



SYSTEMICS #4

FILM SCREENINGS

FILMS BY: ERIC ANDERSEN, POUL GERNES, PETER LOUIS JENSEN, OLE JOHN, KIRSTEN JUSTESEN, PER KIRKEBY, ARTHUR KØPCKE, WILLIAM OG ERIK LILJENBERG, BJØRN NØRGAARD, JYTTE REX, WILLIAM LOUIS SØRENSEN

Organised by: Mathias Ruthner, Kasper Lauritzen, Klaus Marthinus.

During the Sixties the film media had an almost euphoric role in the Danish art scene. The camera literally became a hand-tool for collective and individual film-projects and happenings, where the media and its technological paraphernalia seemed fit for challenging the borders between life and art, one of the key themes of the experimental arts of the time. The word experimenting has later become synonymous for the playful examinations of the interface between popular culture, ideology and new art forms in this period. The Fluxus movement, ABCinema, Eksskolen [the Ex-School] and individual players were the leading forces. The experiments culminated in the early seventies and Aarhus was an essential part in this film-scene.

In Kunsthall Aarhus will be shown a selection of experimental films from the Sixties and the early Seventies, by artists such as Poul Gernes, Eric Andersen, William Louis Sørensen, Kirsten Justesen and others. Each film is accompanied by a short introduction by the organizers.

NAUSIA AND CONCEPT

8 OCTOBER, 19:00 – 21:00, FILM LENGTH: 48 MINS

1. *Brækfilm* (1963, dir. Poul Gernes) - 5 mins
2. *Lortefilm, Sverige* (1969, dir. Peter Louis Jensen and Bjørn Nørgaard) - 4 mins
3. *How to raise Your...* (William Louis Sørensen 1969) - 2 mins
4. *The Dog* (1966, dir. Arthur Køpcke and Eric Andersen) - 2 mins
5. *A number from 2 to 720 loops: coins* (William Louis Sørensen 1969) - 20 sec
6. *Two transparent films* (Erik Liljenberg and William Louis Sørensen) 1968 - 3 mins
7. *Transsibirische Bahn* (1972, dir. Ole John / about Joseph Beuys) - 19 mins
8. *Revolverafsnit af Billed- og Lyd-støj* (Peter Louis Jensens part of *Frændeløs* 1970) - 15 mins

The films in this program could be called "concept-films" in the sense, that one relatively easy could retell the storyline. They are supported by the idea rather than the story, and if you hear about for instance *Brækfilm* (Vomit-film) or *The Dog* you can easily make an opinion about the films, without ever having seen them. But, if you sit yourself down to watch it and get the ideas transformed into experiences, then simple concepts are lifted up out of the idea, as works, insisting to be experienced/seen and insisting to be films.

Brækfilm, for example, can easily be summed up as a recorded performance by Poul Gernes, who is vomiting. It does not take long to decode the situation and there are no big turning points during the film. Yet, the film proceeds in 4 minutes, and this insistency itself becomes even more sickening.

Correspondingly, the film *Lortefilm* (Shit-film), is based on a pretty bland story line, but through the title and the amateurish technique it thematizes the boring and dilettantish film - two themes which have a central place in the experimenting films aesthetics. Similar questions could be asked to William Louis Sørensen's *How to raise Your...* which can be seen both as a quite banal manual for the human body and as a cinematic extension of his performance works.



On the other hand, the idea behind *The Dog* seems to be a prolonging of the camera itself, which has given Arthus Køpcke the humorous idea, that we can see the world through the eyes of a dog. The film functions as a new way to experience the world and as Køpckes fun interpretation of the behavior and way of thinking of the dog.

Furthermore, William Louis Sørensen has interpreted and re-interpreted on the media in a more direct sense. In *Coins*, which is one of his most known loop-films, he is animating a coin by alternately photographing the two sides, so that the effect is like a boiling coin. William Louis Sørensen has, together with Erik Liljenberg, experimented with this duplicity in the projection itself. In the performance *Two Transparent Film* they are firstly recording themselves while painting the two sides of a transparent canvas, and then they led these recordings project simultaneously at each side of the canvas.

In *Transsibirische Bahn* the film media are superficially used to document an installation and then a performance by Joseph Beuys. The camera is embedded in one side of the room, and opposite from *Brækfilm*, the camera is not allowed to be close to Beuys or even have a privileged point of view at his performance – on the contrary it is banished to a seat between the audiences. But nonetheless, the film uses small interferences, such as double-exposure and camera movement to distort the perspective and to get Beuys to look ghostly in the installation.

The last, and maybe most radical film, is Peter Louis Jensens *Revolverafsnit* (Revolver part) that ends the film *Frændeløs* (Without Relations). With its violent collage of pictures and sound, clippings and double-exposures, the film almost becomes an anti-film, which destroys many of the medias conventions. But, at the same time, it is also a meditative, exciting and very cinematic experience of the synthetic mode of expression opened up for by the film-media.

WOMAN IMAGES

12 NOVEMBER, 19:00 - 21:00, FILM LENGTH: 45 MINS

1. *Interview med Hippie-pige* (Leth's part of *Frændeløs* 1970) - ca. 3 mins
2. *Tornerose var et vakkert barn* (1971, dir. Kirsten Justesen and Jytte Rex) - 19 mins
3. *Den Kvindelige Kristus* (i 5 afsnit - Bjørn Nørgaard and Lene Adler Petersens part of *Frændeløs* (1970) - ca. 13 mins
4. *Piss Off* (2014, dir. Katja Bjørn) - 10 mins

Jørgen Leths interview with a hippie-girl (From the film *Frændeløs*), telling about her dress and her hope of changing the world. On one side the interview questions seem trivial, but like the experiments of Andy Warhol in *Screen tests*, it is just as much about the eye of the camera, catching and focusing on the human more than the concrete answers she delivers.

Bjørn Nørgaard and Lene Adler Petersens *Kvindelige Kristus* (Female Christ) from *Frændeløs*, is a collection of five short films/performances, showing LAP as Christ. Bjørn Nørgaard told about the female Christ, that the artists saw the Christian values to be essential female qualities, and therefore the sex of Christ had to be changed. What happens then, when they strapped the female icon to a crucifix, showed her thighs, walked her naked down the "børsen" and strapped her in the "fucking-machine"?

Tornerose var et vakkert barn can at the surface be seen as a social documentary, which is critical to her contemporary time and enrolls as an important voice in the women's movement at the time. But at the same time, it is a political and intimate document about the time, describing what it meant to be a woman in 1971.

Besides being cultural- and art-historical documentations, the three films can also function as a prism, through which the current female artists use the media of film. In the latest work by Katja Bjørn *Piss Off* she gives a relevant and different offer, of where the "woman-film" is today.