state production company produced a compilation, a so-called Kinobox, with short films including this one. The film shows the life of a female GDR citizen born in 1949, the year the republic was founded. 35 photos in chronological order, one for each year of her life, solely document her everyday life: The woman as a baby, with her parents, in school, during her apprenticeship, marriage, the first child, the second one, her first job, the divorce. The authorities who ordered the work did not permit the finished film to be screened as it did not seem "representative" to them.

Beshin Lug (Beshin Meadow), Sergei Eisenstein, Soviet Union/ USA 1935/67, 30', 35mm

BESHIN LUG only exists involuntarily as a photofilm. Stalin's film minister Schmuizatzi had the work on the film stopped because it was considered to be too formalist and subjective, and then the negative was destroyed during World War 2; only a few stills and single frames remained. Sergei Jutkewitsch and Jay Leyda used these and an editing list to reconstruct the film which now serves film history as a memory and a recollection. The film is a political parable about the conflict between a father and son that culminates in the (kulak) father shooting his (bolshevik) son to death.

Total Running Time: 97'

**Friday 12 March 2010 19:00
Programme Four:
The Filmic Photographic**

The programme brings together films which take as their subject the photographic: The search for the motif, the gesture of photographing, the materiality of the image, the reality beyond the image (Hors-Champs) and the description of the found image. The film medium requires a linear arrangement of the photographs, which the authors utilise to develop an analytical discussion on perception, recollection and desire.

Die Gefühle der Augen (The Feelings of the Eyes), Silke Grossmann, Germany 1985/87, 16', 16mm, silent

Grossmann's film combines photographs (stills) and moving images with each other in four chapters: 1. Vegetation; 2. the work process of a woman at a printing machine; 3. close-ups of the faces of a man and a woman; and, 4. a female dancer's movement. This experiment directly and deliberately places filmic images of movement next to photographs with dynamic image compositions – as a comparison. "And suddenly the surface begins to breathe, the material rising and sinking in the moving image. The filmed movements should be minimal, Silke Grossmann said, in order to denote ever more clearly the borderline with photo. The eye functions in a tactile manner here, feeling the world for its natural juxtapositions, for its inherent differences." (Michaela Ott)

**What I'm Looking For, Shelly Silver,
USA 2004, 15', Beta SP**



Shelly Silver, *What I'm Looking For* 2004
© Shelly Silver 2009

The narrator heads off to Lower Manhattan for some 'blind dates', or encounters with women and men whom she has got to know in an internet art project, with a clear mutual understanding: They show her what they have always wanted to reveal and she photographs it. 'The off-screen voice speaks about the desire to freeze the moment – and to set it in motion itself. Again and again. She speaks about the yearning to control time in which the desire itself is channelled. 'I want to stop time [...] I want control. To see the same movement repeated over and over. I want time to be liquid, flowing forward and back. Then to stop. So I can see between these gaps to what's missing.' (Verena Kuni)

**The Zone, Esaias Baitel,
Sweden 2003, 10', 35mm**

THE ZONE is a story about French Hells Angels and Nazi symbols, about sex, drugs, hatred and violence. The Swedish photographer Esaias Baitel spent four years from 1977 to 1981 photographing racist and anti-Semitic street gangs in the suburbs of Paris. The gang members did not realise that the photographer according paying them so much attention was himself a child of Holocaust survivors.

**(nostalgia), Hollis Frampton,
USA 1971, 36', 16mm**



Hollis Frampton, *(nostalgia)* 1971
© Hollis Frampton and LUX London

13 shots of almost the exact same length, 13 photos from 1958 to 1966: 12 photos that the author himself took of his artist friends, his studio and himself, and a newspaper photo. A voice describes the content of each image, the backgrounds and the memories that it evokes. As the voice speaks, the photo being shown gradually burns up on a cooker hotplate and is transformed into ashes. However, the sound and the image are never in sync. The commentary that belongs to any one photo already sounds like it has been shifted to the one preceding it. The viewers thus find themselves caught up in a process of recollection and prophecy. 'Films like this, with a clear construction, are often journeys of discovery as they are initial filmic explorations. They want us to think proactively, to contemplate, to try things out with them. You can feel something in these films that is often blocked, drowned out, glued or pasted over at the interfaces in other films.' (Gerry Schumm)

Casio, Seiko, Sheraton, Toyota,
Mars Sean Snyder,
Germany 2004/05, 13', DVD

This video examines conventions for producing and consuming war images from Iraq and elsewhere. The commentary quotes from a rule book for journalists: 'A photo journalist is a mixture of a cool detached professional and a sensitive involved citizen. A photo journalist should imagine what it would like to be the subject of the photograph. A story usually has five kinds of pictures: An overall setting, a medium distance interaction, a portrait, a close-up and an ending picture. The photograph should rather place the main subject in the context for the reader. Finally the ending picture sums up and concludes the set of pictures.' Snyder utilises both amateur pictures, which are increasingly making their way into photo journalism, as well as images from the agency Associated Press. Not only does he comment on the informative status of media images, he also points out the subtle shifting of information in the direction of advertising, because product placement works in media images.' (Vera Tollman)

Total Running Time: 90'

Saturday 13 March 2010 15:00
Programme Five:
The Photo Novel

The narrative photofilms compiled here are to a certain extent time crystals in which different worlds appear next to or even mirrored in one another. A multilayered dialogue develops between the spoken word and the image. This programme is dedicated to photofilms which quote the history of cinema and experiment with narrative forms.

Rien ne va plus, Katja Pratschke
and Gusztáv Hámos,
Germany 2005, 30', 35mm



Katja Pratschke and Gusztáv Hámos
Rien ne va plus 2005, © Gusztáv
Hámos, 2009

This photo novel narrates in two photographic movements and as an homage to two films – RASHOMON and L'ANNÉ DERNIÈRE À MARIENBAD – the stories of two couples: The first are refugees illegally crossing a border, the second a well-off roulette playing pair with troubled relationship. In each case one of the partners dies and crosses the border between, the here and now, and the hereafter. In the shadowy realm of the dead, a kind of mirrored parallel world, they reencounter one another and get a second chance to return: A free replay. But the incursion into time changes the lives of the others. 'For us it's not about having a polished structure for seeing, but rather about breaking up light and time that, for us, permits various worlds to appear next to each other – and even entwine. What we are aiming for is the 'completeness of time', to show within a time period different events at the same time that repeat themselves incessantly in both the here and now and in the hereafter.' (Hámos/ Pratschke).

**I Should See, Paul and Menno
de Nooijer, Netherlands
1991, 3', 16mm'**

A photographer loads the camera with a roll of film and closes it. From this moment on, the viewer is situated inside the dark body of the camera and only sees the posed-like events as soon as the photographer presses the shutter.

**Der Fischmarkt und die Fische
(The Fishmarket and the Fish),
Leonore Mau and Hubert Fichte,
Germany 1968, 9', Beta SP**

The film reveals the everyday life and existence in the Portuguese fishing village of Sesimbra under the dictatorship of Salazar in 1964. Fichte addresses the fishermen directly and analyses their working conditions as well as their social and political relations. 'When spoken in Fichtes voice, the prosaic names of the [fish] become a poetic programme about an aesthetic of sensitivity.' Mau the photographer and Fichte the writer are aware of the shortcomings of their media: 'The language and photographic media never permit the whole, only extracts and fragments. Something is excluded – something is not revealed, something remains unsaid: A media production is always a violent act as well.' (Ole Frahm)

**Execution. A Study of Mary,
Elfi Mikesch, Germany 1979,
28', 16mm**



Elfi Mikesch Execution. A Study of Mary
1979 © Elfi Mikesch Berlin 2009

Mikesch's film is a study of the Scottish Queen Mary Stuart, with her life and death enacted in photographs. 'The contradictory nature of the material which Mary's persona has been surrounded by over the course of time gave me the idea about trivialising this 'royal story'. I compressed the information into images of passion, power, love, pain and death.' (Mikesch). The film experiments with the doubling of movement: Mikesch reinforces the already existing dynamic in the staged photos in the darkroom by means of her own movements. In a "moving image" that is not yet a film, her physical movements become visible, they glide with the film camera over the photographed image, seeking new details, mirroring, turning and repeating them in the editing. The result is a highly concentrated narrative.

**Colloque de chiens
(Symposium of Dogs), Raúl Ruiz,
France 1979, 18', 35mm**

Dogs tell the story of a young mother who abandons her child and becomes a prostitute. But then when she falls in love and would like to leave her past behind, she triggers off a series of confusing events that lead to deceit, tragedy and murder. This parody of a South American fotonovela explores the ambiguous nature of image and language; complete sentences and gestures repeat themselves and take on different meanings, while at the same time a sense of fatefulness and of eternal recurrence arises.

Total Running Time: 88'

Saturday 13 March 2010 19:00
Programme Six:
The Plasticity of the Moment

We seem to be obsessed with recording as many images as possible. And nowadays we often mentally record a multitude of photos in a single moment. This permits us to observe the moment from different perspectives. This film programme brings together films that appraise the surface of the photographic image, circling the moment and even entering it.

Familienausflug 1933
(Family Excursion 1933),
Andrea van der Straeten,
Germany 1983, 3', DVD

This filmic study examines six photographs of a summertime family excursion in 1933. Only on closer inspection do we realise that the first signs of the political changes have entered everyday life and have become visible.

Transformation by Holding Time,
Paul de Nooijer, Netherlands
1976, 4', 16mm

We see a photographer taking shots with a Polaroid of a naked model on a sofa. He sticks the Polaroids progressively onto an invisible pane of glass right in front of the camera until in the end only this newly created photographic "mosaic" of the woman can be seen.

Les Photos d'Alix (The photos of Alix),
Jean Eustache, France 1980,
18', 16mm

The photographer Alix Cléo Roubaud shows a young man her photos, talking about them as they look at them together. Each of the photos appears as a countershot. 18 in total. Yet after a while doubts emerge: "We are not seeing what is being described." That which is being said by the voice of this woman who picks up, retouches and often also makes these photos unrecognisable force us to see that which we would not be able to see without her, yet also in order to move us to see other things, that is to say, everything that we see and are able to imagine." As time passes, the gulf between what is being said and the event that has

occurred becomes greater and greater "so that we are overcome by a disquiet mingled with fascination." (Raymond Bellour)

Ferment, Tim Macmillan, Great Britain 1999, 5', 35mm



Tim Macmillan Ferment 1999
© Tim Macmillan and Lux London

The film begins with a moving image shot in slow motion of a quiet city square. A man has a heart attack and falls off a bench. Time and people come to a standstill. The camera glides into the plastic images, away from this place, across the city, through streets, buildings, rooms and corridors, past frozen situations (shot with Macmillan's unique time-slice camera) that co-exist in this one moment.

**Lovers, Betty Leirner, Japan/
Germany 2000, 4', DVD**

This video haiku shows an almost motionless pair of herons in the torrential current of the Kamogawa River in Kyoto. The subheading "Photo Film" refers to the synthesis between a moving and a static image. In the close-up of the almost colourless herons' feet in the torrential water, the moving gluttonous time appears as a stylised frozen backdrop. The lower half of the image is conceived in white, tending towards the dissolution and absence of the image and of time.

Nijuman no borei (200,000
Phantoms), Jean-Gabriel Périot,
France 2007, 10', 35mm



Jean-Gabriel Périot *Nijuman no borei*
(200,000 Phantoms) 2007
© Jean-Gabriel Périot

The film commemorates Hiroshima by following the changes in a single spot in the city throughout the 20th century with the help of 600 photos: The place is a building with a striking dome, one of the few which remained standing, burnt-out, after the nuclear strike. Today it is known as the Genbaku Dome Peace Memorial. In black and white and colour, with constantly changing formats and angles, the film reveals the before and after of an unalterable moment. Around the ruins, life slowly resumes, people return, routes, huts, streets and skyscrapers fill up the void up again.

The Writing in the Sand Sirkka-
Liisa Konttinen, Great Britain 1991,
43', 16mm



Sirkka-Liisa Konttinen *The Writing in the Sand*
© Sirkka-Liisa Konttinen
and Amber Films 2009

Konttinen's film lives within the precise photographic moment, from snapshots on the beaches in North England, taken over a ten-year period. For the film, she assembled these into sequences and utilised the photographic image as something real, like a live setting. The camera, constantly in motion, tracks down the surface of the image without ever reaching to the edge of the photograph. And in this way Konttinen opens up the image to all sides. 'Noisy rituals, always the same ones and always surprising: Leaps into the surf, bodiless, grinning heads in the sand, mermaids melt into the sea at the end of the day. And all this happens again the next day and during the next summer and for a long time after I have taken my photographs.' (Konttinen) A moment of happiness elongated.

Total Running Time: 87'

Stillness and Movement

Friday 5 March 2010, 10:20–17:00

Starr Auditorium,
Level 2, Tate Modern

In conjunction with the PhotoFilm! screening programme, this symposium explores the wider discourse around photofilms in the contemporary context of photography, film and digital media. Recent film, video and photography works offer many different temporalities, often applying hybrid media including still and moving images to suggest alternative ways of experiencing time and place.

The symposium focuses on the interplay of stillness and movement in the different developments of image and media traditions in contemporary art, photography and film. It explores conceptual approaches to such overlapping practices, which have since been exposed and advanced through digital technologies.

Devised by Sigune Hamann

Organised by Tate Modern and the CCW Graduate School, University of the Arts, London.

Supported by CCW Graduate School and SCIRIA Research Centre, University of the Arts, London, with additional support from the Goethe-Institut London and Birkbeck, University of London.

**Tickets: £15 (£12 concessions),
booking recommended**

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Schedule

10:20

Welcome

(Marko Daniel, Curator of Public Programmes)

10:25

Sigune Hamann: Introduction

10:30

Raymond Bellour: Forty years of stopping moving images.

Raymond Bellour reflects on his continuous exploration, as writer and curator, of the links between still and moving images and the specific effects of freeze frames in films, to establish the condition of a “pensive spectator”, confronting the different modes of images and the systems in which they are projected. “L’Entre-images”: a constant re-evaluation of the relations between cinema and contemporary art.

11:00

David Claerbout: Pulling away from the viewfinder



David Claerbout *Wiernam* 1967,
near Duc Pho. (Reconstruction after
Hiromichi Minei, 2001. © David
Claerbout)

David Claerbout demonstrates the ongoing dialogue of the still and moving image in his work with examples such as *Ruurlo*, *Bocurloscheweg*, 1910 (1997) and recent works including *The Algiers' Sections of a Happy Moment* (2008) and *The American Room* (2009). He will give an insight into his production processes and the importance of the digital interface to the perception of time.

PHOTOFILM!

11:30

Laura Mulvey: Between movement and stillness: Marilyn Monroe's arrested moments across film and photography

Some time ago I analysed a fragment of a dance sequence in *Gentlemen Prefer Blondes* in order to reflect on Marilyn Monroe's ability to pose and create a moment of stillness within the moving image. I developed this idea very briefly in my book *Death 24 Times a Second* tracing the moment of pose forward to Andy Warhol's later use of the emblematic Marilyn close-up after her death. I would like to consider Marilyn's performance style further in the context of this conference, including the implications of her well-known preference for the photographic pose over the fluidity of film.

12:00

David Campany: How Long Have I Got? Time, photography and the spectator

The matter of how and for how long photographs are looked at has remained largely unaddressed in writings about the medium, and in contemporary art attitudes remain divided on the subject. In the 1920s, photography's becoming 'modern' hinged on casting aside the singular image in favour of the assembly: sequences, suites, typologies and juxtapositions. Looking at photographs was assumed to be dynamic, ranging and mobile – in parallel not just with developments in the illustrated press but as a response to the impact of popular film. On the gallery wall and the magazine page photography became 'para-cinematic'. Only with the renaissance of the photo-as-tableau in the last generation or so has there been an attempt to reinvent photographic singularity and its very different modes of attention. David's talk will sketch in this history and open on to questions of how filmmakers have understood photographic spectatorship.

12:30

Roundtable and Q&A chaired by David Cross

13:00

Break

13:30

Special Screening: **Nagisa Oshima**, *Yunbogi No Nikki* (Diary of Yunbogi) Japan 1965, 30', 16mm

As a taster for the PhotoFilm! programme we show Oshima's lyrical and sharply polemical documentary short, which grapples with the subject of Japanese imperialism and Japan's troubled relationship with Korea and Japanese citizens of Korean descent. Oshima crafted a powerful montage of his own still photographs of Seoul street children taken in 1965 with a soundtrack that interweaves readings from the gripping diary of a six-year old Korean boy and a fierce invective against Japan's imperialist aggression.

14:00

Introduction to afternoon session

14:10

Leslie Thornton: Still moving



Leslie Thornton *Nowel City*
© Leslie Thornton

Still moving explores the role of photographs in her film and video work and shows works in which she investigates the boundaries between the still and moving image and the particular relationships of narrative and montage in her practice. She speaks about the impact and influence of photographic concepts and techniques on her media practice.

14:40

Dieter Daniels: Still (not) moving

Film was invented fifty years later than photography and they have developed as separate media. With digital media the difference between still and the moving images is blurring. The lecture looks at ambivalences between still and moving images – in the 19th century and in recent media arts.

15:10

Break

15:25

Ian Christie: Frozen music: rediscovering the still image in film from the 20s to the 90s

Avant-garde filmmakers first discovered the impact of freezing movement in the 1920s, as if reversing the original magic of filmic animation. This trope has been used by later filmmakers in order to refresh the over-familiarity of the film image. Ian Christie surveys key moments in this history of surprising stasis.

15:55

Raymond Bellour introduces extracts of video artwork by **James Coleman**

Ligne de Foi (Line of Faith) 1991/2005.



James Coleman. *Ligne de Foi (Line of Faith)* 1991/2005 © Charleston, South Carolina.

In *Ligne de Foi (Line of Faith)*, Coleman worked with American Civil War reenactors in 1991 to recreate a Currier and Ives illustration of the famous Battle of Bull Run, also known as the First Battle of Manassas (1861). Known to be an inaccurate record of the event, Coleman created both a slide installation as a photographic mise-en-scène of the print, but also a separate video work as a reportage of the event (edited and exhibited for the first time in 2005). Extracts of the video will be introduced by Raymond Bellour.

Since the early 1970s, the work of James Coleman has been recognized internationally for his pioneering use of photography, film, sound, and performance in contemporary art. His work has been shown in many institutions such as the Centre Pompidou, Paris, Tate Modern, London, MACBA, Barcelona, Kunstbau Lenbachhaus, Munich, and Dia Center for the Arts, New York

16:25

Roundtable and Q&A chaired by Maxa Zoller

17:00

Closing Remarks followed by drinks reception in the Starr Auditorium Foyer

Contributors

Raymond Bellour is a critic, writer, curator, and director of research emeritus at C.N.R.S., Paris. He is the author of *L'Entre-Images*. Photo, cinéma, video (1990) and *L'Entre-Images 2. Mots, images* (1999). He is the curator of *Passages de l'image*, Centre Georges Pompidou (1989) and *States of Images: Instants and Intervals*, Centro Cultural de Belém, Lisboa (2005). He is the editor of *Trafic*, revue de cinéma.

David Campany is an artist and writer and Reader in Photography at the University of Westminster, London. He is the author of *Art and Photography* (2003), editor of *The Cinematic* (2007) and author of *Photography and Cinema* (2009).

Ian Christie is a film historian, curator, broadcaster and Anniversary Professor of Film and Media History, Birkbeck College since 1999. Written and edited books include *Powell and Pressburger*, *Russian cinema*, *Scorsese on Scorsese*, *Gilliam on Gilliam* and exhibitions such as *Film as Film* (Hayward, 1979), *Eisenstein: His Life and Art* (MoMA Oxford, 1988), *Spellbound: Art and Film* (Hayward, 1996) and *Modernism: Designing a New World* (V&A, 2006).

Born in 1969 in Belgium **David Claerbout** works in the media of photography, video, sound, drawing and digital arts. His work exists at the meeting point between photography and film. He has exhibited internationally, notably the George Pompidou Centre in Paris (2007-2008), MIT, Boston (2008), Morris and Helen Belkin Art Gallery in Vancouver (2008), De Pont Foundation in Tilburg (2009), Chiado Museum in Lisbon (2009), and Pinakothek der Moderne.

David Cross is Reader in Art and Design at the University of the Arts, London. He has collaborated as an artist with Matthew Cornford since graduating from the RCA in 1991. Their book *Cornford & Cross* includes critical essays by John Roberts and Rachel Withers, and highlights the aesthetic and political concerns of their sculptural installations, in relation to conceptualism and photography. David has given lectures internationally, and has chaired conferences including at the South London Gallery, Tate and Whitechapel.

Dieter Daniels was the co-founder of the Videonale Bonn (1984) and the head of the Mediatheque at the ZKM, Karlsruhe (1991–1993). Since 1993 he has been professor for Art History and Media Theory at the Hochschule für Grafik und Buchkunst (HGB) in Leipzig. Publications cover art of the twentieth-century including Fluxus, George Brecht, Marcel Duchamp. He is the co-editor of *Media Art Action* and *Media Art Interaction* (with Rudolf Frieling); *Kunst als Sendung* (2002) and *Vom Ready-Made zum Cyberspace* (2003) and since 2001 of *Media Art Net*. He lives and works in Leipzig.

Sigune Hamann is an artist who deals with still and moving images. In photographs, videos, installations and internet works she explores the effects time and perception have on the construction of mental images. Projects include: *nothingbutthetruth* (2002); film-strips (Harris Museum, Preston 2005, Gallery of Photography, Dublin 2008, Kunsthalle Mainz 2008); *Dinnerfor1* (British Council Berlin 2005), the walking up and down bit (BFI 2009) and *waver* (ongoing). Hamann graduated from UdK Berlin, then RCA London and is a Senior Lecturer at Camberwell College of Arts.

Gusztáv Hámos is an artist, curator and author. He has held professorships and teaching assignments at DFFB Berlin, UdK Berlin, HFF Potsdam-Babelsberg, Merzakademie Stuttgart. His artistic work includes film, video, photography and installation and has been exhibited at MOMA, Documenta, Biennale Venedig, ZKM Karlsruhe, Ludwig Forum für Internationale Kunst Aachen, Edith-Ruß-Haus für Medienkunst, Museum Ludwig Budapest.

Laura Mulvey came into prominence in the 1970s as a film theorist when she investigated questions of spectatorial identification and its relationship to the male gaze. More recently she has been exploring aesthetics of stillness in the moving image and is the author of *Death Twenty-four Times a Second: Stillness and the Moving Image* (2006). She is currently professor of film and media studies at Birkbeck, University of London.

Katja Pratschke is an artist, curator and since 2006 she has organised photofilm seasons with Thomas Tode and Gusztáv Hámos, with whom she has collaborated since 1998. Her artistic projects include: *Natural Born Digial* (1998); *Fremdkörper* (photofilm, installation, book, 2001/2003); *Rien ne vas plus* (photofilm, installation, 2005); *Fiasko* (split screen photofilm 2009, book 2010) in collaboration with Janet Riedel; *Cities* (work in progress, 16 miniatures, installation, film, 2010). She is a co-founder of Concrete Narrative Society, e.V.

Leslie Thornton is known for her rigorously experimental film and video work and is a leading figure in the history of the media avant-garde. Combining original and found materials with virtuoso soundtracks, she is best known for her 25 year epic project *Peggy and Fred in Hell*, an ongoing cycle of interrelated films, videos and installations. Awards include the Maya Deren Award for Lifetime Achievement, Alpert Award in the Arts for Media, a nomination for a Hugo Boss Award, and Rockefeller Fellowships. Her work is included in the collections of MOMA, Pompidou, and shows at festivals world-wide.

Thomas Tode is a free lance filmmaker, curator and author based in Hamburg. Since 1994 he has lectured at various universities and curated projects for the Kinemathek Hamburg and the Filmfestival Cinepolis. He has published books on Johan van der Keuken, Chris Marker, Dziga Vertov (2), photofilm and essay film.

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Silke Grossmann Die Gefühle der Augen (The Feeling of the Eyes) 1985/87 © Silke Grossmann 2009