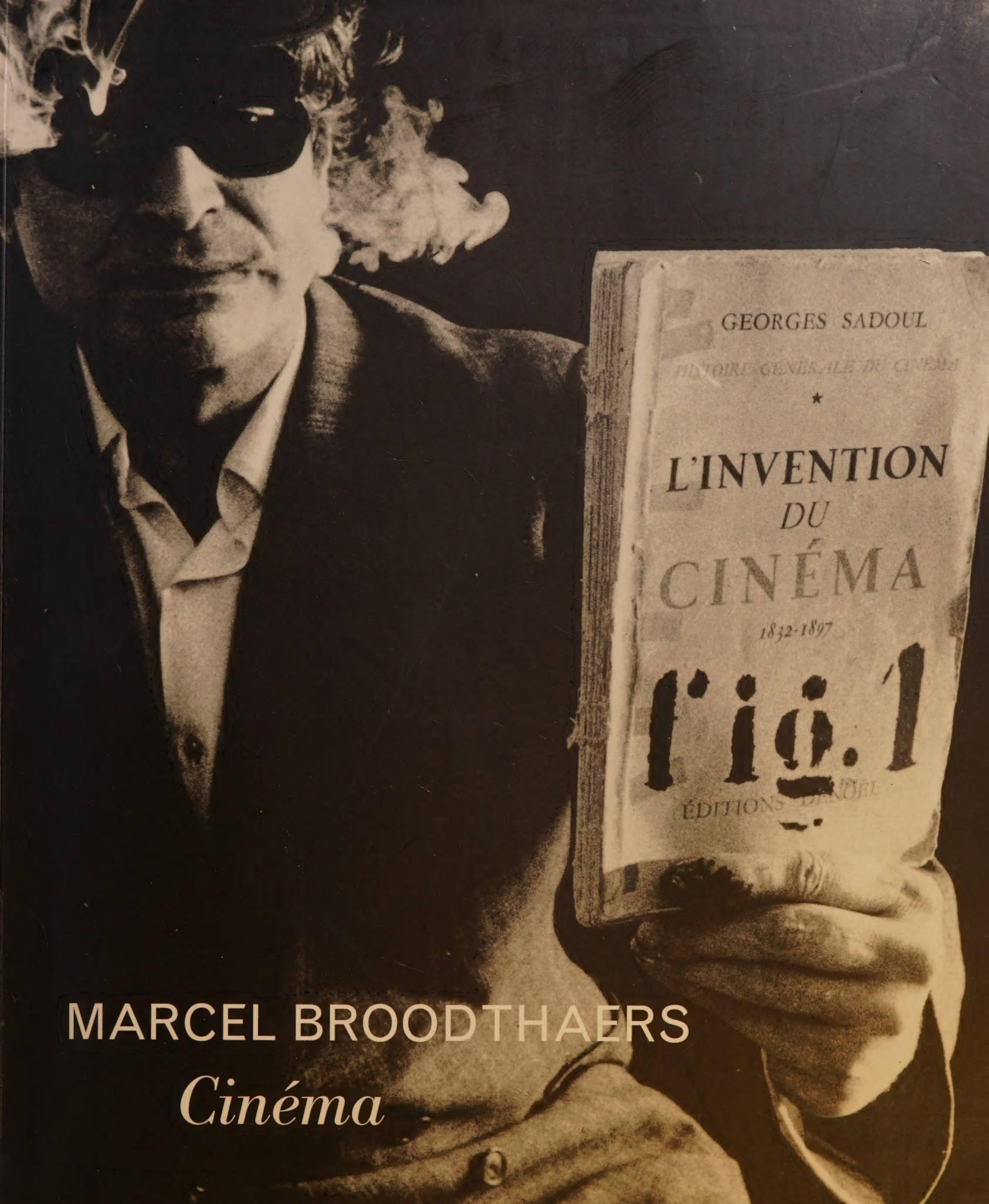




MARCEL BROODTHAERS

Cinéma

TP 3909920 2



COVERPHOTO BY JOAQUIM ROMERO FRIAS



KM KOE

MARCEL BROODTHAERS

CINEMA





MARCEL BROODTHAERS

Cinéma

*Curated by Manuel J. Borja-Villel and Michael Compton
in collaboration with Maria Gilissen*



**FUNDACIÓ
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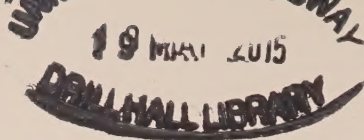
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This first volume of the catalogue raisonné of Marcel Broodthaers' work in film (Cinéma) has been made with a great sense of urgency and need.

*I am very proud that this publication is the result of a collective effort.
I thank everyone who worked and assisted on this vast project.*

Maria Gilissen



The exhibition *Marcel Broodthaers. Cinéma*
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Städtisches Museum Abteiberg, Mönchengladbach

and all those who wish to remain anonymous

Projet pour un film (1948) was the first published poem by the twenty-four year old Marcel Broodthaers. At the age of thirty-two he created a cinematographic poem in honour of a visual artist, Kurt Schwitters. Ten years later, as an artist, he made a film on a poet, La Fontaine, entitled *Le Corbeau et le Renard*. He considered this film a reading exercise: it was a film, a poem, and a painting all at once; its time was simultaneously social and poetical. As he wrote: "I am not a filmmaker. For me, film is the extension of language. I begin with poetry, then visual art, and finally cinema which brings together several different elements of art. Which is to say: writing (poetry), the object (visual art), and the image (film). The difficult thing, of course, is the harmony between these elements."

Broodthaers' cinema expresses this artist's impulse to reinvent continuously and to create, in his own words, "something insincere". Broodthaers always accepts the responsibility of representation, that is, the need to translate the essentiality of the world to the language of film, through an extremely subtle and even hermetic use of rhetoric. This is the only way to forestall the treason of language. "I try to make work that shows the plethoric character of the images with which our civilization is impregnated... Here the idea is to render the ultimate illegibility of the information obvious. I begin with clear, rather well-defined intentions. The work, if you will, is programmed at the outset, but not entirely. I prepare it as one prepares a happening, that is, as a frame destined to enclose everything unpredictable."

Film played an essential role in Broodthaers' artistic production. It was one of the visual media he privileged and it offers a key to the comprehension of his oeuvre. By presenting a group of films and works immediately related to them, we attempt to show the multiple links that Broodthaers established between film and other media, including books, painting, drawing, photography, slide projections, sculpture, and editions. With this exhibition and publication we hope to provide a new understanding of his artistic enterprise, from the time of his early pieces to his major projects, such as the Musée d'Art Moderne, Département des Aigles, and the Décors.

In this sense, we must emphasize the great importance of the Section Cinéma of the Musée d'Art Moderne in its first and second versions, exhibited from January 1971 to June 1972 and then again from June to October 1972. As Jürgen Harten observes, this work has the character of an artistic heritage.

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Notes

This publication is the first volume of the catalogue raisonné of Marcel Broodthaers' films in the context in which he showed them. It does not include exhibitions or publications done after 1976.

All the films were produced by Marcel Broodthaers. Even when another producer was originally involved, he acquired the productions rights in exchange for a work of art.

Jean Harlez (camera) and Jean-Louis Dewert (editing) worked with Marcel Broodthaers on the majority of his films. The rare occasions when this is not the case are specified in the appropriate entries.

Projet pour un Film

Poem

Projet pour un Film was written while Broodthaers was a young poet. He would return to this theme on many subsequent occasions and in many different media. Below, a sculpture made twenty years later.



Projet pour une Photo | Projet pour un Film | Vieux Bordeaux, 1965.

PROJET POUR UN FILM

Une mouche a pénétré dans le
paysage immobile.
Les feuillages frémissent à son
passage, les oiseaux ressuscitent et
brusquement le moulin à aubes s'est
remis à tourner.
L'école est lâchée.
Le professeur chancelant s'engouffre
dans un buisson.

TROIS POEMES DE L'ILE DESERTE

On rencontre des indiens, son père, sa mère : on rapporte les continents
disparus derrière l'horizon pour créer une vie en profondeur.

Un soir, en rentrant chez moi, comme je montais les escaliers, les formations
para-surréalistes glissaient de l'autre côté de la rampe et sur le dernier palier
était assis Johnny Joes qui philosophait tout seul.

Un bossu émergea de l'étang et vint. Son nez à ma porte. Une rage terrible
me commanda d'écraser sa bosse. J'en tirai plusieurs seaux de chlorophylle
avec laquelle je peignis mon intérieur et la face de ceux que je rencontrai.

Le nisorèvre apporte ses châteaux-arrières en bois de chêne comme ceux
des anciens vaisseaux. Ils me font l'effet d'un balancement au-dessus d'une
imagination désertique.

Le Parachutiste

Synopsis

Description de
l'entraînement para.

Malgré l'uniforme que j'ai
revêtu.

Le Parachutiste

J'ai envie de sauter en parachute pour voir les nuages de près. Me sentir seul en plein ciel est une idée qui me séduit depuis longtemps. Je me moque pas mal des circonstances qui entourent le saut en parachute c'est-à-dire l'entraînement sévère qui permet d'atterrir sans risquer de se casser pour le moins une jambe.

Un moniteur attire mon attention sur le danger de cette entreprise pour un néophyte. Mais je suis au-dessus de cela. Malgré que ce soit interdit, l'on me permet de tenter l'expérience.

Champ d'aviation. Avions.

Tiens c'est curieux un avion, je n'en ai jamais vu d'aussi près. L'instant du départ approche en même temps que me revient la raison. La témérité de cette aventure commence à m'inquiéter. Me reviennent à la mémoire les réflexions empreintes de bon sens du moniteur.

Un reporter m'interroge sur la folie que je vais commettre. Le reporter se rend compte que je n'ai même jamais vu d'avion ailleurs qu'au cinéma. Je réponds à ses questions avec l'assurance d'un héros de l'air.

Cependant l'inquiétude grandit en moi.

L'instant du départ est là ! Mû par l'instinct de conservation je me dirige dans le sens opposé de l'entrée de l'avion.

On me rappelle. Quelques paras montent avec moi.

(c'est-à-dire un vrai
para – pas moi)

Envol. Ma surprise est très grande de me trouver en avion et aussi en uniforme. Mes réflexions trahissent mon énorme naïveté dans ce domaine. Le reporter ne manque de les souligner en jouant la comédie qu'il a déjà commencée, c'est-à-dire qu'il me considère toujours comme Guynemer ou Mermoz. Piqué au jeu, je cite du Saint-Exupéry et j'oublie l'instant du saut qui approche. Pour me donner l'exemple : – Sautent quelques hommes – Cette fois l'inquiétude l'emporte. Je refuse net. Poursuite dans la carlingue. Extrême confusion : le reporter qui n'a pas de parachute manque d'être jeté dans le vide. Enfin l'on m'attrape. L'on *me* jette par la porte. Nous sommes à grande altitude. Un caméraman me suit pour filmer les péripéties de l'événement. G.P. de ma descente. (Studio) Je donne mes impressions. A partir du moment où le parachute s'est ouvert, je suis en effet rassuré. Atterrissage dans un fauteuil ou une meule de foin. Des photographes accourent. Je pose dans une attitude d'image d'Epinal comme Napoléon. Le reporter accourt, très affairé, trébuche et se casse la gueule.

La Clef de l'Horloge

(Poème cinématographique en l'honneur de Kurt Schwitters)

16 mm, black-and-white, sound, 7 min., Brussels

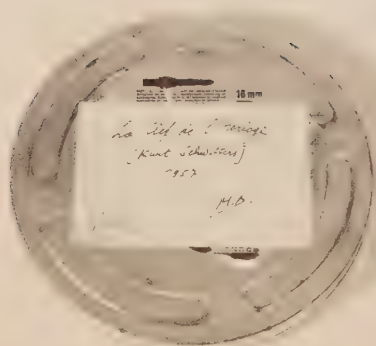
Filmed with the collaboration of Guy Hekkers and Marc Marchal

Des champs de blés coupés de coquelicots et de bleuets
aux panoramas modernes des villes, mon regard circulaire ou
horizontal ne découvre que la nuit.

Kurt Schwitters est une chouette qui peignit des tableaux
– rarement à l'huile.

Kurt est un allemand qui né le 20 juin 1887 vécut jusqu'au
8 janvier 1948.

Son œuvre restée vivante m'a touché à la manière de
la poésie. (le film que vous allez voir...)



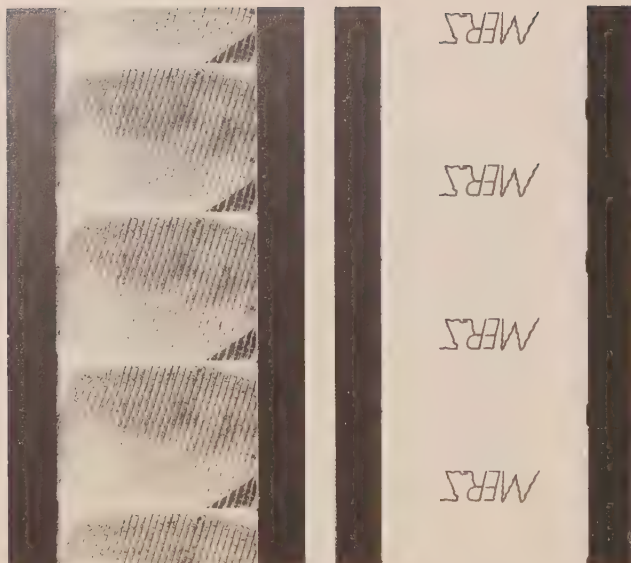
La Clef de l'Horloge was Broodthaers' first film and was shot in the rooms of the Palais des Beaux-Arts, Brussels, during the exhibition *Kurt Schwitters*, 13 October – 11 November 1956. Broodthaers made it using some film stock he had been given and a borrowed camera which he did not know how to use. His assistants were the electrician and attendants of the Palais des Beaux-Arts, one of whom acted as tripod. In order to supplement the lighting he moved the beam of a torch over the surface of Schwitters' works. The film is made in negative and positive. It had its first showing on 23 April during the Experimental Film Competition, *Filmexprmntl/film*, held from 21-27 April, 1958 in Brussels.

In 1967 it was also included in an exhibition in 't Kasteelke. The film was based on works by Schwitters at the exhibition. Among others, it includes:
Das Arbeiterbild (1919),
Das Grosse Ichbild (Merzbild) (1919),
Konstruktion für edle Frauen (1919),
Das Undbild (1919), *Merzbild 31* (1920),
Das Sternenbild (1920) and
Merzbild Einunddreißig (1920).



Kurt Schwitters, *Merzbild Einunddreißig*, 1920.
Sprengel Museum, Hannover.





La Clef de l'Horloge

H: voix d'homme

F: voix de femme

H: C'est un tableau. Il est le créateur de l'art MERZ. MERZ est la seconde syllabe du mot allemand KOMMERZ. Avec beaucoup de colle il a assemblé des vieux débris, pour composer des ensembles hétéroclites de toute beauté.

F: Ouh!

H: Tiens, il y en a même des carrés. Oh, à la fin, il y en a marre de toutes ces étoiles. Tu sais, moi, en fait d'étoiles j'en connais surtout des vertes et des pas mûres. On a l'habitude de dire que l'on ne connaît pas son bonheur. C'est peut-être vrai. On n'est pas si mal ici. Allons, viens, mon chéri, il se fait tard. Donne-moi la main.

H: Regarde, la lune tremble.

H: Des idées de prison.

H: Ouah!

H: Ouh!

H: C'est fini maintenant. Tout est désert. Comme cela, comme tu le veux. Entre les fils de ton manteau, l'espace, je suis à toi. Avec toi, c'est épouvantable. Ma main de géant retombe sur ta peau. Le grain. Ta peau, je désire. [...] d'océan.

H: Il n'y a rien au fond de toi. Le tain d'un miroir.

H: Ah, MERZ, la clef, la clef, tic tac, tic tac.
èfac nos duom eéf etitep am spuol sed tned al erèirred.(*)
Ah, il n'y a que l'heure pour être juste.

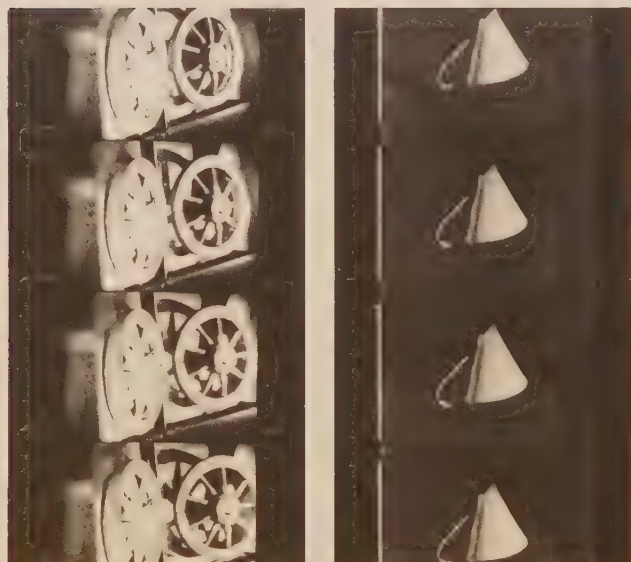
H: Ah, ... les..., peut-être le fond de la conscience humaine.

H: Elle est la roue de l'espace. Elle m'emporte là où je ne suis rien.

F: Viens manger! ...

H: Oui, je viens, mon amour.

(*) Derrière la dent des loups ma petite fée moud son café.



Sound track of the film *La Clef de l'Horloge*.

Catalogue for *Filmexprmntl*film, 1958.

- 34 -

046 LA CLEF DE L'HORLOGE

1957-58 - Belgique/België

Marcel Broodthaers, 26 rue F. Bovie, Bruxelles,
Belgique/België.

Réalisation - Marcel Broodthaers, avec la collaboration de
Marc Marchal et Guy Hekkers.

16 mm; image normale; 8 min. à 24 images/sec.; en français;
noir et blanc.

Il n'y a pas de technique dans ce film 16 mm, du moins de
de technique comme on la comprend convenablement dans le
film 35 mm. Par contre, il doit son existence à l'intelli-
gence de la technique. Ce côté fondamental de la réalisa-
tion est dû à Hekkers et à Marchal et davantage encore à
deux techniciens de laboratoire dont une femme - ouvrière
monteuse - qui, remarquez-le, ne va jamais au cinéma mais
possède le sens de l'image à un degré extraordinaire. Sans
le mystère qu'inconsciemment elle a représenté au cours du
travail beaucoup de mes intentions n'auraient pas dépassé
la surface de l'écran.

Commencé il y a deux ans à l'occasion d'une exposition des
œuvres de Kurt Schwitters, j'ai pu l'achever grâce à un
poème d'amour qui joue dans ma tentative le rôle du contre-
point traditionnel.

Je crois qu'un film est une expérience à partir du moment
où l'on traite un sujet d'une manière jamais abordée ou ra-
rement.

J'ai voulu faire un film de fiction dont les éléments sont
fournis par des fragments de l'œuvre de Merz de Schwitters
et qui rejoindrait le documentaire par l'esprit d'époque
dans lequel il est traité.

047 LA JOCONDE (Histoire d'une Obsession)

1957 - France.

Argos Films, 35, rue Washington, Paris 8e, France.

Production - Argos Films, et Son et Lumière; réalisation -
Henri Gruel; scénario - Jean Suyeux; commentaire Boris Vian,
dit par Pascal Mazotti; photographie - Maurice Barry et
Arcady; montage - Henri Colpi; music - Paul Braffort;
interprétation - Edmond Tamiz.

Mon cher Otto,

Je viens à Paris bientôt, cette semaine ou au début de la suivante montrer
le film dont je t'ai parlé [*Le Corbeau et le Renard*]. C'est je crois un
exercice de lecture sentimental. Contient-il aussi une théorie de l'objet et
une observation sur la contraction du temps? C'était sans doute dans mes
intentions. La durée de projection est de 7 min., durée réelle.

Il y a dix ans, en 57, j'avais réalisé un film sur K. Schwitters qui s'appelle
La Clef de l'Horloge. Je l'avais oublié d'autant plus facilement qu'à
l'époque on s'était payé ma tête à propos de cette tentative. Il fut projeté en
58 à Bruxelles au concours des films expérimentaux. J'avais perdu aussi la
copie: Or, la cinémathèque vient d'en faire tirer une, j'espère qu'elle me la
prêtera.

La Clef de l'Horloge

K. Schwitters

Il y a ce tableau avec une roue placée
sur le pôle d'une trajectoire.
Surprise qu'elle ne soit pas peinte.
Une roue de chariot ?
... Elle est la roue de l'espace,
une roue, sœur des montres, ma roue surtout,
dont l'immobilité dans l'espace du tableau
semblait devoir se rompre à chaque instant
et entraîner une mécanique rigoureuse.
C'est dans ce mouvement que je perçus
l'œuvre de K. Schwitters, qui charriait
au lieu d'étoiles des morceaux de bois,
des vieux clous, des tickets d'autobus,
tout ce que l'usager de la Vie abandonne
dans les caves et les greniers,
les quais de gare et le pavé des rues
comme la marée abandonne des épaves.

Excerpt of a manuscript, 1971.

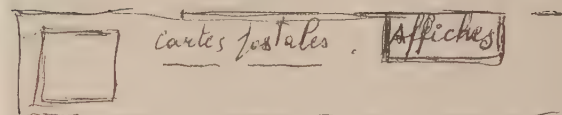
LA CLEF DE L'HORLOGE
poème cinématographique
en
l'honneur de Kurt Schwitters

Mon père que j'invitai à la première projection
- je vois encore sa calvitie brillant dans l'obscurité
comme une négation - fut sévère. "Je n'y vois rien.
Ce film est tout noir." - dit-il deux ou trois fois.
Encore aujourd'hui, je ne me pose pas la question,
avait-il raison ? Il avait tort.
Ce film fut réalisé en 1957 alors que les œuvres de
K. Schwitters valaient peu d'argent sur le marché d'Art.
Je ne pense pas que ce soit ce point de vue matériel
qui ait influencé son jugement mais bien le parti-pris
que j'appliquai au traitement cinématographique de
l'œuvre de Schwitters alors fragmentairement
exposée au Palais des Beaux-Arts de Bruxelles.

Manuscript, 1971.

La Clef de l'Horloge

retrouver l'harmonie pour
le soir 57-58 -



une théorie simple - la
liaison du mot et de l'objet
du mot et de l'image } Magnétique
Libre et de l'œuvre } Sémantique
mot poétique
mot sale

Mot → image → objet -
[domaine de l'art et de ses
institutions]

Le mot MUSEUM - → idée →
→ concrétisation : objets - [Les
Caissons] [automatiquement définis
pour Duchamp comme œuvre
d'art]

(le Musée doit rester une
institution poétique)

edwige leyman nodigt u uit tot de tentoonstelling

marcel broodthaers

18 nov. - 9 dec. 1967

k a s t e e l k e

dorp 3 mullem

o.vl. - tel. 09/75 18 44

de vernissage zal plaats hebben op zaterdag 18 november 1967 van 16 u. tot 20 u.
filmprojectie "la clef de l'horloge" van marcel broodthaers 1957

open van 13 u. tot 19 u. gesloten zon- maan- donderdag

La Figure 0

La contradiction entre un univers de fantaisie et une rigueur mathématique dans les œuvres de K. Schwitters ouvre certainement la porte aux interprétations poétiques, d'où ce film de quelques minutes : *La Clef de l'Horloge*.

Il y a, par exemple, ce tableau avec une roue de chariot placée sur le pôle d'une trajectoire. Dans l'espace du tableau, son immobilité semble devoir se rompre à chaque instant et entraîner les objets environnants dans un mouvement mécanique. Ces objets, que, moi, je percevais comme des étoiles de luxe alors qu'ils sont bouts de bois, chiffons et vieux tickets d'autobus.

La nuit est incompréhensible. Le jour est noir comme l'Afrique... C'est un poème ou une épave de prose qui me détermina à réaliser ce film dont la naïveté aujourd'hui ne m'étonne plus. C'est la conséquence d'une fatale logique propre à l'entretien de l'image de soi-même dans les œuvres d'autrui.

La Clef de l'Horloge, poème cinématographique ? Il fut tourné en 1957 au Palais des Beaux-Arts de Bruxelles où l'œuvre de K. Schwitters était fragmentairement exposée.

Mon père que j'invitai à la première projection fut méprisant : "Je n'y vois rien. Ce film est tout noir", dit-il deux ou trois fois.

Evidemment le traitement cinématographique que j'infligeai à quelques tableaux sabotait le classement où il avait rangé définitivement un artiste qu'il identifiait avec sa conception d'une beauté purement formelle. Les objets jouaient pour mon père et sa génération les rôles serviles d'une tache de couleur et d'un coup de pinceau destinés à soutenir la composition. Et pour moi si l'objet perdait également de sa nature, c'était pour devenir le signe d'un lyrisme parlé. Aussi, à partir de compositions même défendues par une structure soigneusement dessinée, je n'hésitai pas à isoler les objets, à les replacer dans un contexte évoquant le mystère des greniers.

L'amour pour Schwitters était également éprouvé par mon père et par moi mais les figures que nous en tracions en 1957 étaient

nettement opposées. La première représentait la certitude, l'équilibre, la sécurité. La seconde en dévalorisant le caractère plastique au bénéfice d'un système poétique représentait l'instabilité, la fragilité, les menaces. Voici plus de treize ans de cela et ces figures s'obscurcissent pour être remplacées par d'autres versions conformes aux nouvelles situations de l'objet. Dans l'actualité immédiate, il a disparu. Ce n'est plus l'objet qui recouvre le concept mais bien l'inverse. Et l'objet, c'est celui-là même du langage parlé, écrit ou filmé. La matière s'est volatilisée, cependant les tableaux de K. Schwitters n'en constituent pas moins aujourd'hui un placement de bon père de famille. Une question encore : pourquoi les contemporains de l'artiste lui ont-ils refusé leur appui financier et même un crédit moral ? Ils avaient cependant toutes les raisons de comprendre ce brutal mélange de tristesse et de poésie, eux qui dormaient dans les draps de la république de Weimar, d'un sommeil hanté par les vampires et les croque-morts. Ils n'en ont tracé qu'une figure nulle qui a sombré dans l'oubli.

Marcel Broodthaers

Directeur du

Musée d'Art Moderne

Département des Aigles

"La Figure 0" was first published in German in the catalogue *Kurt Schwitters*, Düsseldorf, Städtische Kunsthalle; Berlin, Akademie der Künste; Stuttgart, Staatsgalerie; Bâle, Kunsthalle, 1971, p. 15.

Ma mémoire est un film en couleur...

Ma mémoire est un film en couleur,
d'une technique supérieure à celle des
films commerciaux. Je n'ai pas encore
vu une couleur sur pellicule
qui ait un éclat, une richesse de
tons qui puissent rivaliser avec les miennes.
Je vais donc au cinéma quand je le désire,
mais cette facilité cinématographique
m'ennuie plutôt. Je préfère les
instants où l'image s'éteint en moi,
et la brume s'épaissit. Il fut un
temps où je ne pouvais empêcher ses
terribles apparitions et
son déroulement soudain.
J'avais alors des rendez-vous bizarres
avec un cheval d'argent.
Je fuyais avec cette monture
les images qui me poursuivaient,
des foules, des soldats armés de lance-flammes.
Je préfère le film en noir et blanc
plus conforme à mon goût de
l'analyse et plus sévère, ensuite
il est différent des images
accumulées en réserve.
Je pouvais finalement conduire ce
délire inférieur à la façon
dont A.R. conduisait ses
Illuminations. J'inventais la tempête qui s'élevait
de l'alphabet,
le miroir de la pluie, et
l'allée des cortèges.
Ce pouvoir des visions,
fabriqué para la méditation et la
mauvaise volonté devant mes devoirs
me permettait de rencontrer qui je voulais.
Des [monstres] célèbres, des cantatrices...
Eh bien Prométhée me

dit un jour le directeur d'une prison
faites de l'évasion objective.
Et Prométhée son vautour sous
le bras faisait la ronde
en chantant intérieurement dans
une cour dont les murs très hauts
semblaient en barrer son destin. Et
tard dans ses nuits le soleil se couchait.

Prométhée que fais-tu là ?
Je me coupe la gorge.
Prométhée sois patient dit le vautour.

D'autres rapportent que Prométhée dormait.
Sa tête trouait la nuit et ses yeux exorbités
voyageaient avec les astres morts.

Un peu de café fort dit le bon dinosaure
et il le ranima avec ce cordial des
familles pauvres. Prométhée
revint à lui et se jeta avidement
sur les nouvelles fraîches que
lui apportait le préhistorique.
L'actualité est importante quels
que soient les projets.

Le Chant de ma Génération

35 mm, black-and-white, sound, Brussels

Now lost, this is the first example in Broodthaers' work of a montage made using existing film sources. He conceived several projections in these years and presented

them at the Palais des Beaux-Arts in Brussels. When working on *Le Chant de ma Génération*, he was also taking documentary photographs of the events of the period.



PHOTO MARCEL BROODTHAERS

Le Chant de ma Génération.

Montage d'Actualités. Période 40-45 à 59.

La guerre 40-45 vue de manière détachée sans l'angle du souvenir subjectif. Le commentateur parle à la première personne. Toutes les séquences relatant des épisodes guerriers sont accompagnées par le son en-dessous de sa valeur. Les actualités de nos jours servent de contre-joint pour l'éloignement de la guerre dans le temps. Le son prend alors sa valeur normale. Il s'agit (commentateur) d'évoquer la trace que la guerre a laissée sur la sensibilité de l'homme d'aujourd'hui.

Film traité de façon poétique, onirique et dramatique qui dans sa conclusion occupe l'absence de la guerre. ~~Sur cet~~ Dans les Actualités récentes figurent, des scènes de la vie publique, des scènes familiales, des paysages.

Vers la fin du film on abandonne le système de sonorisation pour montrer en équilibre un mélange de cathédrales, de mariages, d'orgue et de Texte et d'explosions pour ~~terminer~~ ~~se~~ en une de la conclusion.

M. B.

Enquête au pays du rêve

(1ère partie)

Une chaise. S'asseoir sur une chaise. Ne pas bouger (Surveillance photographique). Ne pas donner prise au délire intérieur, au change. Il faudrait guérir. Détruire tout ce qui a forme. Certitude. La fin du monde. Se remplir entièrement de terreur, de la tête aux pieds.

J'ai passé mes vacances en me livrant à l'exercice de l'immobilité. Une chaise, ça vous assied dans un vide. Commodité pour songer à l'écriture. Au bout de trois mois, j'avais amassé une somme suffisante de vertiges pour prendre l'air (Je me suis levé). Je n'écirai plus une ligne dis-je à l'Avenir. Les lignes de ma main suffiront. C'était écrit. Fantôme d'un Mallarmé que je n'ai pu comprendre, me voici livré au tourisme. La lumière de la ville me saisit par de belles images. Enfin ai-je rejoint le lit où je dors, noir et blanc. Je fais du cinéma comme spectateur. Faut-il que vous payiez le prix d'entrée? Ma liberté vaut-elle cette question? (Il ne sera jamais question d'argent entre nous, ni de politique, pas de politique, pas de politique sinon la chaise).

La saison vient de commencer. Elle est chaude. La lune déchirée ouvre la saison. Les nuages sont déchirés sur l'ancienne gravure. La lune est comme déchirée. Je lui parle de temps en temps pour me savoir vivant, comme l'on se pince. Entre les deux levers de lune, je vis une vis chaque fois très différente. Les lunes m'enferment dans un secteur étroit, une sorte de rue. Mais vie est ville. Je ne construis pas en ce moment. Tout reste tel que. Les ponts, le fleuve. Je ne peux pas construire sans défricher. Défense.

Défense de brûler quoi que ce soit. Magie. Attention. Magie. Si je dérange une seule pierre, tout s'écroulerait. Chaque pierre est angulaire. Je resterais seul au monde, assis, désespéré. La saison est fixe, sèche. On annonce l'humidité pour plus tard, beaucoup plus tard dans un avenir que l'on suppose extrêmement loin dans le temps, un avenir en fleurs qui ne me servirait à rien. Je ne verrai pas les fleurs. Je les verrai si j'en crois les cartomanciens. Ils m'ont fait les cartes, mais je n'ai eu d'yeux que pour leurs doigts rouges. Les cartes étaient sales, je crois.

Pourquoi fait-elle des tableaux? Elle ne le sait pas, cependant elle ne plaide pas l'ignorance. Je lui ai dit alors que c'était une action pour combattre l'esprit de famille. Je devins sur le champ, son cousin. Elle crut vraiment que j'étais son cousin. Elle tenait sur ses genoux un chat blanc au poil soigné. Elle pouvait bien le soigner son chat, un angora vraiment très beau. Quand il miaulait, on aurait cru entendre des paroles. Il ne lui manquait que la parole. Fabuleusement intelligent. Je suis certain que si la bête

s'était fait comprendre, ses propos nous auraient apparu assez stupides. En peinture, en art, ce chat aurait manifesté plus d'intelligence. Mais aucun chat au monde ne fait de peinture. Ce don leur manque plus que celui de la parole. Il changea de place, il vint se blottir chez moi. Je me sentais fier de cette familiarité soudaine, j'entrais dans la famille comme cousin. La princesse me livra tous ces secrets. Moi, j'écoutais, j'avais les doigts fourrés dans le cou du chat comme dans son sexe. Je ne bougeais pas. Elle devait parler. Elle parlait très bien. Sans choses inutiles. Si clairement que j'aurais...

(2ème partie)

Une chaise. S'asseoir sur une chaise. Surtout ne pas bouger. Ne pas donner prise au délire intérieur, tout mouvement l'entraînant. (Il faut guérir de ce mal. Ne pas penser. Détruire finalement tout ce qui a forme. Certitude. La fin du monde.)

J'ai passé mes vacances en me livrant à l'exercice de l'immobilité. Une chaise, ça vous assied dans un vide. Commodité pour songer à l'écriture. Au bout de trois mois, j'avais amassé une somme suffisante de vertiges pour prendre l'air (Je me suis levé). Je n'écirai plus une ligne dis-je à l'Avenir. Les lignes de ma main suffiront. C'était écrit. Fantôme d'un Mallarmé que je n'ai pu comprendre, je suis touriste. La lumière de la ville me saisit par de belles images. Enfin, ai-je rejoint le lit où je dors, noir et blanc. Je fais du cinéma comme spectateur. Faut-il que vous payiez le prix d'entrée? Ma liberté vaut-elle cette question?

La mort est séduisante dis-je à ma gouvernante anglaise qui l'est également. Crois-tu... Je lui parle de temps en temps pour savoir si je suis vivant, un peu comme l'on se pince. Si je garde le silence, c'est elle qui me parle, pour me faire savoir qu'elle n'est pas morte. Le fait est que nous n'avons pas de sujet de conversation.

Il y a trois ans, je frappai à la porte O. Dominguez.

(3 ème partie)

Une chaise. S'asseoir sur une chaise. Ne pas bouger. (Le photographe surveille). Ne pas donner prise au délire intérieur, tout mouvement l'entraînant. (Il faut guérir. Eviter de penser. Détruire finalement tout ce qui a forme. Certitude. La fin du monde.)

(4ème partie)

La saison qui commence est chaude. La lune éclaire la saison d'une fenêtre. La lune est comme déchirée. Je regarde par là de temps en temps pour me savoir vivant. Cela me fait lever la tête. Entre deux levers, la lumière franche m'aveugle. Ma vie est ville. Je ne construis pas en ce moment. La saison est sèche. On annonce de l'humidité pour plus tard, beaucoup plus tard dans un avenir en fleurs qui ne me servira à rien. Je ne verrai pas les fleurs. Je les verrai si j'en crois les cartomanciens...

Tout reste tel que dans un secteur étroit: le fleuve, les ponts. Chaque pierre est angulaire. Magie. Attention. Magie. ... Ils m'ont fait les cartes mais je n'ai eu d'yeux que pour leurs doigts rouges. Les cartes étaient sales, je crois.

Seule, assise, désespérée, pourquoi fait-elle des tableaux? Elle ne le sait pas. Cependant, elle ne plaide pas l'ignorance. Je lui ai dit que c'était une action pour combattre l'esprit de sa propre famille. Sur le champ, je devins son cousin. Le chat qu'elle tenait sur ses genoux les quitta pour les miens. Il saluait mon entrée dans la famille. Un chat blanc, au poil soigné. Un angora vraiment très beau. Il ne lui manquait que la parole.

Fabuleusement intelligent. Quand il miaulait, on aurait cru entendre des paroles. La bête se faisait comprendre. Beaucoup plus que ce don lui manquait celui de l'Art. Ce chat aurait manifesté plus d'intelligence en peinture mais aucun chat au monde n'en fait.

Cousin de la princesse, je l'écoutais me livrer ses secrets. Elle devait parler. Elle parlait très bien. Sans choses inutiles. Clairement. Moi, j'écoutais sans bouger les doigts fourrés dans le cou du chat comme dans son sexe.

Bruegel et Goya, Journalistes

35 mm, black-and-white, sound, 20 min., Brussels

Director: Henri Kessels

Screenplay and commentary: Marcel Broodthaers

The screenplay and commentary were written for Henri Kessels in 1962 and 1963. The film comprises sequences of images taken from the engravings after Bruegel published by Jérôme de Cock and from the etchings of Goya. Numerous notes and drafts show that Broodthaers took the greatest care with his screenplay and commentary. He hoped that the latter would be made in three languages; French, Flemish and Spanish, but only the first two were recorded. He also considered harp music for the soundtrack to the Goya etchings but in the end used the music of Fernand Sherien. The Ministry later produced another version using Broodthaers' screenplay, but with a commentary by Jean Raine. The original commentary by Broodthaers (translated by Ludo Bekkers) has been only kept in the Flemish version.

BRUEGEL ET GOYA, Journalistes

L'oeuvre gravée de Bruegel et de Goya a servi de base à cet essai cinématographique. Les deux artistes y sont considérés comme des témoins de leur temps, comme des chroniqueurs, comme des journalistes. Les points de vue de la presse actuelle apparaissent dans ces gravures, de l'information à la polémique.

Du XVI^{ème} siècle au XVIII^{ème} siècle, deux cents ans séparent Bruegel de Goya. La différence d'époque s'exprime par une différence de style que le film, dans son préambule, s'attache à mettre en évidence.

A travers la poésie naturelle du premier et le romantisme du second, le thème de l'actualité est systématiquement exploité. Bruegel et Goya, dans ces gravures (ignorées encore de beaucoup d'amateurs d'Art), sont les porte-paroles d'un monde désiré où l'on serait plus tranquille. Leur commune origine populaire est sans doute pour beaucoup dans cette attitude.

Seul le cinéma pouvait permettre une confrontation de ce genre du moins d'une manière accessible. Les tours d'esprit de Bruegel et de Goya, à certains moments, sont singulièrement semblables. Il réagirent de la même manière devant l'obstacle d'une censure sévère et brutale.

Le scénario quant à Bruegel suit l'ouvrage de Van Bastelaar, le principal commentateur de son oeuvre. Le texte reprend sa conclusion : Bruegel le Vrai, plutôt que Bruegel le Drôle.

La fin du film s'écarte du sujet pour laisser le spectateur tout au plaisir poétique de la gravure et d'une musique qui exprime l'âme des choses humaines.

Press release written by Marcel Broodthaers, 1964.



XVI^e siècle. Navires et gravures voyagent de conserve sur les mers et l'imagination.

Sous le signe de la guilde, un jour de fête se déroule à Hoboken.

Anvers, un jour d'hiver, on patine sous les remparts.

L'une des vedettes de l'époque, l'alchimiste.

La géométrie de la Renaissance se retrouve au jardin.

Le reportage de la vie quotidienne voisine avec des légendes comme celle du mercier moqué par les singes pendant son sommeil.

L'événement social comme la distribution du pain avec l'illustration des diableries et proverbes, base du langage populaire.

A cette époque, la gravure est une œuvre collective.

Pierre Bruegel dessinait. Jérôme Cock éditait. Sa maison "Les Quatre Vents" était installée à Anvers dès 1546.

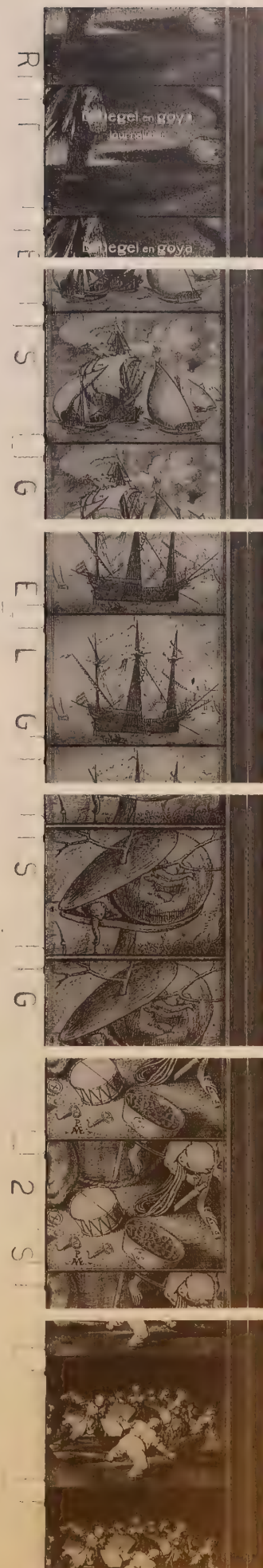
Ces trois lettres forment le monogramme de Pierre Van der Heyden, l'un des graveurs à son service.

Le dessin – la gravure. Le dessin – la gravure

Deux cents ans plus tard, la technique de l'eau-forte est bouleversée. Le trait est devenu griffe.

D'étranges clartés avec des visages se sont échappées des splendeurs d'une nuit acide... mais les cœurs sont pourris.

Francisco Goya dessinait et gravait ces planches de sa propre main. Il fut aussi témoin des événements de son époque mais un témoin romantique. Il vient à la gravure après une expérience de peintre déjà profonde. On y retrouve les violences qui caractérisent sa peinture.



Le blanc est, ici, déjà couleur.

Le blanc est douceur pour un regard qui n'en finit de planer.

Désidia, c'est la paresse. Pierre Bruegel – selon la commande qu'il reçoit de Cock – illustre tous les sujets.

Un démon apporte un coussin. Le proverbe flamand dit que la paresse est l'oreiller du diable.

Sur le thème de l'envie, deux chiens se disputent un os. L'envie c'est aussi vouloir chausser le pied des autres.

Reprise à Hiëronymus Bosch, cette architecture aux ornements inutiles devient celle de l'orgueil.

Sa beauté égalera-t-elle celle du paon. Détruire l'orgueil dans l'œuf? Trop tard. Il a été couvé.

Avec Bruegel la gravure a souvent cet aspect didactique. Apprendre par l'image qu'il est nécessaire d'apprendre à lire.

A la lucarne, l'âne est brave bête.

Brutal, exigeant, l'âne de Goya apprend aussi à lire. Mais c'est dans le livre des cauchemars qu'il étudie son propre signe d'écriture.

Peuvent-ils comprendre la dette publique, les animaux?

Les animaux sont aussi ces hommes spéciaux aux appétits vulgaires. Goya est l'artiste de la jungle. Manger ou être mangé.

Avec Bruegel, la réflexion sur l'inégalité sociale s'exprime plus par le symbole. La fortune chasse la misère. La misère tente de retenir la fortune qui ne veut rien connaître de leur triste cuisine.





Bruegel procède par analogies répétées. La gourmandise s'ajoute à la gourmandise. L'idée, l'idée seule, sert de liens entre ces différentes figures.

Pourquoi les cacher ? demande Goya avec une fausse innocence. N'est-ce pas naturel d'être avare ? Si naturel qu'il y a de quoi sourire. Ceux qui en rient ont le visage de l'enfer.

Chez Bruegel le rapport argent-avarice est explicite. Il fait appel à la raison du spectateur.

L'argent, c'est le nerf de la guerre. Tirelires et coffres-forts se livrent une bataille dans le style de l'armée espagnole qui à cette époque occupe les Pays-Bas.

Qui l'emportera ?

Lorsque la bête s'avère triompher,
(Lorsque la bête triomphe),
l'inégalité du combat saute aux yeux.

En 1803 les troupes de Napoléon portent la guerre en Espagne. Goya en est témoin. D'après ses esquisses l'artiste réalise en 1810 des gravures.

Ils avaient gardé une étrange force de révolte car la censure en fit interdire la distribution. Ils ne furent publiés qu'en 1863. Cinquante ans après. Ils avaient dès lors perdu leur rapport avec l'actualité.

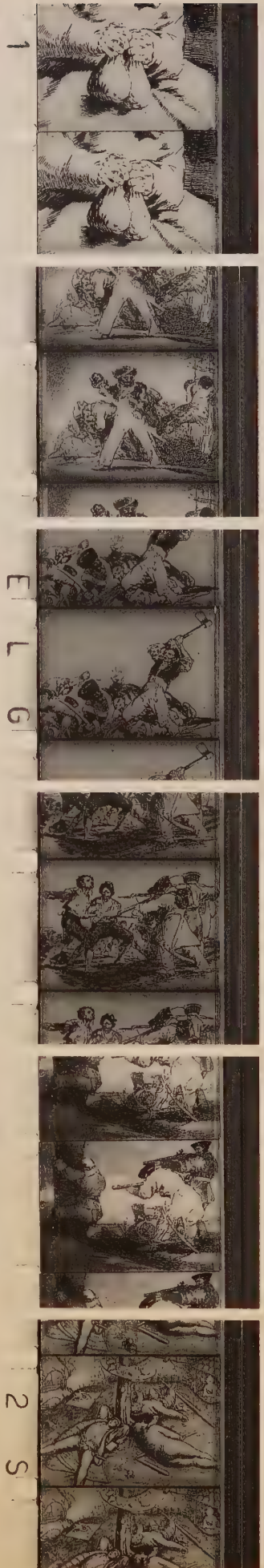
Œuvre d'art ?

Recherche esthétique ?

Document ?

Ici le style se réduit à l'essentiel.

Goya vivait sourd en cette époque d'exécutions dont il nous montre les gestes, les attitudes.



Bruegel fit de cette vision de l'Abondance un pamphlet dénonçant les dispositions rigoureuses instaurées par Philippe II.

Depuis son ascension au trône il y avait toujours eu la guerre en l'air, mais c'est aux flammes de l'incendie que l'égoïste élégamment vêtu se chauffe les mains.

Le langage des proverbes de Bruegel se glisse entre les mailles du filet tendu par la censure.

Les grands poissons mangent les petits.
L'homme au couteau porte un casque.
L'homme aussi est un poisson.

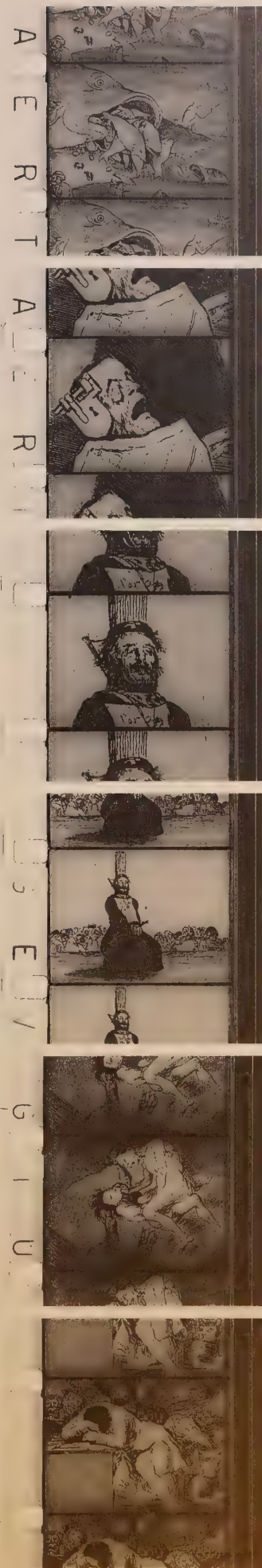
Quel est ce personnage qui chevauche un œuf ?
La lame du couteau tenu par le peuple le laisse indifférent.

Le chapeau orné des clés de St Pierre se trouve sur la tête du Cardinal de Granvelle, Ministre du Roi.
Gravure qui voile et illustre la Patience.

Guerre et colère. De son bras le sang coule dans la carafe.
Il boirait bien le sang de l'autre.

Les gens vivent dans l'incertitude.
L'armée passe dans d'autres pays, accompagnée maintenant par les soldats espagnols.
Cet enfant difficile c'est le Roi Charles IV d'Espagne.
Goya ne manque pas de ridiculiser toutes ces figures du Gouvernement.
Le ministre Godoy, un âne portretté par un singe.
C'est l'idée même du pouvoir qu'il attaque en cette marionnette. Le pouvoir est entre les mains d'un parti féodal rebelle.

Le style polémique exprime les convictions de Goya.
Il est partisan des Cortes. Il est républicain.
Comme Bruegel il est de condition modeste.
Il proteste contre l'inquisition.



Le roi Ferdinand VII lui dira : “Vous méritez d’être exilé.
On devrait vous mettre aux fers.” Mais en même temps il
le protège. Goya est peintre officiel de la cour.

De son univers déchiré de contradictions il voit les
femmes comme des courtisanes, ou encore des héroïnes,
ou des harpies. Des harpies qui montent au ciel pour
mieux mutuellement s’arracher les cheveux.

Le ciel est immense et les étoiles sont au loin.
Les femmes de Goya gardent la tête froide.
Quand la Raison dort naissent les monstres.

Dans cette gravure Bruegel essaie de délaissier l’esprit
de la magie en faveur de la réalité quotidienne.
C’est une façon d’expliquer les événements.

Ami d’Ortelius il dresse ici un inventaire des acquis
scientifiques de la Renaissance.

Bruegel est un humaniste mais dans le sens du peuple.
Il est “le vrai” et non “le drôle” comme l’a remarqué son
biographie Van Bastelaer.

La Tour de Babel dessine-t-elle (formule-t-elle) une
critique à propos des murs austères de l’Escorial ?
Ce même Escorial dont Goya fera la connaissance deux
cents ans après ?

Sound track of the film *Bruegel et Goya, Journalistes*.





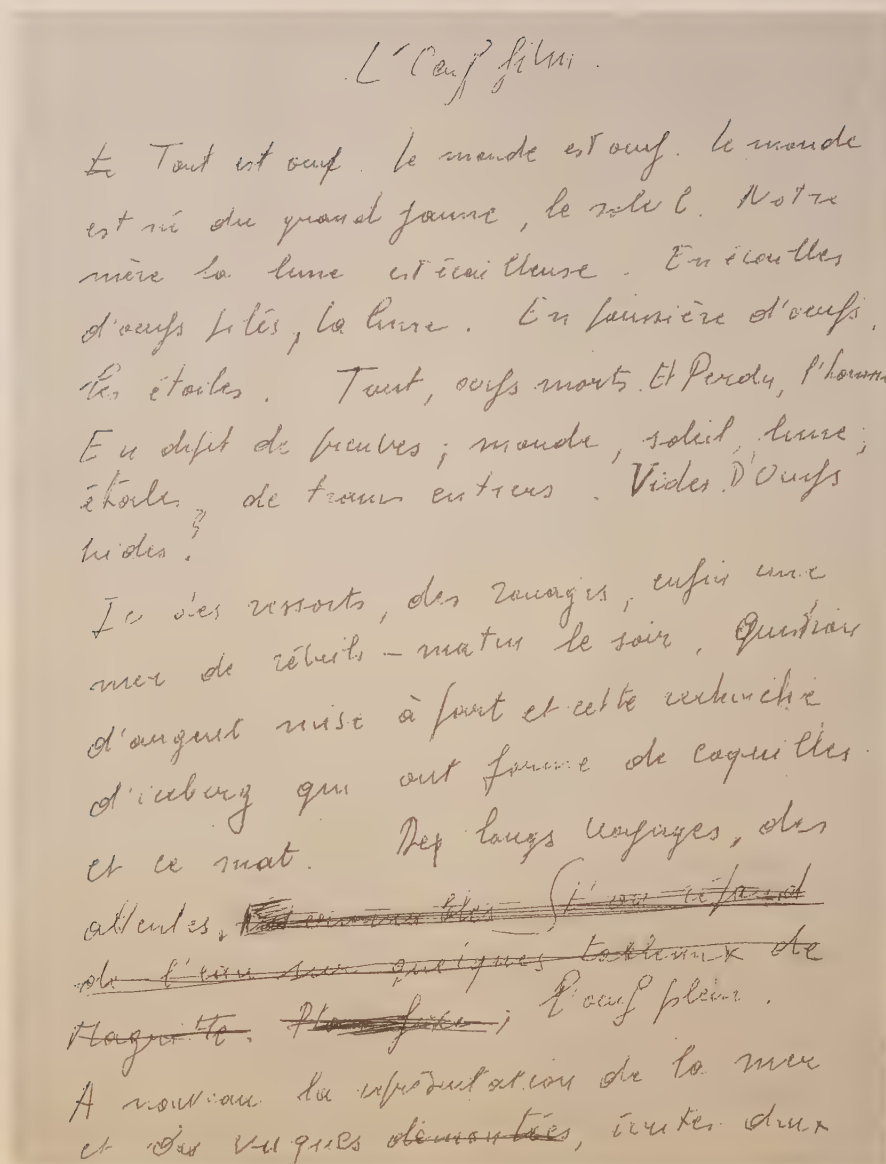
8. Détails du dessin - Attitude 4"
- expressions 4"
9. Détails à la gravure - plan général - 4"
10. 2 fonds enchaînés } Détails 6"
2 fois { fondus enchaînés sur
détails correspondant. 6"
Ritourne de la gravure.
11. plan général. 3"
12. Second dessin - plan général. 5"
13. fondus à la gravure. 4"
- M. 14. T. Avant sur noir. 15"

15. Passage du noir B. au noir C. 4"
Travelling arrière lent. 15"
16. Plan général gravure de l'année 3"
17. Travelling avant $\frac{1}{2}$ du précédent. 3"
fondus
18. A même distance le moins 5"
Travelling arrière lent au
19. plan général du noir 3"
20. plan " des Noirs, puis rapide
abaissement au noir 72"
21. Noir sans mouvement. 5"
22. Succession rap. de de
nou gravures marquées 12"
de violentes contrastes
Effet d'orage
23. Chapeau du Goya des lapins 24"
Travelling au
24. Goya 7"
25. Détails au Chapeau 2"

Draft of the editing script.

L'Œuf Film

Poem-synopsis



First of the three pages of the manuscript "L'Œuf Film".

The egg was one of several themes that Broodthaers explored in a variety of media. Around 1965 he wrote a number of texts which might be considered equally as poems or film synopses. One of these

proposes that part of the film should be viewed through special spectacles. He also thought of projecting a film about the egg on a screen covered with eggshells, thus creating another kind of three-dimensional

effect. The illustration at the end of this entry shows a screen which, before it was painted red, must have resembled the one he had in mind.

L'Œuf film

Tout est œuf. Le monde est œuf. Le monde est né du grand jaune, le soleil. Notre mère la lune est écailleuse. En écailles d'œufs pilés, la lune. En poussière d'œufs, les étoiles. Tout, œufs morts. Et Perdu, l'homme. En dépit de preuves; monde, soleil, lune, étoiles, des trains entiers. Vides. D'œufs vides? Ici des ressorts, des rouages, enfin une mer de réveils-matin le soir. Question d'argent mise à part et cette recherche d'iceberg qui ont forme de coquilles et ce mât. De longs voyages, des attentes. L'œuf plein.

A nouveau la représentation de la mer et des vagues, écrites deux fois seulement. Une mer I.B.M. filmée en revue, avec la couleur de l'eau, pas l'écume, la tranche, le poison [sic] Etoiles peintes sur un store que l'on rabat vivement. Il faut voir ça.

Des œufs entiers peuplent une salle académique. Hitler parle. Reprenons l'idée de la mer en se passant de toute nature. L'idée de communication d'un sentiment primitif, le sel de cette étendue trop blanche, trop blanche, à mon gré, On exagère. C'est mal. Plan d'une mer calme. ... de la Vraisemblance? Et de s'installer finalement dans le monde différent et de l'artificiel. Ses limites précises permettraient une cinématographie plus rapide.

Reprenons l'idée de la mer en se passant de la nature, l'idée de communiquer un sentiment primitif, le sel de cette étendue d'eau. Alors, des photos.

Plan général d'une mer calme.

Gros plan d'une vague idéale, dont le choix sera commode puisque celle-ci est fixée, il n'y aura plus qu'à la découvrir.

Plan de vagues démontées (ici des ressorts).

On répand de l'eau sur l'image. Travelling arrière découvrant le plan.

EVOLUTION

OU

L'ŒUF FILM

Une plus belle forme que la coquille d'œuf? Non. Si, la coquille de moule. La coque. La coque. Deux formes complètes, équilibrées, riches en germes. Deux formes égalitaires. Mais laissons les moules pour un autre fil.

La mer. Plan de vague. Soleil (peint sur de l'écru). Le soir. Paysage nocturne. Etoiles. Objets.

Objets formés à l'aide de coquilles, objets en œuf représentant le monde et les étoiles. (peindre? construire? travailler?)

Références aux estampes de Bosch, de Breughel et aux tableaux de Magritte. Ces œufs chevauchés, ces œufs habités, ces œufs qui trompent l'œil et raviront les poètes de nature maudite.

Tout est œufs. Le monde est œuf. Le monde est né du grand jaune, le soleil. Notre mère, la lune, est écailleuse. Et le ventre d'une vague d'eau est blanc. En écailles d'œufs pilées, la lune. Poussières d'œufs, les étoiles. Tout, œufs morts. Et, perdus, les poètes. En dépit des gardes, ce monde-soleil, cette lune, étoiles de trains entiers. Vides. D'œufs vides.

Ici des ressorts, des rouages pour un paysage nocturne. Une mer de réveille-matins, le soir. Toujours, ici.

Question financière mise à part et cette recherche d'iceberg qui ont forme de coquille et le mât. Ah, de longs voyages, des attentes, l'œuf plein et la cervelle finie bien qu'encore tragique. Ah, con.

A nouveau, la mer, mais revue avec artifices. La mer sous l'eau rien que la couleur afin qu'elle soit plate comme l'écran. Alors, pas de vagues, mais des tranches de marbre. Et puis des œufs entiers que l'on regardera avec des lunettes spéciales, aux verres rouges et blancs, je crois, qui donnent l'illusion du vide.

Marcel BROODTHAERS.



ART ET CINEMA

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Bruxelles, le 24 février 1965.

Monsieur Marcel Broodthaers
 2a, rue de la Reinette,
B r u x e l l e s - 1.

Mon cher Marcel,

Comme promis, j'ai examiné très attentivement ton scénario sur "L'homme et les oeufs".

Cela m'aurait vivement intéressé et beaucoup amusé de produire ce film. Aussi ai-je tenté de faire fonctionner mon imagination dans tous les sens pour trouver une formule de production. Hélas, je ne suis arrivé à aucun résultat.

Si nous avions un Institut du Film (qui, nous l'espérons bien, pourra peut-être être créé bientôt) qui posséderait dans son budget un poste pour soutenir la réalisation de films en donnant des avances sur scénario, alors il serait peut-être possible d'envisager une entreprise telle que ton projet de film, en ayant une garantie pour une partie des capitaux investis et en prenant, d'autre part, une partie de "risques producteurs".

J'ai parlé longuement à Paul de ton affaire, en lui soumettant évidemment ton scénario. Tu voudras bien trouver, sous ce pli, une note qu'il m'a faite à ce sujet.

Crois, mon cher Marcel, pour toi et pour Maria, à mes sentiments les plus amicaux.

Jean van Raemdonck.

ANNEXE : 1.

Les Œufs

L'ombre et la lumière sont des objets matériels.

L'ombre et la lumière au cinéma sont des objets artificiels.

Pour atteindre cette définition d'une manière concrète,

l'écran est modifié.

Il est couvert de coquilles d'œuf.

Il reçoit la projection d'images ayant toutes
la coquille d'œuf pour sujet.

Ici l'écran exprime son caractère d'objet
et la confusion qui lie l'objet et son image.



Mono œuf, 1965.

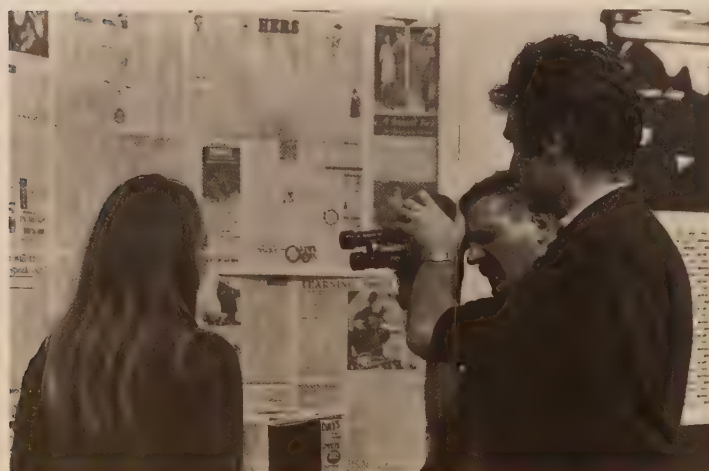
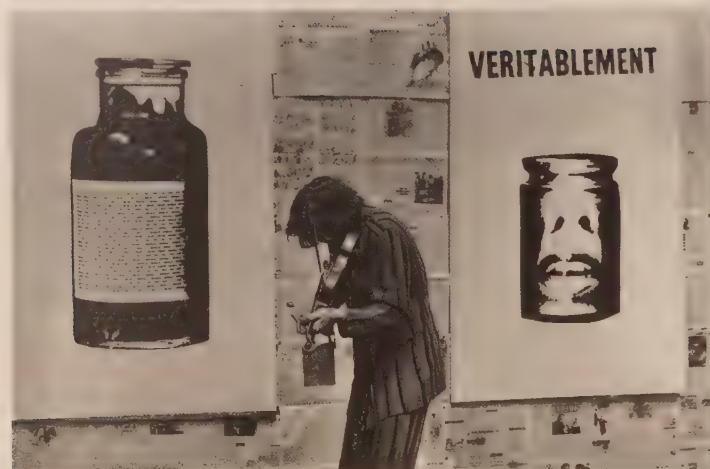
1967

Objet

16 mm, black-and-white, 10 min., Brussels

Actors: William and Yvonne Olsen

Editing: Maria Gilissen and Jean-Louis Dewert, 1984



Marcel Broodthaers shot this film in the rooms of the Palais des Beaux-Arts while his exhibition *Court-circuit* (13-25 April 1967) was being taken down. The opening sequence, in which we see the *Echelle de briques* (1967), was shot in Rue de la Pépinière, where Broodthaers had presumably arranged to meet the cameraman. A number of sequences show works hanging on the wall or standing on bases. For one of them Broodthaers used a

shelf entitled *Lecture* (1967), which was made with three boards and had a background text with Broodthaers' poem "La D est plus grande que la T". He laid out various works on it, such as *Bocal avec lèvres*, *Bocal de moules*, *Petite casserole de moules*, *Coquetier en plastique avec œuf* and *Dédoublement*. This shelf unit and another featuring the text "Le Corbeau et le Renard" were to play a central role in the 1967 film with the same title. For other

sequences, Broodthaers used a black base on which he wrote the words "Le pot", "L'œuf", "La moule", "Le journal" and "Le téléphone". For the film Broodthaers covered some of the walls and part of the gallery floor with newspapers. He also shot a short sequence with the violinist and his wife. In the final sequence, Broodthaers had himself filmed with *Meuble de salon noir* (1966), which he placed in front of him.



The exhibition opening with Panamarenko, seated left.



René Magritte, Marcel Broodthaers and Bernard Giron.

Marcel Broodthaers | Court-circuit | Palais des Beaux-Arts | du 13 au 25 avril 1967

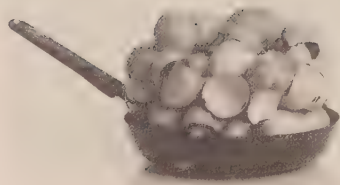
- 1 Monument public n° 4 Bois, carton 1963
- 2 Porte-moules Bois, plâtre, coquilles 136 x 95 cm 1964 Collection Galerie St-Laurent Bruxelles
- 3 Il faut sauver le Congo Papier, huile, plâtre 21 x 23 cm 1964 Collection Stille Smith
- 4 Finir d'homme belge Ok, huile 49 cm 1964 Collection part. Bruges
- 5 La T. lithographie 1964 New Smith G. Bruxelles
- 6 Moules casseroles Fer, coquilles 40 x 50 cm 1965 Collection part. Bruges
- 7 Table blanche Bois, huile, coquilles 80 x 80 x 85 cm 1965 Collection part. Bruges
- 8 Paille de salon Fer, bois, papier 1965 Collection L. Brodski Bruxelles
- 9 Le Son Fer, bois, huile 116 x 122 x 36 cm 1965
- 10 Gros moule de moule Coquilles 55 x 50 cm 1965
- 11 Surface de moules Bois, coquilles 1965 Collection Mme J. Verheyeweghen Bruxelles
- 12 Moules rouges casseroles Fer, huile, coquilles 36 x 28 cm 1965 Collection B. Golschmidt Bruxelles
- 13 Bocal de confiserie Verrre, papier 26 x 18 cm 1965 Collection B. Golschmidt Bruxelles
- 14 Bocal de conserve Verrre, papier 22 x 18 cm 1965 Collection New Smith G. Bruxelles
- 15 Armoire de pharmacie Bois, verre, papier 1965
- 16 Armoire de salon Bois, verre, papier 1965
- 17 Armoire blanche Bois, coquilles, huile 112 x 105 x 41 cm 1965 Collection part. Bruges
- 18 Langage des fleurs Bois, huile, plastique 1965 Collection part. Bruges
- 19 Building Plastique, papier 32 x 18 cm 1966 Collection B. Giron Bruxelles
- 20 Sourires dans l'œuf Bois, verre, osier, papier 40 x 40 cm 1966
- 21 Caisier de sourires Bois, verre, papier 25 x 25 cm 1966
- 22 Tour de lèvres et sourires Bois, verre, papier 63 x 40,5 cm 1966 Wide White Space G. Anvers
- 23 Camera 35 mm Acier, bois, verre, papier 1966
- 24 Les ruygges Bois, verre, papier 78 x 82 cm 1966 Collection part. Bruges
- 25 Paille à aube Fer, coquilles 44 x 22 cm 1966 Collection Mme J. Verheyeweghen Bruxelles
- 26 Grande casserole de moules Fer, coquilles 85 x 70 cm 1966 Wide White Space G. Anvers
- 27 Paille casserole de moules Fer, coquilles 23 x 18 cm 1966 Wide White Space G. Anvers
- 28 Tour de viages Bois, verre, papier 28 x 14 cm 1966 Wide White Space G. Anvers
- 29 Bocal de moules Bois, eau, coquilles 29 x 14 cm 1966 Wide White Space G. Anvers
- 30 Armoire charbonnée Bois, verre, charbon 103 x 107 x 45 cm 1966 Wide White Space G. Anvers
- 31 Made Tolle, tissu, papier, coquilles 100 x 102 cm 1966 Collection Dr. Dohd Bruxelles
- 32 Moules vertes Fer, coquilles 40 x 35 cm 1965 Galerie Gaspine Bruxelles
- 33 Ecriture d'œuf brun Tolle, coquilles 100 x 71 cm 1966 Galerie Gaspine Bruxelles
- 34 Erreur Tolle, coquilles 100 x 71 cm 1966 Collection Em. Christiaens Bruxelles
- 35 Narcisse Verrre, papier 1965 New Smith G. Bruxelles
- 36 Cercle de moules Bois, coquilles 1965 New Smith G. Bruxelles
- 37 Pyramide de moules Bois, coquilles 1966 Collection R. Lucas Bruxelles
- 38 Ecriture d'œuf blancs Tolle, coquilles 1966 Collection L. Fisman Anvers
- 39 La cendre qui regarde Fer, verre, bois, papier 1966 Collection C. Van den Bosch Anvers
- 40 Caisier rouge Bois, coquilles 1966 Collection C. Giron Bruxelles
- 41 Meuble de salon noir Bois, verre, papier 180 x 52 x 13 cm 1966 Collection Mme Vre Paul Perreudin Bruxelles
- 42 Neaxone Bois, verre, papier, polyester 68 x 87 x 11,2 cm 1966 Collection Mita R. Chayon
- 43 Caisier « Playtoy » Bois, verre, papier 38 x 62 cm 1966 New Smith G. Bruxelles
- 44 Camera Bois, verre, fer, papier 40 x 120 cm
- 45 Gédéonisme Palanca, coquilles 1966 Collection I. Fisman Anvers
- 46 Paille Fer, charbon, polyester 60 x 17 x 20 cm 1966
- 47 Tour visuelle Bois, verre, papier 92 x 50 cm 1966 New Smith G. Bruxelles
- 48 Paille viages Bois, verre, papier 40 x 38 cm 1966
- 49 Les deux paniers Caisier, coquilles 70 x 70 cm 1966
- 50 Parc à moules Bois, coquilles, polyester 135 x 86 cm 1966
- 51 Un coup de fil à P. Hestany Bois, coton, téléphone 53 x 37 cm 1967
- 52 Tête Mite Bois, verre, papier, huile Collection Verreman Couriel
- 53 Calais de fouille restant Bois, plâtre, assise formats divers 1967
- 54 Visiblement Tolle, photo 170 x 122 cm 1967 New Smith G. Bruxelles
- 55 Le pot de J. Duquenne Tolle, photo, verre, papier 62 x 71 cm 1967
- 56 Grande casserole Tolle, photo 125 x 125 cm 1967 Collection B. Giron Bruxelles
- 57 Le pot « Palsphel » Tolle, photo, verre, papier New Smith G. Bruxelles
- 58 Diverses toiles reproduisant les numéros précédents Grands et petits formats
- 59 Lecture Tolle, bois, verre, typographie 75 x 57 cm - 37 x 57 cm - 18 x 18 cm 1967
- 60 Le système D. Poème en 3 cartons sur le thème, la reproduction de la reproduction d'une réalité reproduite 75 x 57 cm 1967 Tirage limité

COURT
CIRCUIT

Palais des Beaux-Arts

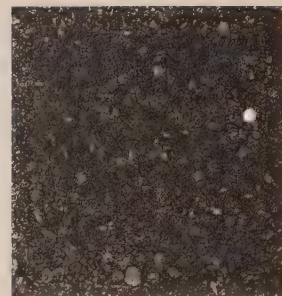
MARCEL
BROODTHAERS

Du 13 au 25 avril 1967 - Bruxelles



POELE A ŒUFS, 1966

PANNEAU DE CHARBON, 1966



ARMOIRE DE PHARMACIE, 1965

MARIA, 1966



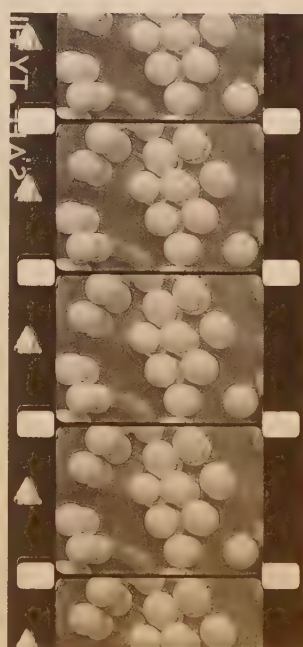
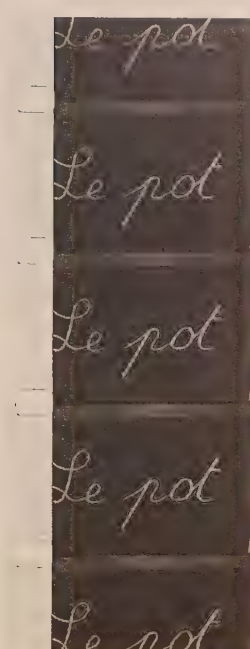
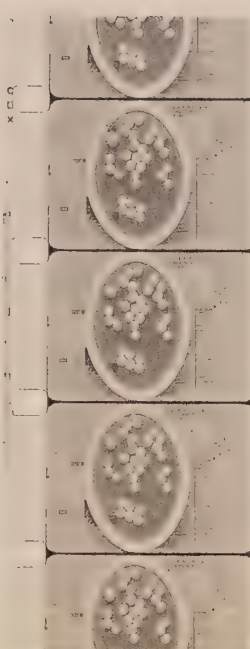
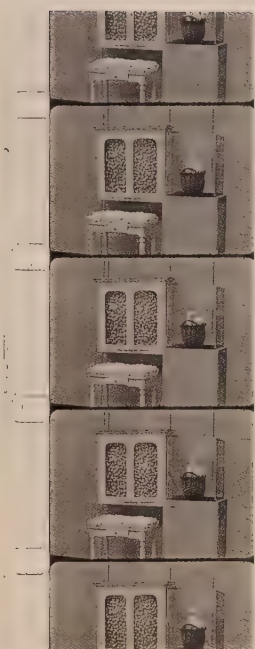
PETITE CASSEROLE DE MOULES, 1968

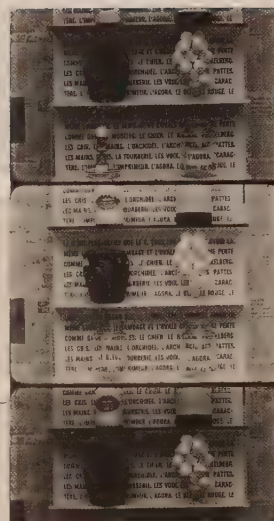
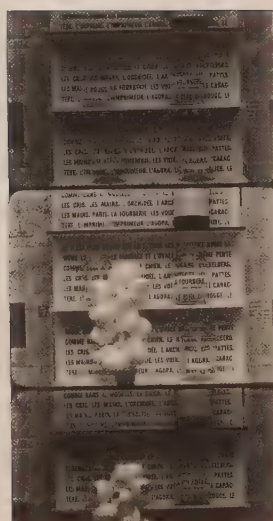
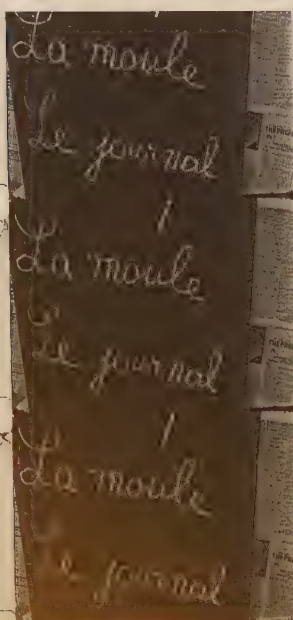
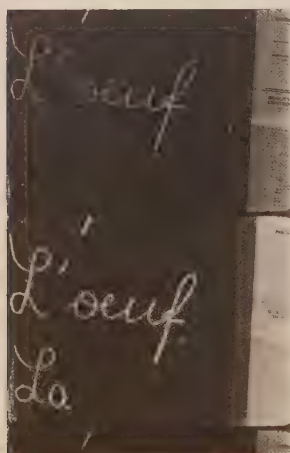
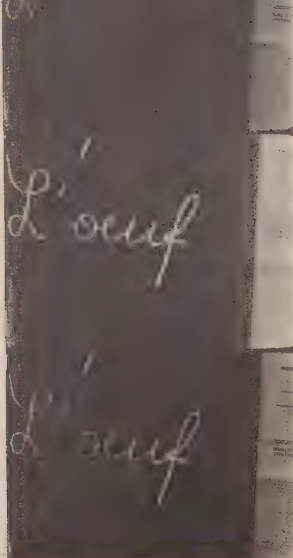
GRANDE CASSEROLE DE MOULES, 1966



PLANCHE A CHARBON, 1967





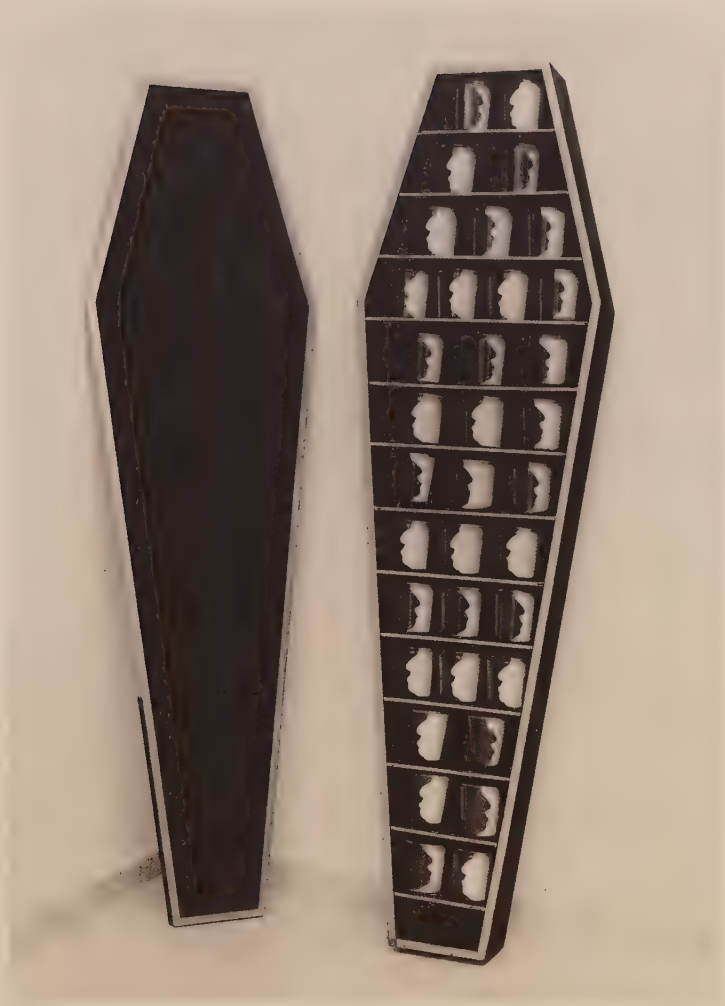


Film strips showing different objects placed on *La Lecture*, 1967.



La Caméra qui regarde, 1966.

Animated sequence drawn on the side of a black-painted base.

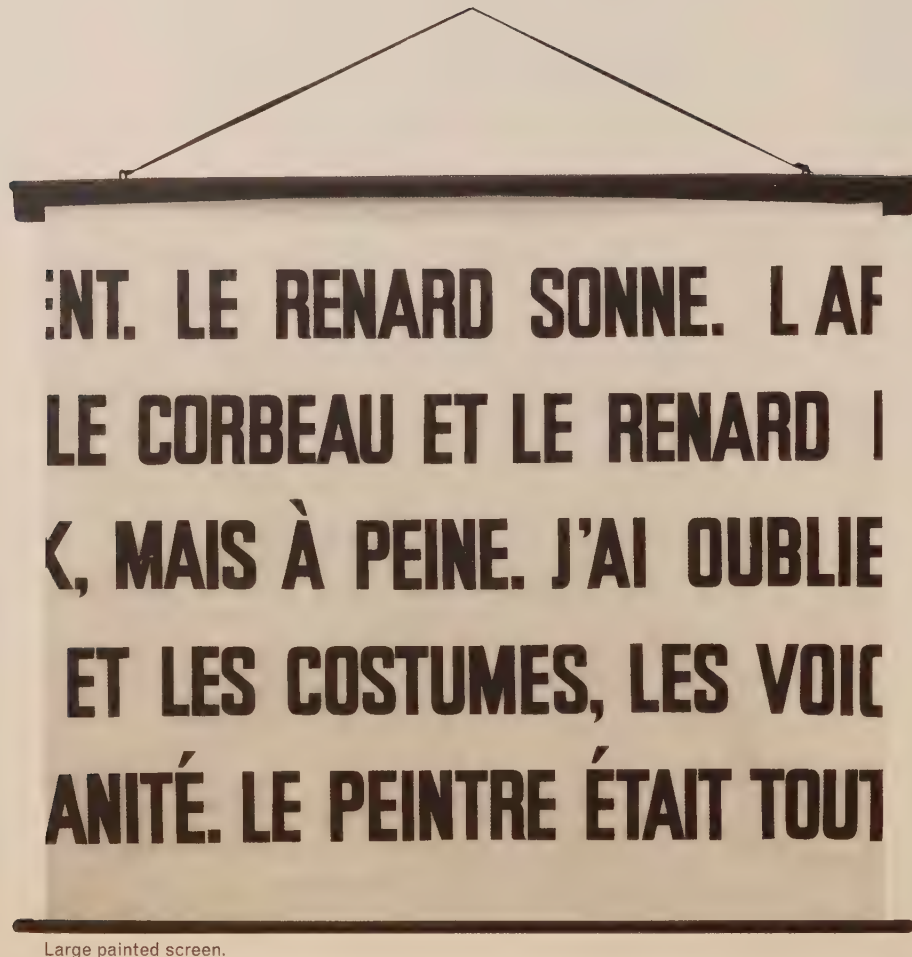


Meuble de salon noir, 1966.



Le Corbeau et le Renard

16 mm, colour, 7 min. (projected on special screen), Brussels
Camera: Paul De Fru and Michel De Fru

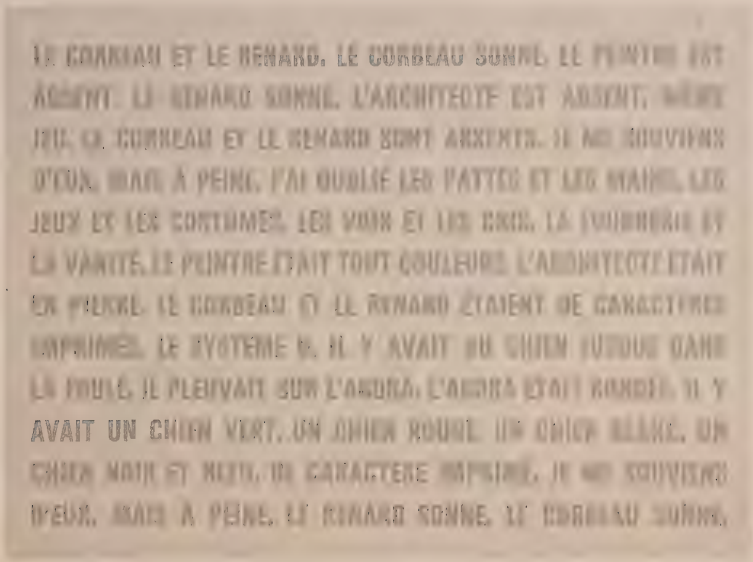


Large painted screen.

Broodthaers produced many works referring to the La Fontaine fable "Le Corbeau et le Renard". In 1967 he made a film with this title based on a poem inspired by this fable which he had written some time before April 1967. Made in May-September (using film stock given by the Cinémathèque) and dedicated to Maria Gilissen, the film was to be projected on a large painted screen (161 x 218 cm) and also on two photographic canvas screens on which appear sections of Broodthaers' poem (one could be rolled up: 95 x 130 cm and the other was in the shape of a TV screen: 61 x 80 cm). The poem was framed by a fragment of La Fontaine's fable copied out in Broodthaers' hand and reproduced in

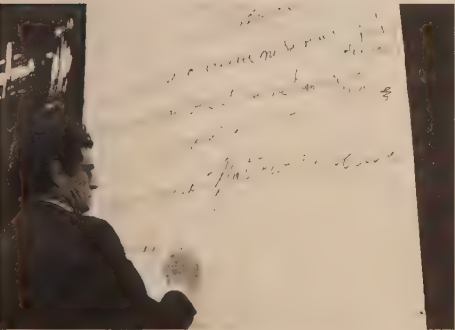
negative on photographic canvas. Referring to these, he wrote: "On a special screen – in photographic canvas – the book becomes a film, the film becomes a painting (the screen). It is on an image (which summarises the film) that all the film's images are projected. This is not a film." As Jean Dypreau wrote in 1967, the poetic act has now become a visual art. The poet writes a fable of typographical and constructive character and the artist makes a *tableau*. In addition to reading the text, we see the signs take possession of the space: the reader is turned into a spectator. *Le Corbeau et le Renard* was first shown privately in 1967, in Paris (7, Quai de l'Horloge). It was shown publicly for the

first time the 25 December 1967, during *Exprmntl 4*, organised by the Cinémathèque Royale de Belgique at Knokke-Le-Zoute. The film was only accepted with the condition of being projected on a regular screen, and shown off competition. Isi Fiszman then arranged a public view in a back room of the café Oud Knokke using a special screen. Films by Pierre Clementi and a member of the Living Theater were also shown. In addition, Broodthaers arranged a private projection for Jean Cayrol at the Hôtel du Zoute.



Le Corbeau et le Renard, 1967. Typographical impression on canvas mounted on wood.

J'ai repris le texte de La Fontaine et je l'ai transformé en ce que j'appelle une "écriture personnelle (poésie)".



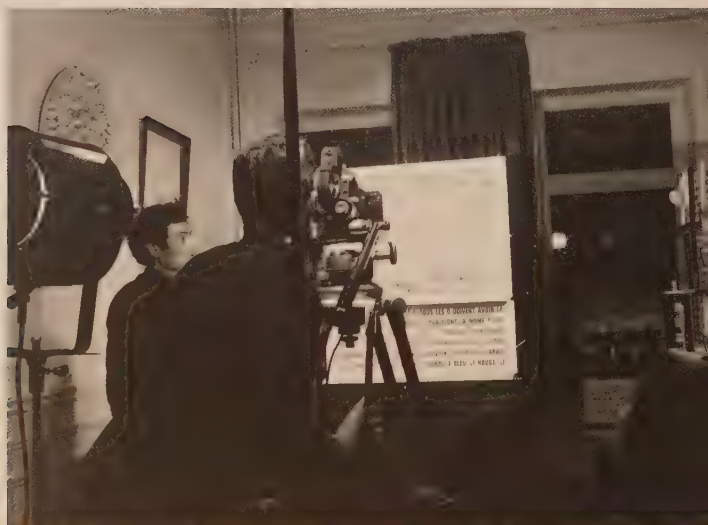
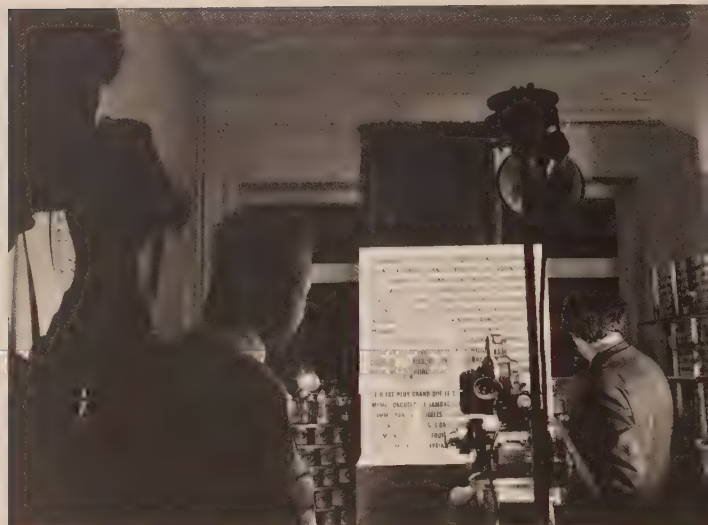
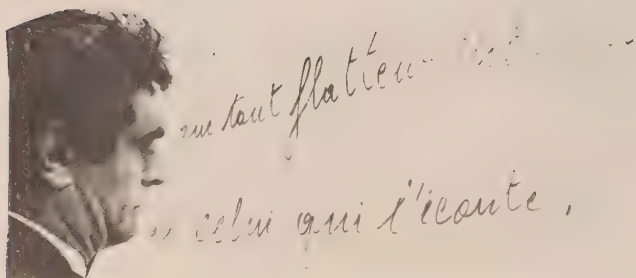
PHOTOS PHILIPPE DE GOBERT

At the time he was working on the film Broodthaers participated in an event in Rue Neuve, Brussels, which was organised to draw attention to *La Semaine anglaise, Modern English Theater and Poetic Show* (Palais des Beaux Arts, Brussels, 30 September – 6 October 1967). Broodthaers' contribution consisted in writing out extracts of La Fontaine's fable "Le Corbeau et le Renard". He did so first on wallpaper

printed with a pattern of bricks, then on a large sheet of white paper. This text was reproduced on photographic canvas and used for the TV screen and other works related to the film and edition. Finally, the younger poet Beni Umberto wrote on the floor a variant of another text by Broodthaers which was later used in the film and also became part of the artist's edition of *Le Corbeau et le Renard*:

LE D EST PLUS GRAND QUE LE T. TOUS LES D DOIVENT AVOIR LA
MÊME LONGUEUR. LE JAMBAGE ET L'OVALE ONT LA MÊME PENTE
COMME DANS A. MODÈLES: LE CHIEN. LE RENARD. KOEKELBERG.
LES CRIS. LES MAINS. L'ORCHIDÉE. L'ARCHITECTURE. LES PATTES.
LES MAINS. PARIS. LA FOURBERIE. LES VOIX. LES CRIS. LE CARAC-
TÈRE. L'IMPRIMÉ. L'IMPRIMEUR. L'AGORA. LE BLEU. LE ROUGE. LE





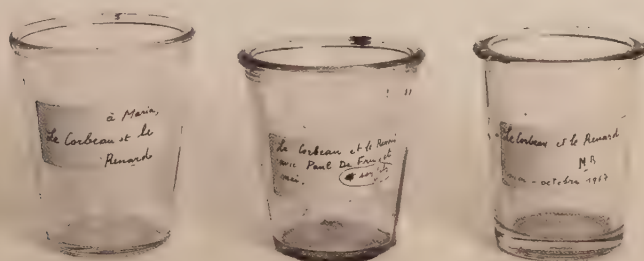
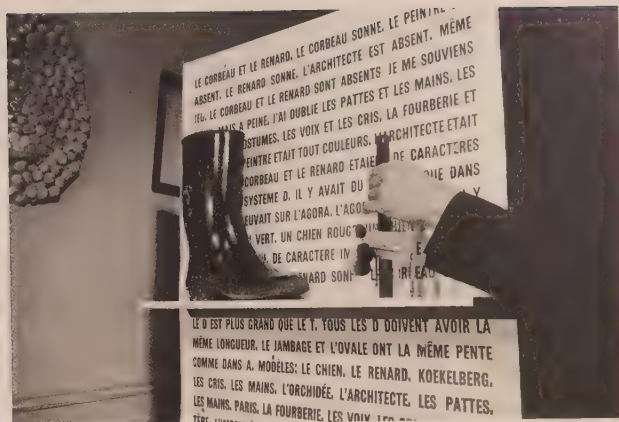
Marcel Broodthaers filming a series of objects and photographic cut-outs of objects and people placed on shelves against a background printed with the texts of "Le Corbeau et le Renard" and "Le D est plus grand que le T".

Expérimental en ce sens

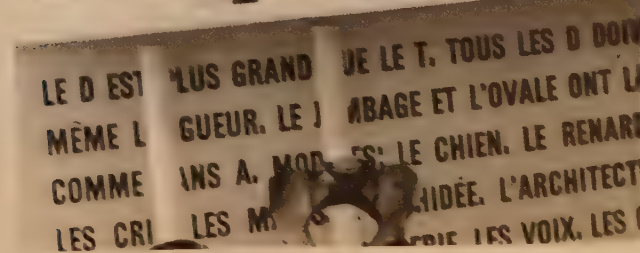
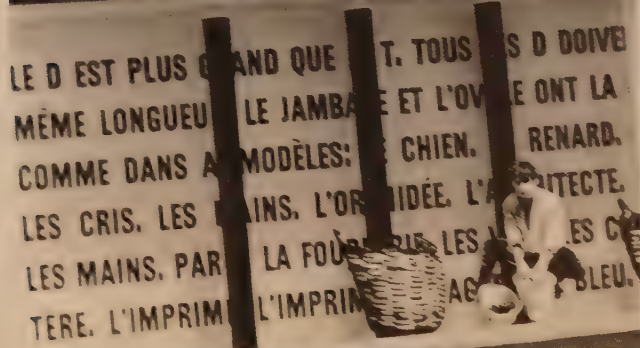
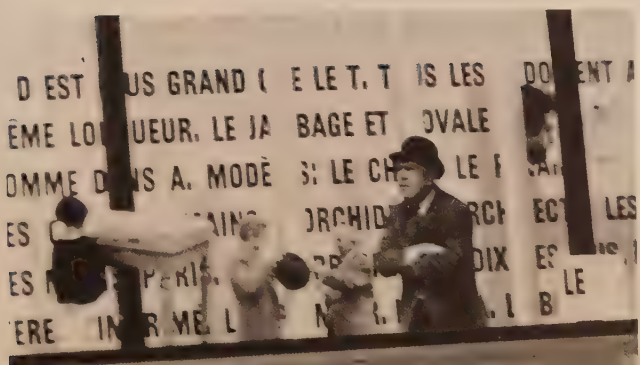
- 1 Rapport entre 2 images –
dont l'une est surface (l'image du mot)
et la photo)
et l'autre un volume – l'objet –
conduit à des inventions extra-cinéma.

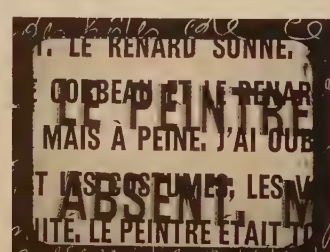
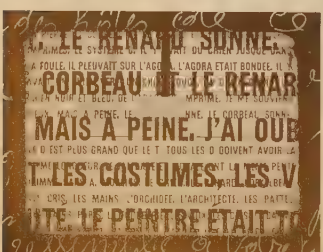
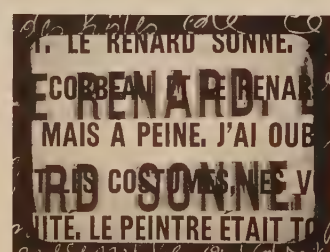
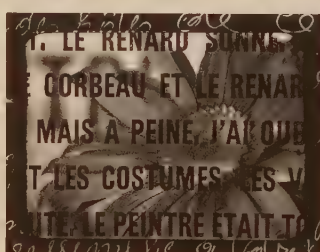
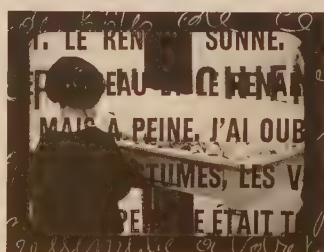
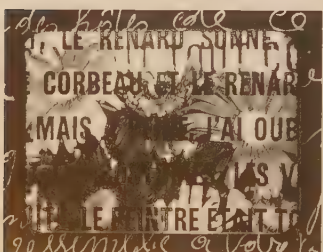
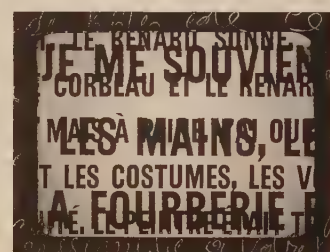
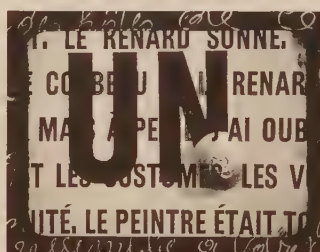
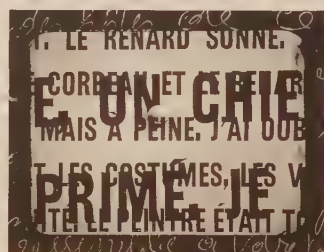
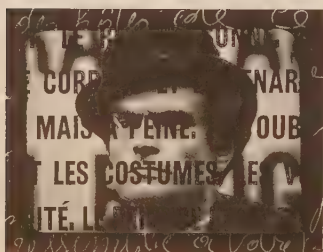
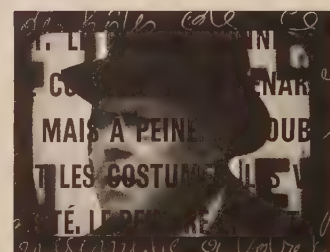
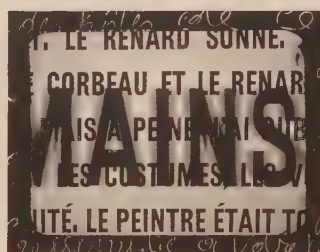
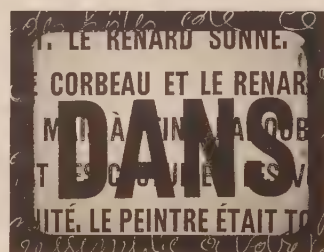
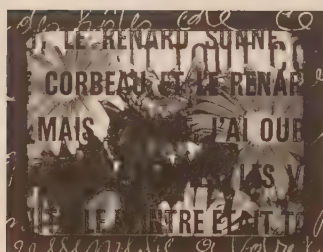
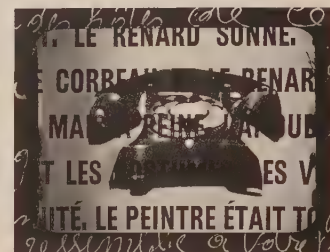
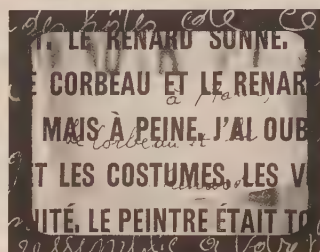
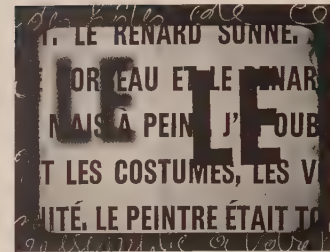
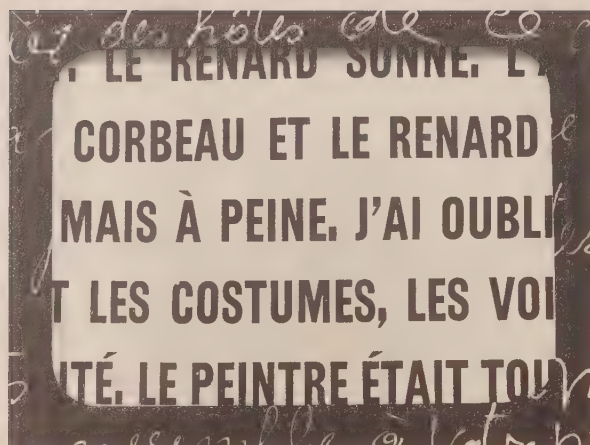
Exercice de lecture poétique
lié au mouvement cinématographique classique.

Le cinéma est employé comme
procédé, comme la photo en
peinture photographique.

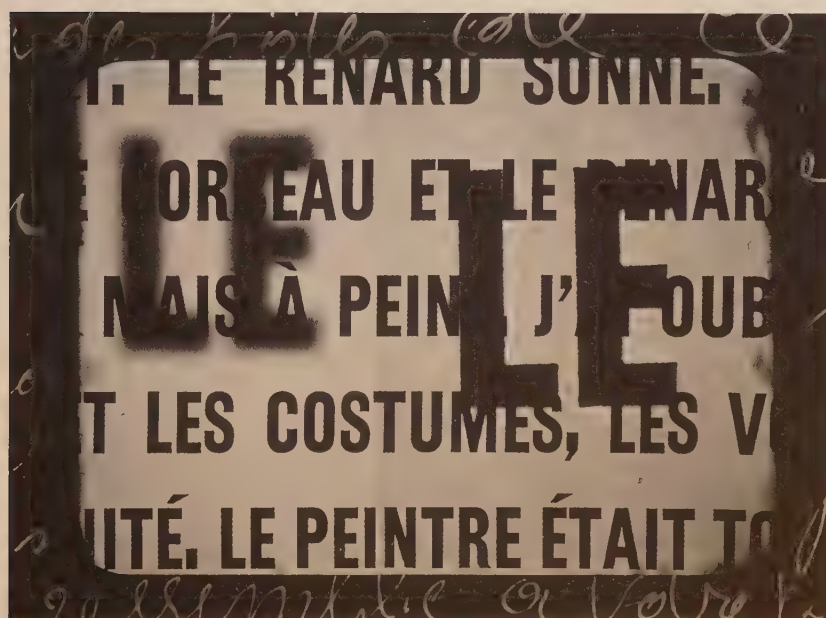
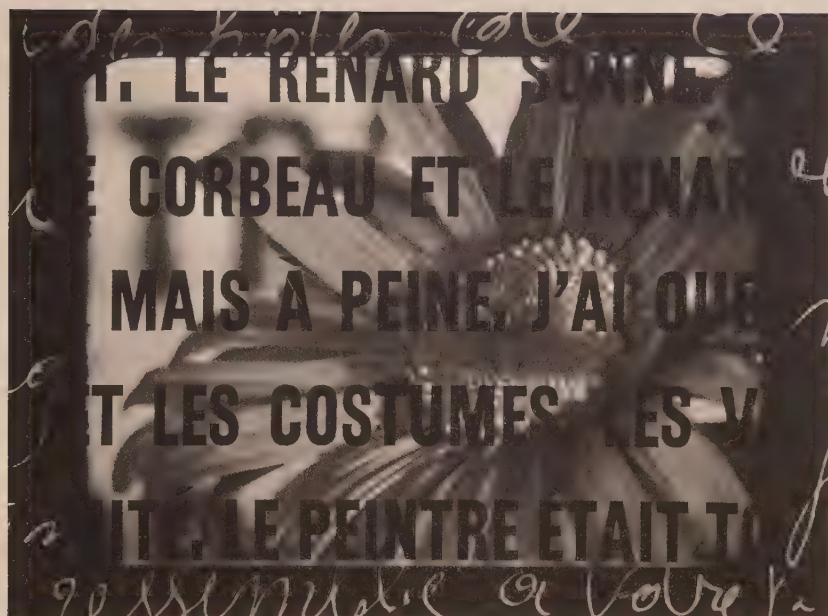


The title sequence:
"à Maria, Le Corbeau et le Renard";
"Le Corbeau et le Renard caméra par
Paul De Fru et son fils";
"Le Corbeau et le Renard, M.B.
octobre 1967".





Le Corbeau et Le Renard projected on the special screen.



A countdown leader indicates the beginning of the film. It continues with an image of a photograph of the letters LE. Behind these letters we see the same letters from the printed canvas of Broodthaers' *Le Corbeau et le Renard*.

The same effect is repeated for all the photographic images and cut-outs that appear in the film. The next sequence shows gloved hands holding three-dimensional

objects, such as a white boot and a bottle. Then we have the letters LE again, which will appear throughout the film. The title sequence takes the form of manuscript labels glued on four glasses, standing on a shelf in front of the printed background. Various shots follow, including parts of La Fontaine's fable written on three tubes, cut-outs of René Magritte and Broodthaers, flowers, etc. At one moment the camera

reads the text from left to right and back again. This panning action begins with a general view of the text and zooms to a close-up. The objects appear again and then glass jars with fragments of the text on them. Next we see a small photograph of Broodthaers' printed poem with a glass jar in front of it. Black and white objects appear in alternation before the film finishes with the image of the letters LE.

Le D est plus grand que le T.

A l'origine de mes intentions, il y aurait ce point de vue sur le cinéma qui écarte la notion de mouvement. La pellicule est un lieu de conservation des idées – une boîte de conserve d'un modèle particulier – (J'aime le cinéma non pas comme discipline privilégiée – mais bien comme moyen susceptible d'atteindre un grand nombre de spectateurs.)

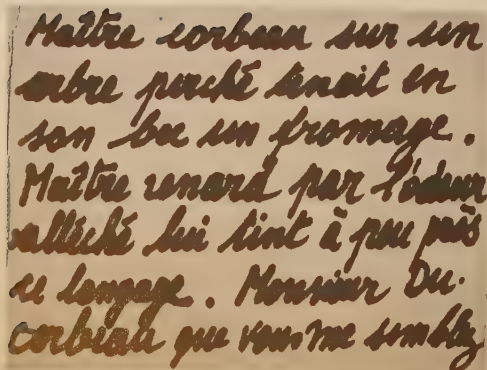
L'esprit des objets – J'essaie de communiquer l'esprit aux objets de la manière suivante –

– œufs, moules, pots, etc. –

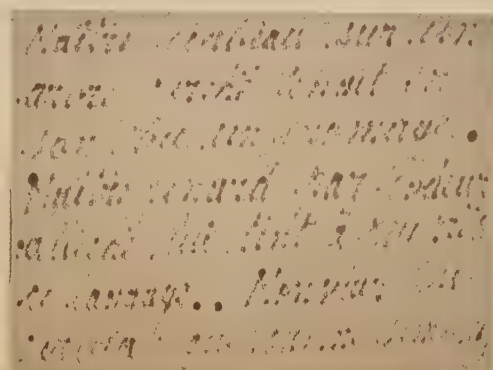
Je retire l'objet de son contexte normal, je l'insère dans un autre, en "Le Corbeau et le Renard" ou "Le D est plus grand que le T" forment un texte fait de clichés, d'emprunts au cours élémentaire d'écriture et d'inventions personnelles. Il vise une poésie de caractère théorique. L'édition de ce texte sur carton bristol de format ... a été pensée non comme page destinée à favoriser la lecture mais bien comme image de valeur plastique. Est-ce un poème? Est-ce un tableau? Le film *Le Corbeau et le Renard* est un exercice de lecture. En quoi réside le caractère expérimental de ce film? Je n'aime pas de le définir comme expériment. J'espère avoir réalisé un film d'artiste.

OU

Je retire l'objet de son contexte normal. Je l'insère dans un autre en "Le Corbeau et le Renard" ou "Le D est plus grand que le T" forment un texte fait de clichés, d'emprunts au cours élémentaire d'écriture et d'inventions personnelles. Il vise une poésie de caractère théorique. L'édition de ce texte sur carton bristol de format ... à été pensée comme image à prétentions plastique. Mon film *Le Corbeau et le Renard* est un exercice de lecture sentimental. Le définir comme film expérimental? Je n'aime guère le mot expérimental comme le mot guerre. On n'imagine pas de guerre expérimentale, que je sache. J'espère avoir réalisé un film d'artiste. Le cinéma? Oui, c'est un procédé. Le bleu est aussi un procédé. Le rouge est aussi un procédé. Le Corbeau lui-même est aussi un procédé. *Le Corbeau et le Renard* obéit à une cadence de répétition.



Maître corbeau sur son
arbre perché tenait en
son bec un fromage.
Maître renard par l'odeur
attiré lui tint à peu près
ce langage. Monsieur Du
corbeau que vous me semblez

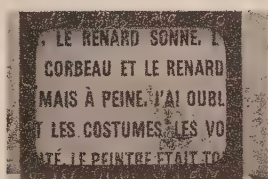


Maître corbeau sur son
arbre perché tenait en
son bec un fromage.
Maître renard par l'odeur
attiré lui tint à peu près
ce langage. Monsieur Du
corbeau que vous me semblez

Untitled, 1967. Text related to *Le Corbeau et le Renard*. Marcel Broodthaers wrote on the first page of a note pad and the ink went through to the following pages.



In 1957 Marcel Broodthaers made *La Clef de l'Horloge*, a film about the work of Kurt Schwitters. In 1967 he made *Le Corbeau et le Renard*, a color film that was shown at Knokke (The International Festival of Independent Film, organized by Jacques Ledoux, Director of the Royal Belgian Film Archive, and held every seven years), although the selection committee had turned it down.



TREPIED:

Votre *curriculum vitae* nous indique, Marcel Broodthaers, que vous ne vous occupez pas exclusivement du cinéma. Que représente alors le film pour vous?

BROODTHAERS:

Avant de répondre à votre question je voudrais dire que je ne suis pas cinéaste. Le film pour moi, c'est le prolongement du langage. J'ai commencé par la poésie, puis la plastique et finalement le cinéma qui réunit plusieurs éléments de l'art. C'est-à-dire: l'écriture (la poésie), l'objet (la plastique) et l'image (le film). La grande difficulté, c'est évidemment l'harmonie entre ces éléments.

TREPIED:

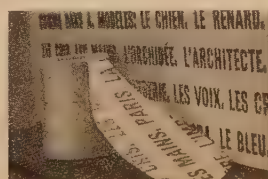
Comment avez-vous obtenu cette harmonie dans *Le Corbeau et le Renard*?

BROODTHAERS:

J'ai repris le texte de La Fontaine et je l'ai transformé en ce que j'appelle une écriture personnelle (poésie). Devant la typographie de ce texte, j'ai placé des objets quotidiens (bottes, téléphone, bouteille de lait) dont la destination est d'entrer dans un rapport étroit avec les caractères imprimés. C'est un essai pour nier autant que possible le sens du mot comme celui de l'image. Le tournage terminé, je me suis aperçu que la projection sur l'écran normal, c'est-à-dire la simple toile blanche, ne reflétait pas exactement l'image que je voulais composer. L'objet restait trop extérieur au texte. Il fallait pour intégrer texte et objet que l'écran soit impressionné par les mêmes caractères typographiques que ceux du film. Mon film est un rébus qu'il faut avoir le désir de déchiffrer. C'est un exercice de lecture.

TREPIED:

Alors ce n'est pas un film classique ou commercial, mais plutôt un film expérimental. Peut-être même un film "anti-film"?

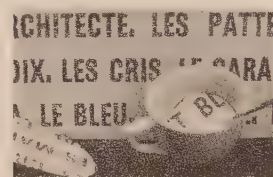


BROODTHAERS:

Oui et non, car anti-film reste quand même film, comme l'anti-roman ne peut échapper complètement au cadre du livre et de l'écriture; mais mon film élargit le cadre d'un film "ordinaire". Il n'est pas principalement ou du moins pas exclusivement destiné aux salles de cinéma. Car pour voir et pouvoir comprendre l'œuvre totale que j'ai voulu réaliser, il faut non seulement que le film soit projeté sur l'écran imprimé mais encore que le spectateur possède aussi le texte. Ce film se rapproche si vous voulez du "Pop-art". C'est l'un de ces "Multiples" dont on parle depuis quelques temps comme moyen de diffusion de l'art. C'est pourquoi il va être exposé prochainement dans une galerie qui en fait tirer 40 exemplaires plus les écrans et les livres. Il sera donc exploité comme objet d'art, dont chaque exemplaire comporte un film, deux écrans, et un livre géant. C'est un environnement.

TREPIED:

Vous ne vous adressez donc pas au grand public, comment concevez-vous le rôle de l'artiste?



BROODTHAERS:

Aujourd'hui consciemment ou inconsciemment l'artiste est engagé. Le problème... c'est d'être engagé consciemment... authentiquement... ne pas être l'objet de l'engagement des autres. L'engagement apparent m'agace comme celui d'un Godard et de bien d'autres. L'artiste n'a plus en Europe, une fonction définie qu'il peut accepter ou défier. Son succès ou son échec dépend du hasard. Il est excentrique à la société. C'est particulièrement vrai pour la Belgique; c'est tout juste si elle ne lui méprise pas. En tout cas, elle ne lui apporte aucune aide efficace, c'est-à-dire une aide qui lui permettrait de déjouer le hasard.

TREPIED:

Où voudriez-vous vivre?

BROODTHAERS:

Aux Etats-Unis, le pays le plus industrialisé, le pays d'où est venu entre autres le Living Theater, qui à mon avis influencera toute tentative artistique quelle qu'elle soit. C'est là, bien sûr, le choix de l'artiste et non de l'homme politique.

TREPIED:

Quels sont vos projets d'avenir?

BROODTHAERS:

Introduire plus de réel dans mes efforts et réaliser un film sur le Vietnam, basé sur l'emploi du signe d'écriture. Récemment, à Knokke, rien n'a été présenté dans ce domaine.

TREPIED:

Croyez-vous que le cinéma ait encore un avenir?

BROODTHAERS:

Je ne crois pas au cinéma, pas plus qu'à un autre art. Je ne crois pas non plus en l'artiste unique ou à l'œuvre unique. Je crois à des phénomènes et des hommes qui réunissent des idées.

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Le Cinéma Expérimental et les fables de La Fontaine. La raison du plus fort.

La raison du plus fort est toujours la meilleure, nous allons le prouver tout à l'heure. C'est dans la fable “Le Loup et l'Agneau” si mes souvenirs scolaires sont exacts.

Mes souvenirs scolaires deviennent lointains et j'ai vendu tous mes livres. Pour être gai. Cette citation ou la raison est mise en cause est-elle exacte? Je n'en sais rien et suis inquiet. Un défaut de mémoire est parfois un abîme. Une citation tronquée peut être jugée. Une citation fausse? Mais un esprit trop bien tourné pourrait y déceler quelque pornographie. La raison du plus fort est celle du Code pénal, la récente manifestation de Knokke dont le passé judiciaire est chargé. Rappelons les poursuites intentées à un libraire important de la place pour mise en vente de livres qui ont donné à un magistrat l'occasion de se servir de l'article 383 de Code pénal, dont nous donnons ici un extrait en guise d'illustration du présent article de journal, car cet article 383 est à la base de l'incident qui marqua le festival du cinéma expérimental.

Le cinéma quel qu'il soit, l'expérimental et l'autre, a un étrange pouvoir révélateur. Si je ne me trompe – soyons prudents – c'est Henri Storck qui définit le cinéma comme un exercice de critique et de confession à la fois de toute une société. Le cinéma, selon cette optique livrerait à la prise de conscience les mécanismes que déterminent notre vie et... notre mort. Mais assez de détours, voici les faits.

Un prix inattendu a été délivré à Jonas Mekas pour *Flaming Creatures* le prix du film maudit. C'est un film que nous n'aurons pas l'occasion de voir. Est-il bon? Est-il mauvais? Son mérite, en tout cas, est de montrer l'influence d'un article de loi sur le jugement et le comportement de représentants de la société. Nous nous tiendrons uniquement à ce point de vue, la pornographie ne nous intéressant que dans un domaine strictement privé. Mais s'agissait-il de pornographie dans le film de Jonas Mekas? Au fond nous n'en

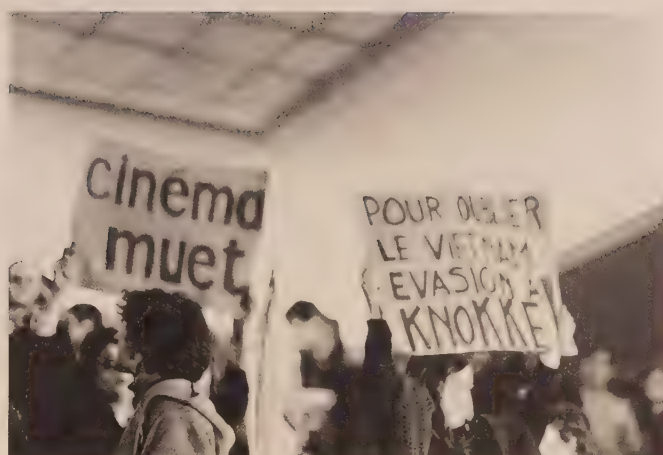
savons rien. Nous avons la chance de ne pas être complètement informé. Mais assez de détours, voici les faits. C'est par le verbe de Pierre Vermeylen, le président de la cinémathèque de Belgique que nous avons appris qu'un film aurait été écarté de la compétition car sa projection publique aurait constitué un délit. Sur ce point un accord fut réalisé entre les représentants de la cinémathèque organisateurs du festival et les membres du jury. Accord éphémère, celui-ci fit savoir dans une motion que Pierre Vermeylen en tant que président de séance fut bien obligé de lire. Le jury estima qu'il n'entraînait pas dans ses compétences de se prononcer sur la possibilité ou l'impossibilité légale, etc., et de décerner à Jonas Mekas le prix spécial du film maudit.

Les organisateurs du festival, Pierre Vermeylen en tête maintinrent leur décision. Et pour cause. Si, en effet, le film contenait des éléments troublants, il pouvait déclencher une poursuite. De fil en aiguille le Bureau de la cinémathèque et Pierre Vermeylen qui est Ministre de la Justice de notre pays se seraient retrouvés en prison. Risque que les membres du jury évitaient car sans responsabilité d'organisation.

Sans doute cette situation est piquante. Mais que vaut l'article 383 du Code pénal qui est à l'origine de l'incident. Il figure comme illustration, ici. Pour sauver la face. C'est-à-dire pour prouver que la censure n'existe pas en Belgique, il faudrait plusieurs films expérimentaux sur ce sujet – et d'autres films. Le cinéma est-il oui ou non la conscience d'une société? Hugo Brolle nous a montré comment un texte pouvait devenir singulièrement attrayant à partir du moment où il est accompagné de musique et lu d'une voix spéciale. Cinéastes, de tous poils à l'œuvre. Le Code pénal est une source impitoyable de faits divers. Le Code pénal est-il une source de faits divers impitoyables? Cinéastes, de belles œuvres attendent d'être réalisées.

Note: *Flaming Creatures* was made by Jack Smith. The prize was accepted by Jonas Mekas who attended the film festival.

(A part of this text written in 1968 has since been lost.)



Le premier prix, *Wavelength* de Michael Snow, un 16 mm de 45' est film de peintre. Il consiste en un seul travelling avant sur des fenêtres donnant sur une rue, que l'on devine à partir du fond d'une pièce d'appartement. Le jour et la nuit se succèdent aux fenêtres. Inexorablement, la caméra poursuit sa course dans le temps. Michael Snow, a introduit un élément dramatique dans cette vision poétique et formelle. La mort d'un homme. Le travelling bute sur une photo de la mer qui se trouvait accrochée entre deux fenêtres. Le gros plan final semble tout engloutir. Le son, joue un rôle prépondérant. Il est dédoublé. Il y a celui qui accompagne l'image et un autre, en provenance d'une source excentrique qui envahit l'oreille, qui perce le tympan, qui conditionne le spectateur. L'on définirait peut-être mieux la tentative de Snow, comme du cinéma d'objet sonore.

La notion d'objet se trouve dans le film de Luc Mommartz, de Düsseldorf, *Selbstschüsse*. Imaginez une boîte que l'on lance en l'air et que l'on rattrape, et qui filme pendant ce temps tout ce qu'elle peut. L'on a peine à croire que cette boîte est une caméra. C'est bien cela. La plus belle caméra du monde ne peut donner que ce qu'elle a; un film original où l'outil du cinéaste est, à la fois le metteur en scène et l'objet. Un narcissisme de l'objet? Comme film belge, j'ai surtout remarqué celui de Jean-Marie Buchet. Inspiré par la méthode de Robbe-Grillet, il débouche sur

une manière de récit proche de celle du romancier. Il s'agit d'un fait divers dont le commencement et la fin sont volontairement confus. Les personnages stéréotypés, vaguement comiques, vaguement criminels, font place à des obscurités pendant lesquelles le narrateur s'efforce de raconter ce qui leur est arrivé. Cet essai manquait peut-être d'intensité, mais contenait suffisamment de charme et d'intérêt pour figurer dans la compétition. La critique du Jury de Sélection est chose trop aisée – il avait près de 400 films à visionner – et puis elle m'embarrasse. Comme je participais à la manifestation avec *Le Corbeau et le Renard*, film refusé, je suis à la fois juge et partie.

Le dernier festival de Knokke fut marqué par plusieurs types de manifestations dont les plus vives attaquaient le principe du film expérimental taxé de film d'évasion et l'organisation du festival en fonction de la

guerre du Vietnam. Il y eut de tout, des bousculades, l'élection satyrique de Miss Expérimentation qui comportait un défilé de jeunes gens nus, et un festival *Underground* dans une salle à Knokke. L'une m'a touché par sa justesse de ton. Une cinquantaine d'étudiants prirent possession du podium devant l'écran pendant la projection d'un film japonais qu'il était en effet irritant de voir participer à la compétition pour son caractère pornographique et commercial. Menace fut faite d'interrompre le festival, il fallait sans doute respecter le règlement, qui voulait que la vision des films ne fut pas contrariée. Oui. Il n'empêche que la manifestation de ces étudiants avait un caractère généreux. Ce n'est sûrement pas l'avis d'autres témoins. Les avis sont très partagés au sujet de ces manifestations. Mais peut-on réussir un festival aussi vivant seulement avec des gens convenables?



The Edition

Description of the edition:

Edition A

Edition of 40 (of which only 7 were made), comprising:

- 2 typographies on board, one of them illustrated with photographs
- 1 double-sided photographic canvas
- 1 cut-out in photographic canvas mounted on baize

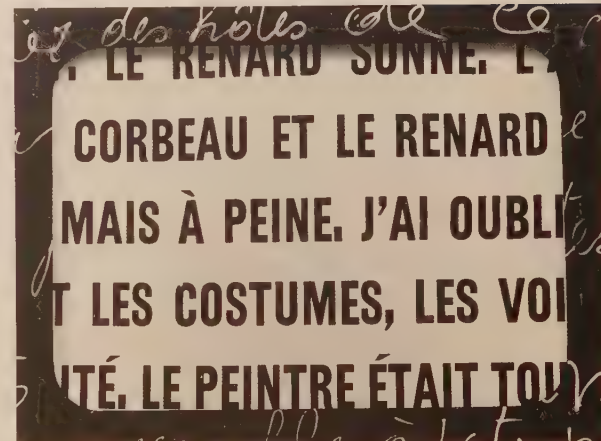
– 2 sticks made of photographic canvas
These elements were kept in a 60 x 80 cm box covered with printed photographic canvas. Each piece was signed and numbered by the author and bore the mark of the gallery. The edition came complete with a 7 min., 16 mm colour film and two projection screens of 61 x 80 cm and 95 x 130 cm respectively.

Edition B

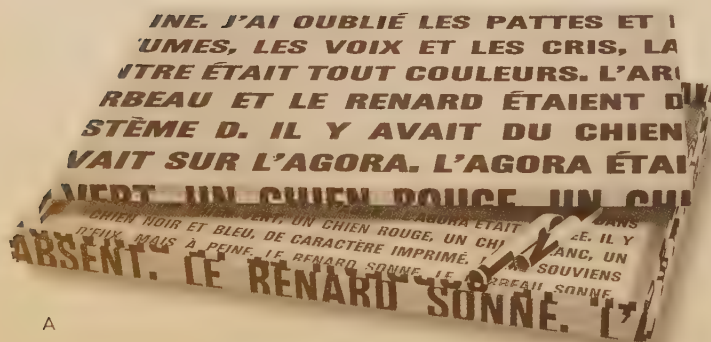
In 1972, Broodthaers made a modified edition of *Le Corbeau et le Renard*, which was still dated as in 1967-68. It included most of the elements from the initial edition, but the wooden box was now replaced by a 60 x 80 cm cardboard folder bearing the portrait of La Fontaine and fastened by ribbons. As in 1967-68, the edition was still sold either in the form of the film plus the two screens, or these complete with the box.



A - B



A - B



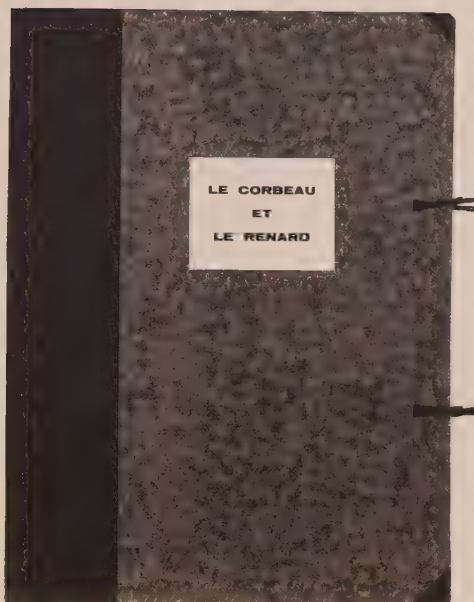
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LE CORBEAU ET LE RENARD. LE CORBEAU SONNE. LE PEINTRE EST ABSENT. LE RENARD SONNE. L'ARCHITECTE EST ABSENT. MÊME JEU. LE CORBEAU ET LE RENARD SONT ABSENTS. JE ME SOUVIENS D'EUX, MAIS À PEINE. J'AI OUBLIÉ LES PATTES ET LES MAINS, LES JEUX ET LES COSTUMES, LES VOIX ET LES CRIS, LA FOURBERIE ET LA VANITÉ. LE PEINTRE ÉTAIT TOUT COULEURS. L'ARCHITECTE ÉTAIT EN PIERRE. LE CORBEAU ET LE RENARD ÉTAIENT DE CARACTÈRES IMPRIMÉS. LE SYSTÈME D. IL Y AVAIT DU CHIEN JUSQUE DANS LA FOULE. IL PLEUVAIT SUR L'AGORA. L'AGORA ÉTAIT BONDÉE. IL Y AVAIT UN CHIEN VERT, UN CHIEN ROUGE, UN CHIEN BLANC, UN CHIEN NOIR ET BLEU, DE CARACTÈRE IMPRIMÉ. JE ME SOUVIENS D'EUX, MAIS À PEINE. LE RENARD SONNE. LE CORBEAU SONNE.

A



B



B



A - B

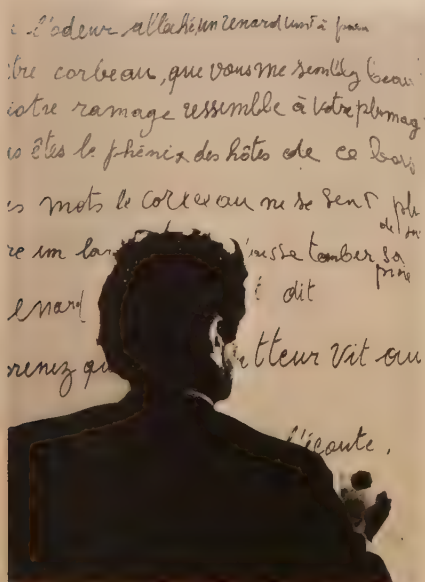
LE D EST PLUS GRAND QUE LE T. TOUS LES D DOIVENT AVOIR LA MÊME LONGUEUR. LE JAMBAGE ET L'OVALE ONT LA MÊME PENTE COMME DANS A. MODÈLES: LE CHIEN. LE RENARD, KOEKELBERG. LES CRIS. LES MAINS, L'ORCHIDÉE, L'ARCHITECTE. LES PATTES. LES MAINS. PARIS, LA FOURBERIE. LES VOIX. LES CRIS. LE CARACTÈRE. L'IMPRIMÉ. L'IMPRIMEUR. L'AGORA. LE BLEU. LE ROUGE. LE



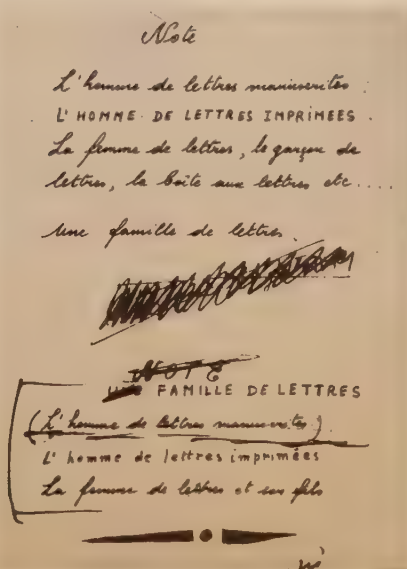
A - B



B



B



A - B



A

Exhibitions

Broodthaers put on an exhibition at the Wide White Space in Antwerp from 7 to 24 March. It was organised around the edition and the film, which was projected on the special screen. Since *Le Corbeau et le Renard* took up only half the gallery space, some other works (not related to the film) were also shown.



Invitation card.



PHOTOS R. VAN DEN BEMPT



Wide White Space Gallery.



Lignano Biennale,
25 August – 8 October 1968.



Marcel Broodthaers and Benjamin Katz,
March – April 1969,
Gerda Bassenge Galerie, Berlin.

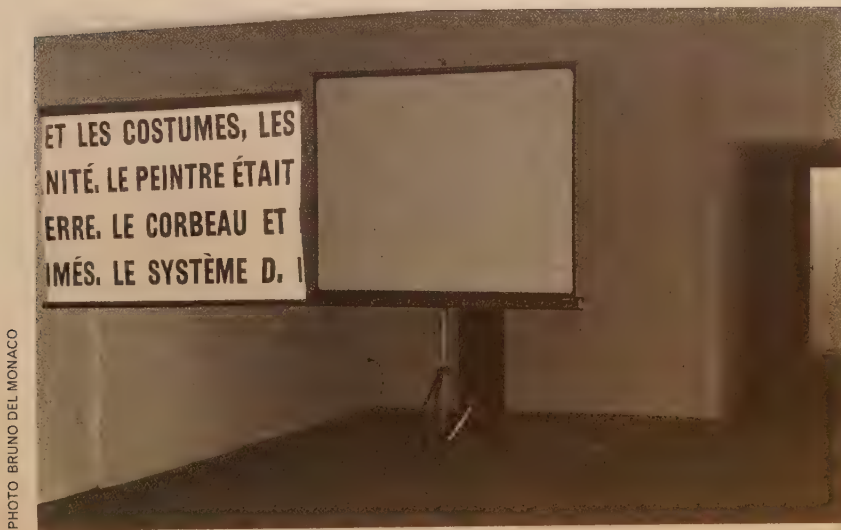
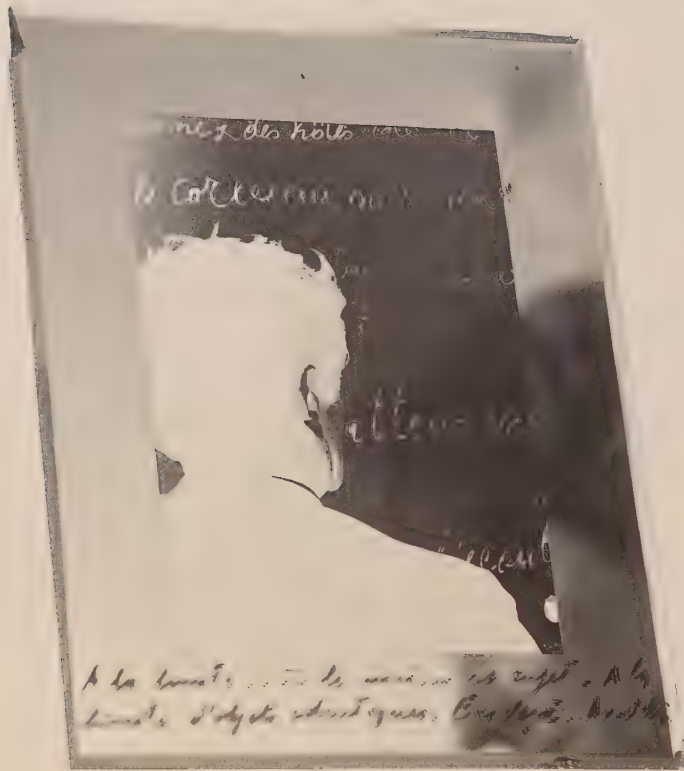


PHOTO BRUNO DEL MONACO

Modern Art Agency, Naples, March 18, 1972.

Related Works



“Le Corbeau et le Renard”, ce texte fait de clichés, d’emprunts et d’inventions personnelles est cours élémentaire d’écriture, vise une poésie de caractère théorique.

Son édition réalisée aux dépens d’un protecteur des arts a été pensée, non comme page destinée à favoriser la lecture mais bien comme image de caractère plastique. L’on devinera que cette démarche illustre la philosophie basée sur la négation de la négation, cependant elle s’appuie sur des procédés tautologiques. Effectivement, il s’agit pour moi, de détruire les valeurs nées dans notre temps et sur le sol occidental. Je ne tiens plus à changer le monde dans lequel je vis, mais à le casser. Mes bombardiers, mes bombes atomiques, mes inventions diaboliques survolent déjà les lieux de villégiature, un peu comme dans l’anthologie remarquable de Fluxus Film. Salut et Merde.

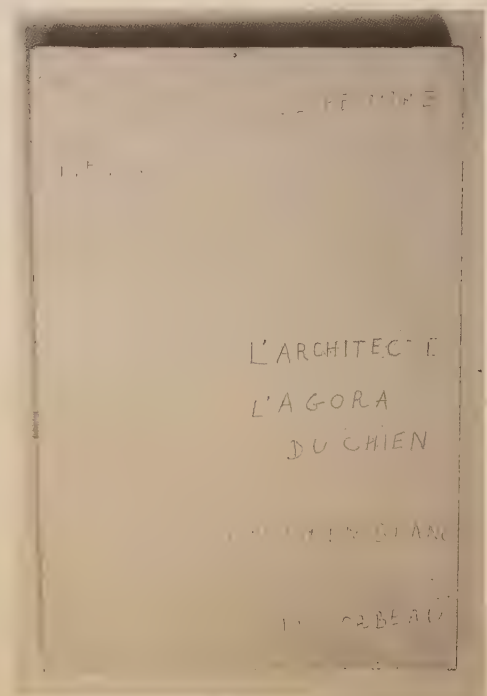
C’est le procédé qui m’intéresse.

Le Corbeau et le Renard obéit à une cadence de répétitions, différence de durée appliquée à des images identiques. Les effets sentis que j’avais pressentis, il y a dix ans, avec *La Clef de l’Horloge*, un film sur des tableaux de K. Schwitters. *Le Corbeau et le Renard* est la suite logique d’une entreprise poétique qui m’a fait aborder le domaine des mots, celui des objets, celui des tableaux. *Le Corbeau et le Renard* est un objet. Il est destiné à faire partie intégrante d’un tableau.

Le cinéma? Oui, c’est un procédé. Le bleu est aussi un procédé. *Le Corbeau et le Renard* obéit à une cadence de répétition.

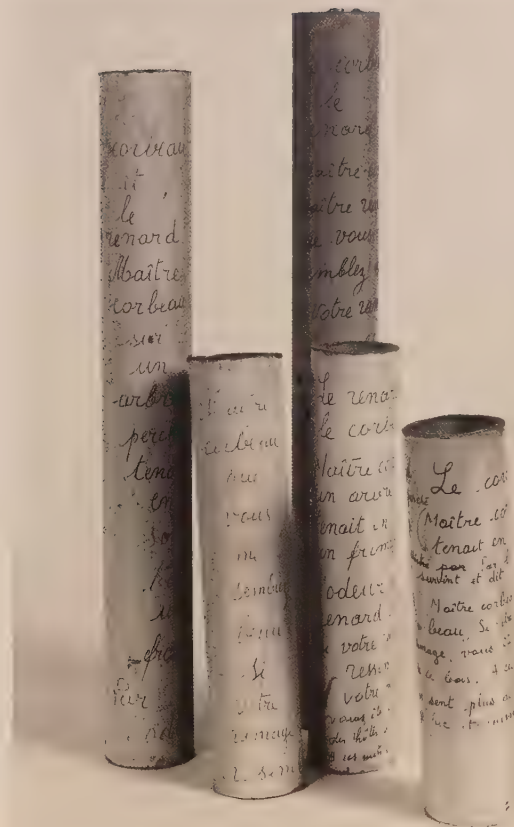
Il s’inscrit dans une perspective silencieuse. Il est amoureux. Il a comme référence, *La Clef de l’Horloge*, un film absolument merveilleux que j’ai réalisé en 1958, sur des œuvres de K. Schwitters.

Le Corbeau et le Renard est la suite logique de mes entreprises. C’est un objet moral. Il est destiné à faire partie intégrante d’une machine que j’achève de construire actuellement sur le plan de la mode.

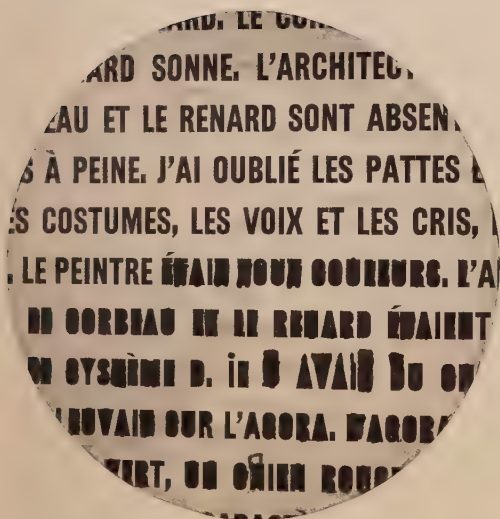




Two photographs mounted on wallpaper (partly destroyed): Marcel Broodthaers writing *Le Corbeau et le Renard*, and Maria Gilissen photographing.



Text of *Le Corbeau et le Renard* written on five cardboard tubes.

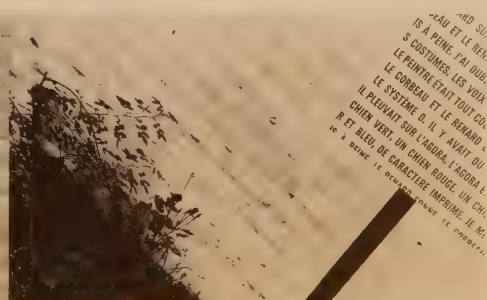
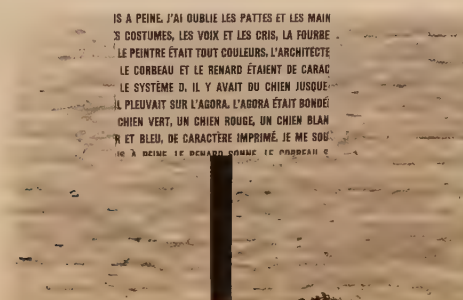


Petit rond, 1967

Images en noir et blanc et en couleurs ou *Le Corbeau et le Renard*

Comme titre, j'ai repris celui de Duchamp pour présenter une exposition Magritte, en corrigeant toutefois l'erreur typographique qui s'y était glissée.

C'est bien aussi de se prévaloir de ces 2 artistes pour un film comme celui-ci, ... l'académisme poétique de ce siècle. Comme je suis l'auteur du poème "*Le Corbeau et le Renard*", je le mets en second titre de mon film.



1968

Une Discussion Inaugurale

16 mm, black-and-white, various versions: from 8 min. 30 sec. to 10 min., Brussels

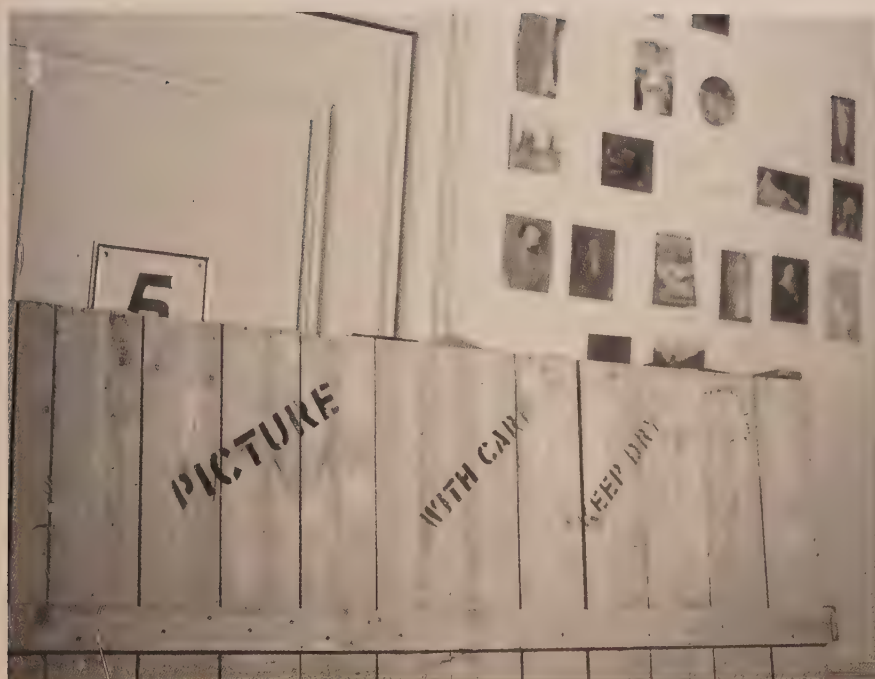


The inaugural speech with Johannes Cladders and Marcel Broodthaers.

This film was made at the inauguration of Broodthaers' Section XIXe siècle (the first manifestation of the Musée d'Art Moderne, Département des Aigles), in and around the artist's house in Rue de la Pépinière, Brussels, on 25 September 1968 and over the following days. The title sequence of *Un Voyage à Waterloo* indicates that Broodthaers intended *Une Discussion Inaugurale* to be the first part of a four-part film with *Un Voyage à Waterloo* as the second. It is likely that the latter was also

shown in *Between 4. Dokumentation Information*. The film is not a literal documentation of the inaugural discussion at Rue de la Pépinière. It comprises repeated shots of the words HAUT, BAS, FRAGILE, MUSEUM and an arrangement of commas, moving shots of a container lorry, streets and buildings near Rue de la Pépinière, workmen unloading packing cases, the postcards and the packing cases themselves that formed the decor of the Museum, and its title painted on a window.

Near the end of the film we see sequences of the inaugural discussion. Segments of a handwritten text by the artist appear from time to time. This survives in white on a series of transparent sheets and, read in its entirety, describes a film, beginning with the discussion. There are at least two very similar versions of this film. The one described in the sequence shots on the next page was probably the first.



Detail of the Musée d'Art Moderne, Département des Aigles, Section XIXe siècle.



The discussion.

MUSEUM

HAUT

BAS

FRAGILE

Artwork for the film.

6" Jonctuation x
 2" 5" discussion 2
 1" 5" 2" Jonct.
 12" discussion + précédent + ni ult. mai
 discussion avec lettres sur. ~~des~~ classées
 arrivée du camion N
 1" discussion
 déchargement N.
 4" discussion
 déchargement N.
 8" décharg. discussion
 — surimpression seule
 — déchargement rangement N.
 — surimpression seule
 — discussion
 — parage lettres (camion)
 — discussion avec surimpression. Jonct. ut.
 — jonctuation
 — installation coisse N.
 — sortie mut autour. Sur coisse N.
 — Images cartes postales N. surimpression
 — noms de peintres / couper D. le
 — aut /
 — UN MOT D'EXPLICATION.
 (Traduction)
 — Discussion. Jonctuation. Sur
 — jonctuation seule développement lent
 — ~~aut~~ mut cartes postales N.
 — Murée uide N. Mots N.

Several sheets on which Marcel Broodthaers worked on the editing script survive. They show that, although many of the same elements appear, the sequence of shots he ultimately decided on was quite different.

- MUSEUM (inscription)
- la discussion n'aboutit... (negative writing)
- MUSEUM
- commas (punctuation mark)
- MUSEUM
- HAUT
- FRAGILE
- various camera movements over postcards (Ingres, Winterhalter)
- FRAGILE
- punctuation
- MUSEUM
- postcards (Courbet)
- MUSEUM
- la discussion n'aboutit... (negative writing)
- MUSEUM
- punctuation
- "MUSEUM"
- HAUT
- BAS
- FRAGILE
- container truck (close-up)
- arrival of container track near Rue de la Pépinière (tracking shot)
- shots of surrounding streets, squares and street signs (Place du Trône, Le Musée de la Dynastie) (static views)
- shot of the truck arriving from inside the Musée
- unloading and installation of empty crates (postcards visible on a wall)
- view of the installation, close-up on the crates and postcards
- panning shot across postcards
- French windows to garden from outside SECTION XIXe siècle
- AFDEELING XIXe eeuw
- view of the discussion during which a slide show is given
- close-up of postcards, panning
- who don't participate much in the discussion (negative writing)
- collector or art lover? (negative writing)
- MUSEUM



En principe le film est divisé en 4 parties, la 1ère est consacrée à la discussion inaugurale – tumultueuse – qui marqua ce jour d’ouverture, le 28 septembre 68. En présence de ce groupe nombreux comprenant des gens de tendances diverses. Un directeur de musée, un philosophe marxiste, un journaliste révolutionnaire, un journaliste bourgeois, un marchand de tableaux progressiste (d’avant-garde), un autre, traditionnel. Un collectionneur – catholique, collectionneur? collectionneur ou amateur d’art? Quels sont les nouveaux rapports qui lient l’artiste à la société? Un musée finalement sert-il simplement un but scientifique ou couvre-t-il le système de distribution de l’art, celui des galeries; ce système à l’image de la société capitaliste? Selon ce qu’il représentait – inconsciemment le plus souvent – chacun répondait à ces questions avec plus ou moins de passion, d’esprit d’analyse, de bonne foi, de mauvaise foi, à côté parfois de la question essentielle, avec de l’esprit d’à-propos, ou encore avec un geste, encore en observant un mutisme sympathique, agressif, hostile, indifférent, amusé...

... un médecin aux idées nouvelles, un étudiant allemand, plusieurs même animés de cet esprit que nous leur connaissons depuis deux ou trois ans, quelques femmes, enfin, qui prenaient peu part à cette discussion souvent violente, confinées peut-être dans un silence séduisant par ce préjugé tenace qu’entretiennent les hommes à leur égard, qui veut qu’elles soient belles et se taisent.

La discussion n’aboutit à aucune conclusion sinon celle, chez quelques-uns, de tout faire pour réaliser dans le futur une nouvelle structure culturelle, plus indépendante, plus neuve, plus accueillante.

Text by Marcel Broodthaers used for the negative writing in *Une Discussion Inaugurale*.



Dokumentation Information, 1970

Städtische Kunsthalle Düsseldorf
Grabbeplatz 4

Sonabend/Sonntag,
den 14./15. Februar 1970
von 11 bis 20 Uhr

Diskussion
Sonntag, 15. Februar, 18 Uhr

Information über die Maschinenhalle
der Zeche Zollern II
in Dortmund-Bövinghausen
in Zusammenarbeit mit
Bernhard und Hilla Becher

Marcel Broodthaers, Brüssel
Projektion zur Idee des Museums
Rosemarie Castoro, New York
Raumenthüllung (room revelation piece)
Paul Cotton, Oakland
Thou Art, Verwandlung
Peter-M. Dürr, Düsseldorf
Ausstellung
Gilbert & George, London
singing sculptures . . .
Tony Morgan, Krefeld
Münchener Leute und die Ecke
Sigmar Polke
Film
Paul Sharits, New York
Touching
Johannes Stüttgen, Düsseldorf
Katalysator für Hörplastik
Timm Ulrichs, Hannover
Kunstpraxis,
Sprechstunde nach Vereinbarung
Renate Weh, Nürnberg
Einsiebung

MUSEE D'ART MODERNE
Département des Aigles

*Marcel Broodthaers vous prie de bien vouloir assister à
l'inauguration de la section XIX^e S.
du Département des Aigles par*

Monsieur JURGEN HARTEN
Städtische Kunsthalle Düsseldorf

qui aura lieu samedi, le 14 février 1970 à 11 h. 30

*à Grabbeplatz
Düsseldorf
Tél. 17023*

Invitation card for the Musée d'Art Moderne,
Département des Aigles, Section XIXe siècle (bis),
which was opened the day before *Between 4*.

Announcement of *Between 4*.

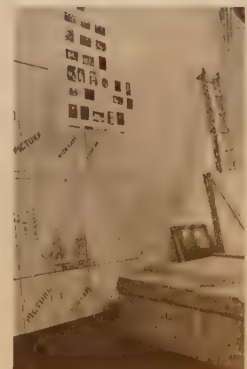
Une Discussion Inaugurale was given its first public showing at the Kunsthalle Düsseldorf in the context of *Between 4* with the title *Projektion zur Idee des Museums* (Sunday, 15 February 1970). The series of events called *Between* were organised to take place in the intervals between exhibitions and usually lasted one day each. They included installations and artists' performances. Jürgen Harten, the curator of the *Between*s, who had seen the Musée d'Art Moderne, Département des Aigles, Section XIXe siècle in Brussels, thought of bringing its contents to Düsseldorf. Broodthaers wrote to Harten offering to lend two packing cases, several postcards and a slide projection, "representing the decor that you know", i.e., some of the material elements of Section

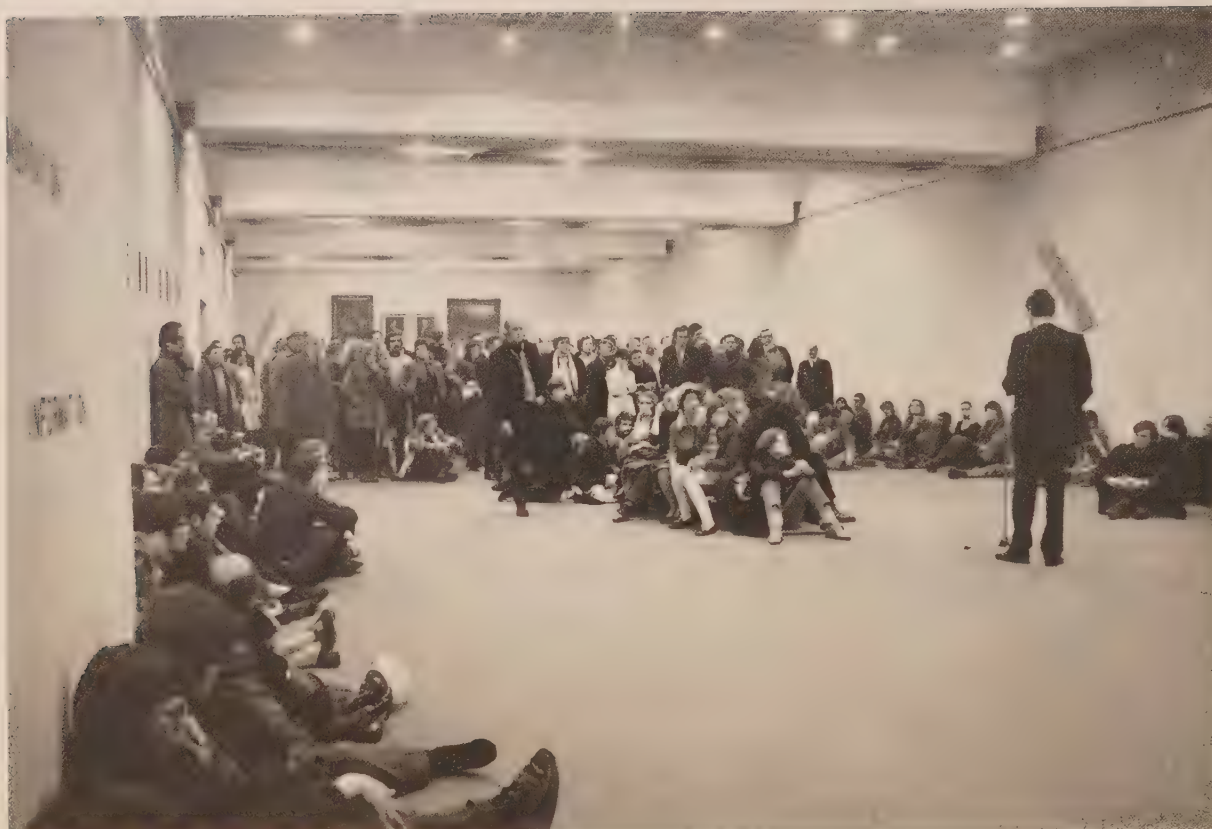
XIXe siècle. He also considered sending the Menkes art transport container that had been parked in the street outside during the inauguration. In the end, neither the packing cases nor the container went to Germany, but Broodthaers did exhibit a set of postcards which had been part of the decor of Section XIXe. *Une Discussion Inaugurale* and a slide projection, *Caricatures et Peintures du XIXe siècle*, with some changes, were shown, together with photographs, posters featuring packing cases and other films and material which has not been identified. This material was arranged in the main area of a large gallery and entitled *Dokumentation Information*. Broodthaers and Harten also took part in a discussion in this space. Broodthaers modified the

concept of *Between* by adding a new section of his Museum, called Section XIXe siècle (bis), which had its official opening the day before *Between 4*. It was installed in the other part of the same gallery, a space which was deemed to be part of Broodthaers' museum for the occasion. Broodthaers invited Harten to make the inaugural speech. He designed and issued in his own name the invitation card and poster. The main contents of this section were eight paintings by nineteenth-century artists of the local school, borrowed from the Kunstmuseum, Düsseldorf.



Area of the gallery with the slide and film projectors and, on the left, part of the display documenting the Section XIXe siècle and XVIIe siècle. This was divided into four groups of which one is shown here.





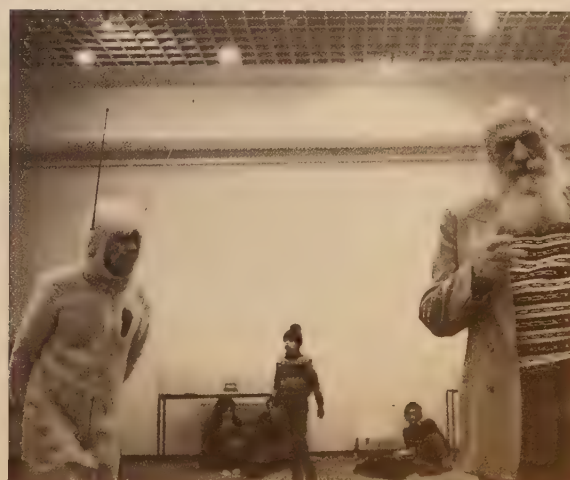
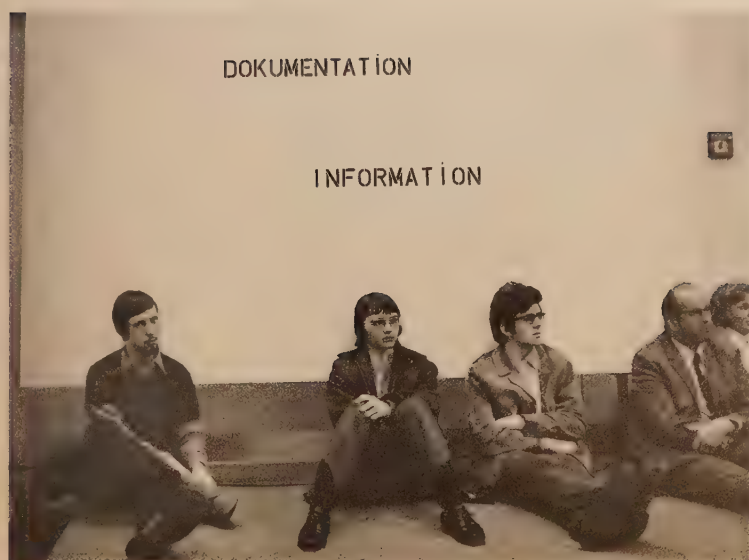
Opening speech by Jürgen Harten.



The posters arranged in five groups of two (six from the Section XIXe siècle and four from the Section XVIIe siècle).



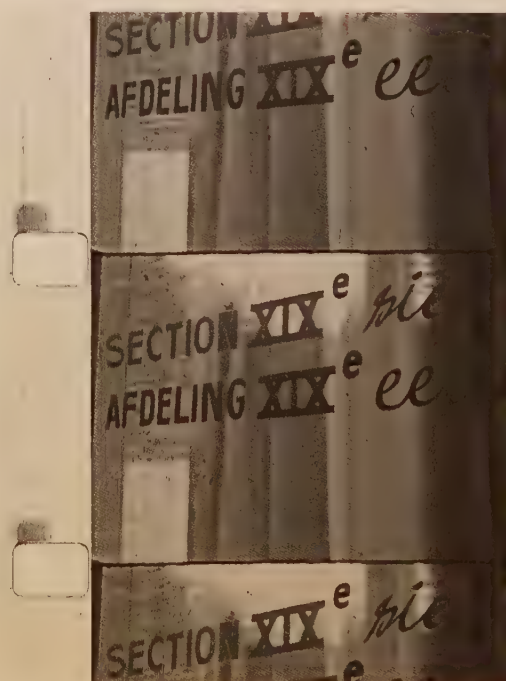
Set of postcards related to those in Section XIXe siècle.

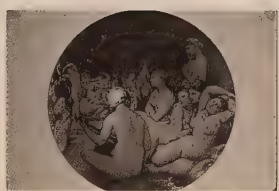


South wall gallery. Cases of objects and documents relating to Section XIXe siècle – XVIIe siècle Littéraire. In the foreground, Paul Cotton and Wilker Schmidt.



View of *Dokumentation Information*. Groups of photographs representing Section XIX^e siècle and Section XVII^e siècle, plus the slide and film projectors.



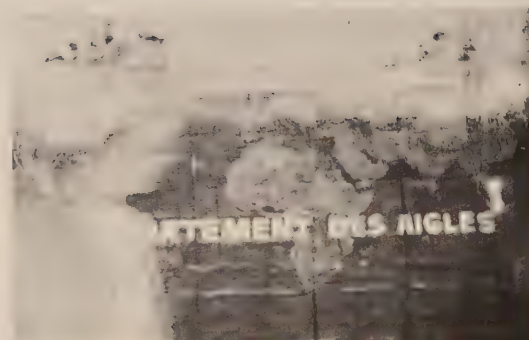


1969

Le Musée et la Discussion

16 mm. black-and-white, 12 min., Brussels

This film comprises sequences including HAUT, BAS, FRAGILE, MUSEUM and punctuation, together with a child mutely speaking, all in positive and negative lasting two minutes and repeated six times. For the exhibition *18 Paris IV. 70* organised in Paris by Seth Siegelau and Michel Claura in April 1970, Broodthaers intended to show this film projected on a map of the world. During the exhibition Broodthaers projected it informally outside the context of the show. In 1972 this film was shown in Section Cinéma, using the map of the world as a screen.



MARCEL BROODTHAERS

I

1 — Rappel de ce que fut le Musée d'Art Moderne (le mien, à savoir un décor composé de caisses d'emballage, de cartes postales et d'inscriptions) section XIX et XVII^{ème} siècles, sur la base de documents simples, photos et lettres. Ce rappel allant dans le catalogue.

2 — Projection d'un film 16 mm. Sujet: le Musée et la Discussion. Durée: 12'.

Ecran spécial constitué par une carte du monde.

3 — Impression d'une lettre comportant soit un texte, soit une image, destinée au plus grand nombre de lecteurs possible (sur la base de l'argent disponible). Ce texte ou cette image se rapportant au même thème 'Musée'.

1 — Reminder of what was the Museum of Modern Art (mine, that is to say, a décor made of packing-cases, post-cards and inscriptions), XIXth and XVIIth centuries departments, based on simple documents, photos and letters. This reminder is to be in the catalogue.

2 — Projection of a 16 mm. film. Subject: Museum and Discussion. Duration: 12'. Special screen made of a map of the world.

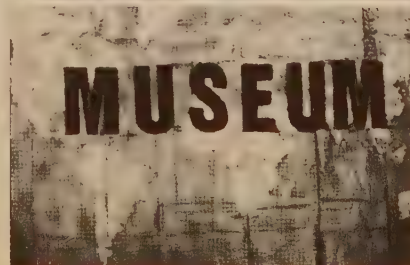
3 — Printing of a letter comprising either a text or an image, intended for most readers possible (depending on money available). This text or image will have reference to the same 'Museum' theme.

1 — Rekapitulation dessen, was das Museum für Moderne Kunst gewesen ist (das meine, nämlich ein Dekor von Kisten, Postkarten und Inschriften), Sektoren 17. und 19. Jahrhundert basierend auf Dokumenten, Fotos und Briefen.

Diese Rekapitulation soll im Brief erscheinen.

2 — Projektion eines 16 mm. Filmes. Thema: Museum und Diskussion. Dauer des Filmes: 12'. Spezielle Leinwand, aus einer Landkarte angefertigt.

3 — Druck eines Briefes, entweder mit einem Text oder einem Bild versehen, der für ein Maximum von Lesern bestimmt ist (was von dem zur Verfügung stehenden Geld abhängt) Dieser Text oder dieses Bild stehen in Verbindung mit demselben 'Museums's Thema.



Photos du film intitulé 'Le Musée et la Discussion'
Photos of the film entitled 'Museum and Discussion'
Photographien des Filmes 'Museum und Diskussion'

II

Cher Monsieur, 20-1-1970
D'abord mon vif plaisir d'avoir reçu en communication les projets de mes collègues. Vous tenez parole, vous faites des artistes des êtres différents en les liant dans une clarté que seuls, jusqu'à présent, connaissaient les organisateurs de manifestations artistiques.
En fonction de cette information, j'ai le désir de transformer, voire de changer radicalement mon premier projet. Cela en restera à l'état de désir.
Le certificat médical ci-joint vous fera comprendre la cause de ce non-faire.
Recevez, cher Monsieur, en attendant ma visite à votre exposition que de visiterai avec une curiosité attentive, mes salutations distinguées.
Marcel Broodthaers
30, rue de la Pépinière
Bruxelles
Bien entendu, vous disposez du premier projet à votre guise.

Dear Sir 20th January 1970
First of all, I must express you my keen pleasure for having received communication of the projects of my colleagues. You kept your promise, you make different beings out of artists, binding them into a clearness that till now, only the organizers of art exhibitions had known.
As a result of this information, I have the desire for transforming and even for radically changing my first project.
This will remain as a desire.
The enclosed medical certificate will make you understand the cause of this no-doing.

56

Looking forward to visiting this exhibition, which I shall visit with an attentive curiosity, I remain, Dear Sir,
Yours sincerely,
Marcel Broodthaers
30, rue de la Pépinière
Bruxelles
Of course, you may dispose of my first project as you please.

Liebe Herr, 20.1.1970
Zuerst meine grosse Freude, dass ich die Projekte meiner Kollegen erhalten habe. Sie halten Ihr Wort und machen aus Künstlern voneinander unterschiedliche Wesen, indem Sie sie in einer Klarheit binden, die bisher nur die Organisatoren von Kunstausstellungen kannten.
Auf Grund dieser Information habe ich den Wunsch, mein erstes Projekt abzuändern, ja, selbst, radikal zu verändern. Dies bleibt wie ein Wunsch.
Das beiliegende ärztliche Attest wird Ihnen den Grund dieses Unterlassens verständlich machen.
Seien Sie, lieber Herr, bis zum Besuch der Ausstellung, die ich mit grosser Neugierde besuchen werde, vielmals begrüsst.
Marcel Broodthaers
30, rue de la Pépinière
Bruxelles
Über mein erstes Projekt können Sie selbstverständlich verfügen wie Sie wollen.

57

Dr. André RENARD 15/1/70
10, avenue des Gerfauts
BRUXELLES 17
CONSULTATIONS :
lundi, mercredi et jeudi
de 16.30 à 19.30 h.
Tél. : 73.75.92
C.G.P. : 7483.99
Je soussigné, docteur
en médecine certifie que
l'état de santé de
Monsieur Broodthaers
Marcel ne nécessite pas
de soins particuliers
et qu'il peut reprendre
normalement le travail
Dr. A. Renard

Je soussigné, docteur en médecine, certifie que l'état de santé de Monsieur Broodthaers Marcel ne nécessite pas de soins particuliers et qu'il peut reprendre normalement le travail.
Bruxelles, le 15/1/1970 Dr. A. Renard

58

I, undersigned, doctor of medicine, certify that the actual health of Mr. Broodthaers Marcel does not require any special medical aid and that he can start again taking a normal job.
Brussels, 15/1/1970 Dr. A. Renard
Ich, Unterzeichneter, Doktor Der Medizin, bestätige hiermit, dass Herr Broodthaers Marcel sich in einem Gesundheitszustand befindet, der keine besondere Pflege benötigt und dass er eine normale Tätigkeit wieder aufnehmen kann.
Brüssel, 15.1.1970 Dr. A. Renard

59

Un Voyage à Waterloo

(Napoléon 1769-1969)

16 mm, black-and-white, 13 min., Brussels

Actor: Pierre Van Osselaere

En Juillet 1969

Le Département des Aigles du Musée d'Art Moderne a fait un voyage itinéraire à Waterloo dans le cadre doré du bicentenaire de la naissance de Napoléon.

Un petit film a été fait et nous espérons montrer ce film à une occasion ultérieure.

Excerpt from Marcel Broodthaers' open letter to Jacques Charlier.



Département
AIGLES

pour Marie-Puck.

Département des Aigles

1ère partie

*Une discussion
inaugurale*

2ème partie :

Un Voyage

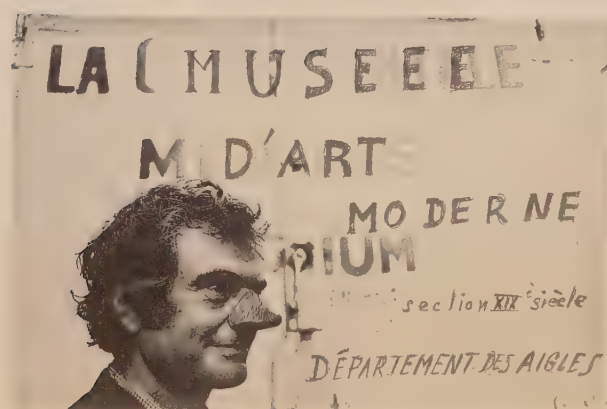
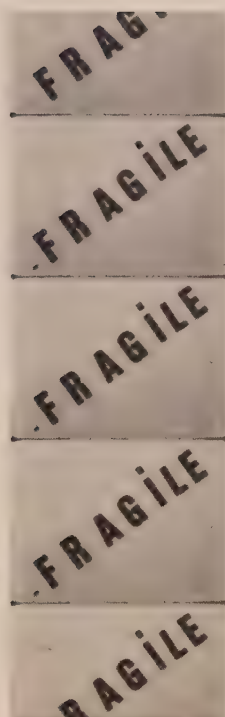
*Waterloo
(Napoléon 1769-1969)*

3ème partie :

Le Temps d'une Journée

Td Part

The Time



Handwritten title cards.

This film was made early in the year 1969, while the Département des Aigles, Section XIXe siècle was open. It made use of the Menkes container truck which stood outside the house at the inauguration and which appears in the film *Une Discussion Inaugurale*. The motif of the cannon was taken up again in *La Bataille de Waterloo*, which Broodthaers shot in London in 1974. There are at least three versions of the film

which have small differences in the opening sequences. The credits begin with the sign "Département des Aigles" stamped on a white sheet of paper, on which the dedication "pour Marie-Puck" appears in an animated sequence. Three handwritten title cards follow: "Département des Aigles, 1ère partie, Une Discussion Inaugurale"; "2ème partie, Un Voyage à Waterloo" – to which, after a moment, is

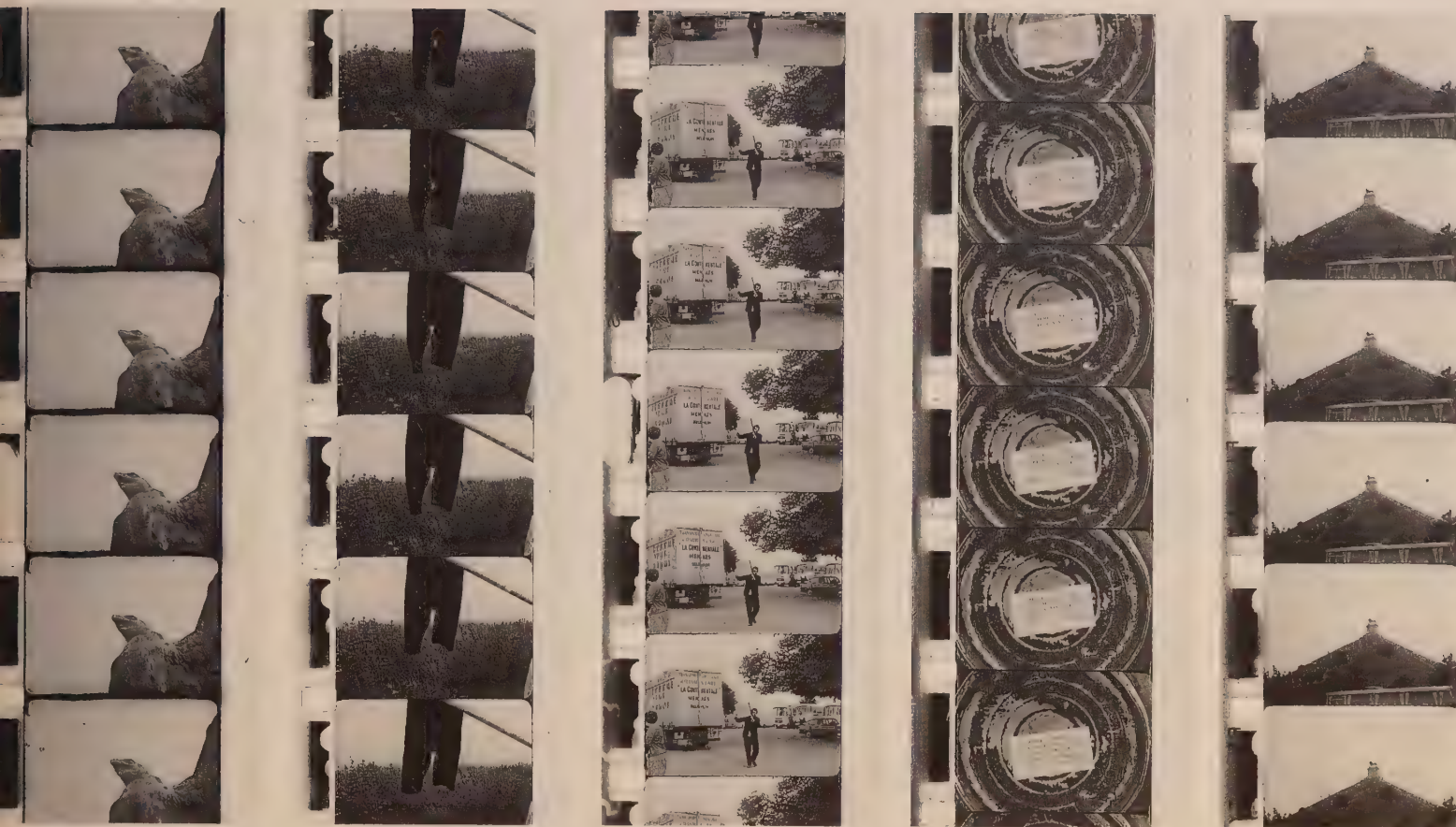
added the subtitle "(Napoléon 1769-1969)"; "3ème partie, Le temps d'une Journée, Td Part, The Time". In one version of the film the action begins with Broodthaers sitting by the cannon at the battleground of Waterloo. The others begin with the next scene of Broodthaers signing a document in the Rue de la Pépinière. Then we see a series of shots filmed in the streets near Rue de la Pépinière, site of the Musée d'Art

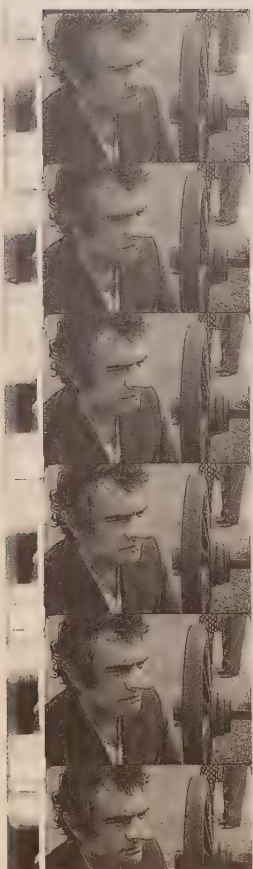


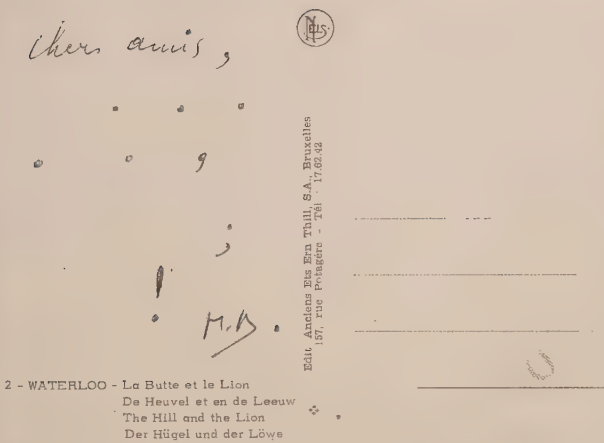
Moderne, Département des Aigles. Broodthaers enters the museum. Looking out through its windows we see a container truck arriving, the lettering on its sides indicating the name of an art transporter. Broodthaers emerges from the museum wearing a false nose and carrying on his shoulder an empty crate which he loads onto the container. He poses for a photograph by Maria Gilissen and the truck drives away. The camera follows the truck on its way to Waterloo, shooting sometimes from inside the driver's cabin and sometimes from the street while the truck passes by. As it passes the Palais de Justice, a man appears carrying a black flag which is in fact a pair of trousers. When the container truck arrives at Waterloo we see a distant view of the lion

monument. Broodthaers reappears, still wearing his false nose. The flag man runs into a white building with the sign "Ambulance Britannique" outside. Then we see the French monument to the battle with its eagles and the cypher "N" on the railings. We arrive at the open space around the monument where we find the cannon. A little girl drives up in a car and, having looked at the gun, departs. The lorry backs up, Broodthaers unloads his packing crate and sits on it near the gun. The final sequence shows the flag man disappearing into clouds of smoke and the battlefield where cows now graze. One of the versions ends with a scene in which Broodthaers empties a bucket of water over his head, which he also used in some of the versions of Section XIXe siècle.

MUSEE MUSEUM
DEPARTEMENT DES AIGLES
SECTION XIXe SIECLE
30, rue de la Pépinière
BRUSSEL 1 — BELGIQUE







Postcard showing the lion monument to the Battle of Waterloo. On the recto Marcel Broodthaers added two stickers referring to the Musée d'Art Moderne, Département des Aigles, Section XIXe siècle. These stickers also appear in the film on the container, the flagpole and on the mouth of the cannon. On the verso of the postcard, he inscribed a composition of punctuation marks, similar to the one that features prominently in the film *Une Discussion Inaugurale*.

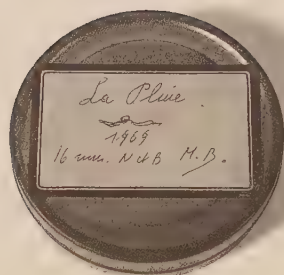


1969

La Pluie

(Projet pour un texte)

16 mm, black-and-white, 2 min., Brussels



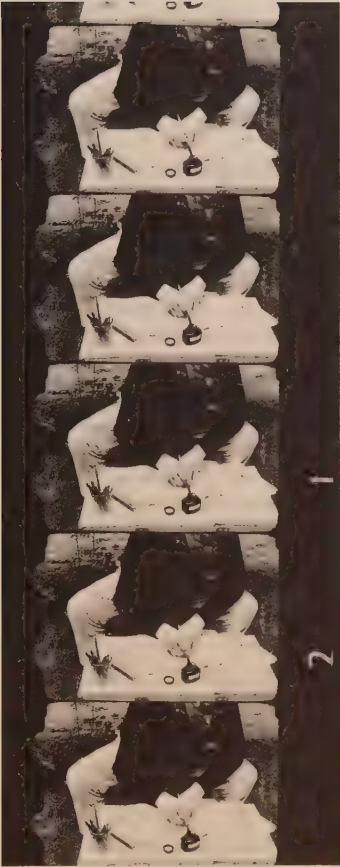
La Pluie was filmed in the garden at Rue de la Pépinière, during the period of the Musée d'Art Moderne, Département des Aigles, Section XIXe siècle. The background is a whitewashed brick wall bearing the words **DEPARTEMENT DES AIGLES**. This was one of three films made in the same location, the others being *La Pipe* and *La Pipe Satire*. Sections of it appear in versions of *Un Voyage à Waterloo* and *La Discussion Inaugurale*. The film shows Broodthaers attempting to write while rain constantly washes the ink away. In the last sequence, during which he abandons the attempt and lays down his pen, the inscription: "Projet pour un texte" appears. This film formed part of the programme of *Cinéma Modèle* and *Rendez-vous mit Jacques Offenbach*, and was shown in many other film manifestations during Broodthaers' lifetime, including *Film als Objekt – Objekt als Film*, *Salle Lumière*, *Films, dias et photos*, and *Actualité d'un Bilan*.

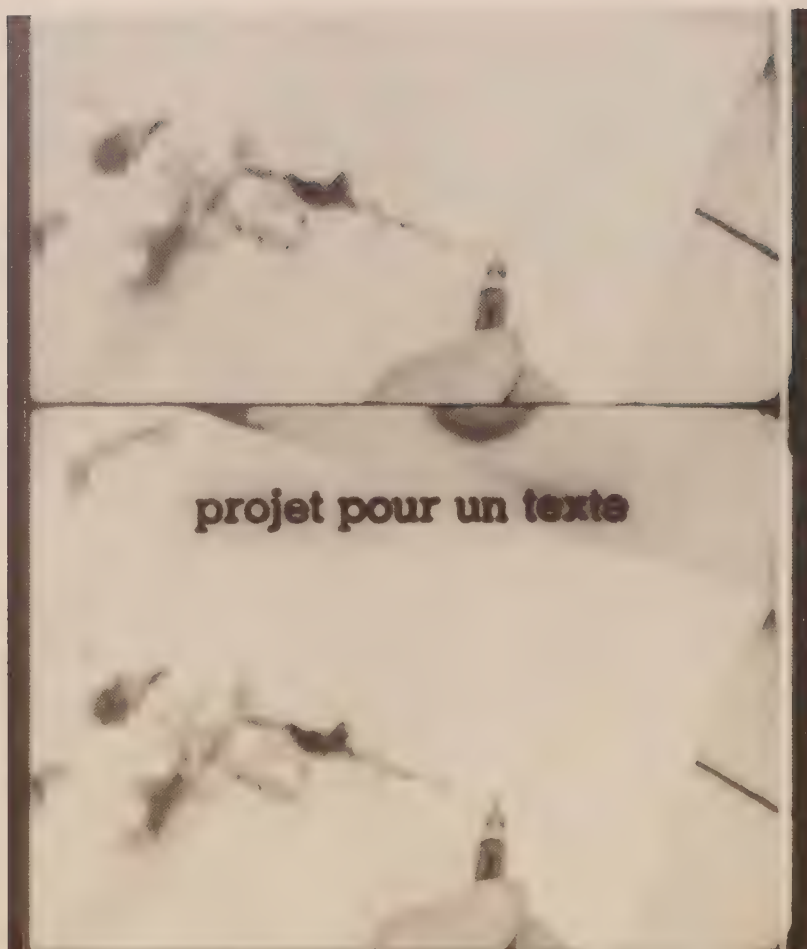


The location of *La Pluie* showing the chair on which Marcel Broodthaers sat, the case on which he was writing, and a stepladder from which the "rain" was poured out of a watering can.



Blinky Palermo, Oda and Franz Dahlem on the location of *La Pluie*.





PROJET POUR UN TEXTE

— Je hais le mouvement qui déplace les lignes —

Si je fais un film, pour un cinéma encore défini comme discipline du mouvement, il me faut répéter le vers de Baudelaire, à moins que ...

1. ... ne pas faire de film et en même temps accepter la valeur du film vierge, cette page blanche du cinéaste et prier pour que d'autres le fassent.

2. ... faire un film au prix de la haine. Un film d'amour par exemple. Voilà qui est très séduisant mais risque de servir de pavillon à bien des marchandises, — films publicitaires, films de propagande, films pornographiques, films interdits.

3. ... écarter les problèmes de langage spécifique au cinéma en considérant le film comme une simple référence à quelque abstraction.

Aussi dans certains aspects du conceptual Art, souvent le film est un intermédiaire banal où l'idée joue le rôle principal de sujet. Mais le sujet n'est-il pas réduit par cette platitude du style de transmission, sinon absorbé et rejeté dans un documentaire des idées reçues, parfois original?

.... Les nouvelles techniques de l'image plus que du cinéma (le laser?) permettent de trouver une solution, momentanée, je le crains, intéressante, certainement.

Encore faut-il être bien né dans un monde technologique pour utiliser ce genre de moyen avec succès. Et me voici cruellement partagé entre quelque chose d'immobile qui a déjà été écrit et le mouvement comique qui anime 24 images par seconde.

PROJET POUR UN POISSON

The facsimile of this text is reproduced in the entry on the film *Projet pour un Poisson*.

Fumer. Boire. Copier. Parler. Ecrire. Peindre. Filmer, 1973



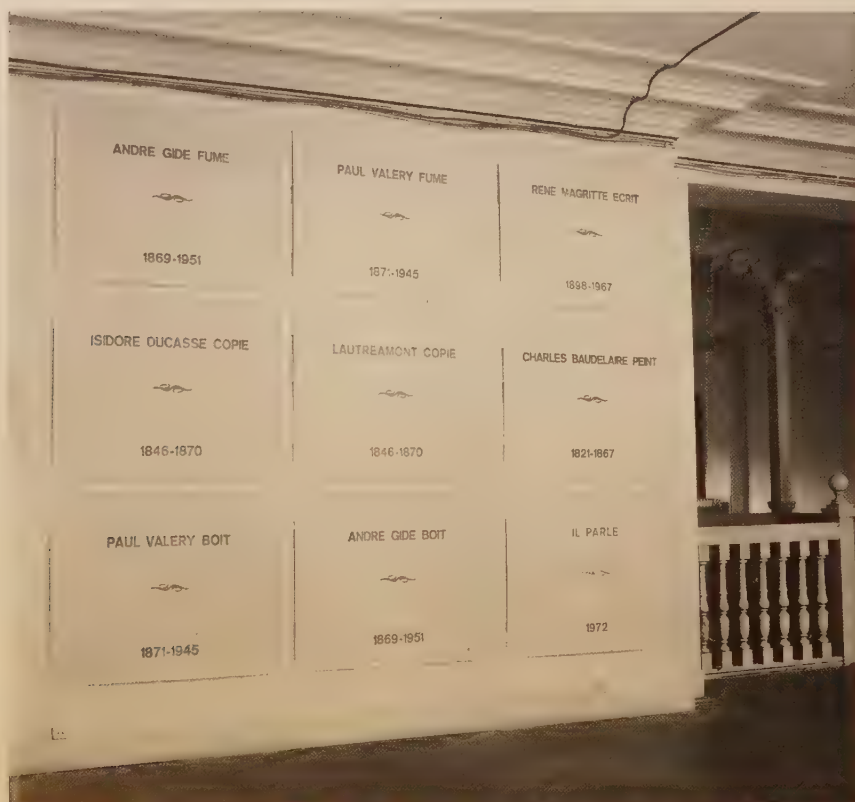
1821 - 1867	•	1846 - 1870
1869 - 1951	•	1871 - 1945
1898 - 1967	•	1972

FUMER - BOIRE - COPIER - PARLER
ECRIRE - PEINDRE
FILMER

MARCEL BROODTHAERS

FRANCOISE LAMBERT BASTIONI PORTA NUOVA 11 MILANO
MARTEDI 16 GENNAIO 1973 ORE 19

La Pluie was projected next to the *Neuf peintures, Série française* when they were shown the 16 January 1973 at the Galerie Françoise Lambert in Milan. The set of nine paintings and copies of the film were sold together as a single work. The nine paintings had been already exhibited in *Actualité d'un Bilan*, a group show which took place in October 1972 at Galerie Yvon Lambert, Paris.



Installation view at Galerie Yvon Lambert, Paris.

MARCEL BROODTHAERS

COMPLÉMENT INDISPENSABLE
A LA SUITE DE NEUF TABLEAUX
EXPOSÉS POUR LA PREMIÈRE FOIS
A PARIS PAR LES SOINS
D'YVON LAMBERT EN

OCTOBRE 1972

*Ecrire . Lire . Parler . Copier
Fumer . Boire
Traduire*

IL PARLE

*(Ce n'est que pour mémoire que je mentionnerai ici la
différence entre parler et parler ou encore boire et fumer...
(Je ne suis pas si bête)*

LE SUJET

*Pourquoi ceci ? Ecrire et photographier après avoir fait
semblant de peindre la suite de tableaux exposés ? Il
s'agit de trouver le point où l'image et l'objet, l'iden-
tification et la non-identification de quelques plans de
la réalité avec eux-mêmes cessent d'être perçus contradi-
ctoirement comme si la notion d'un haut et d'un bas ne
constituait qu'une seule astéroïde dans l'histoire.*

*Mélas, l'ironie, c'est du feu.
Pour changer de concept, il faudra reconnaître d'abord
que les Arts Plastiques quant à la linguistique d'une
mode dépassée ne constituent qu'un champ d'application
propre à quelque manœuvre de style plus militaire que
savant. Essentiellement, le sujet est désavoué par son uti-
lisation comme moyen opérationnel propre à conquérir de
l'espace même si l'on prétend n'obéir qu'aux impératifs
d'une recherche sémantique ou d'une quête du grail. Le
sujet est une forme d'escroquerie s'il est installé unique-
ment sur le terrain de la réflexion. La plupart des critiques
d'art n'en tiennent guère compte puisqu'ils réfléchissent
naturellement.*

LA CONQUÊTE DE L'ESPACE



Portraits de



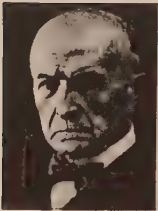
Ch. Baudelaire



P. Mayrille



J. Ducas



L. Lantier



A. Gide



P. Valéry

Indispensable complement to the series of nine paintings exhibited for the first time in Paris, in October 1972, by Yvon Lambert.

Write. Paint. Speak. Copy. Smoke. Drink. Translate.

HE SPEAKS.

It is only as a reminder that I'll mention here the "difference" between speaking and speaking drinking and smoking.

[I'm not that stupid].

The subject.

Why all this? Why write and photograph after having pretended to paint the series of paintings ~~about~~?

It is a question of finding the point where the image and what it represents, identification and non-identification of a few planes of reality with themselves, cease to be perceived as contradictions, as if the notion of high and low were just an asterisk in history.

Alas, irony is a lot of hot air.

To change concepts one will first have to acknowledge that the Plastic Arts in an outdated linguistic framework serve only as a practice field for manœuvres of a more military than scientific type.

Essentially, the subject is denied by its use as an operational means for the conquest of space, even if one claims to be engaged only in semantic research or a quest for the Holy Grail.

The subject is a type of fraud if it is only considered on the level of thinking. Most art critics hardly pay any attention to this fact, as they spend their time thinking, naturally.

The conquest of space.

1969-70

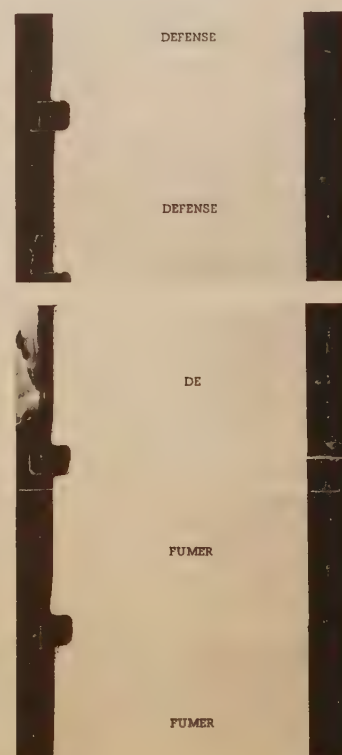
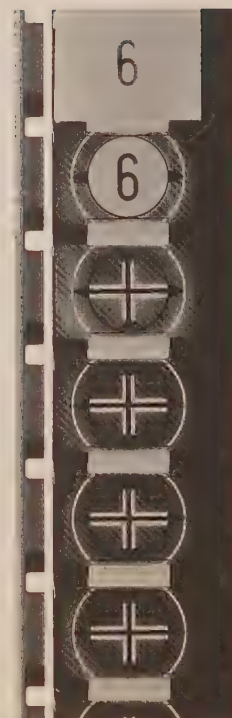
DEFENSE DE FUMER — 94

Défense de Fumer

35 mm and 16 mm, black-and-white, 28 sec. (without countdown leader), Brussels



Défense de Fumer comprises four of the takes filmed for *La Pipe Satire* (1969). Two of these appear in both films. There are two 16 mm prints, one without opening titles but introduced by a countdown leader, the other without either. The 35 mm film begins with the title sequence "Défense de Fumer". The movements of the head are purely an effect of the editing.





Ceci ne serait pas une pipe

(Un Film du Musée d'Art Moderne)

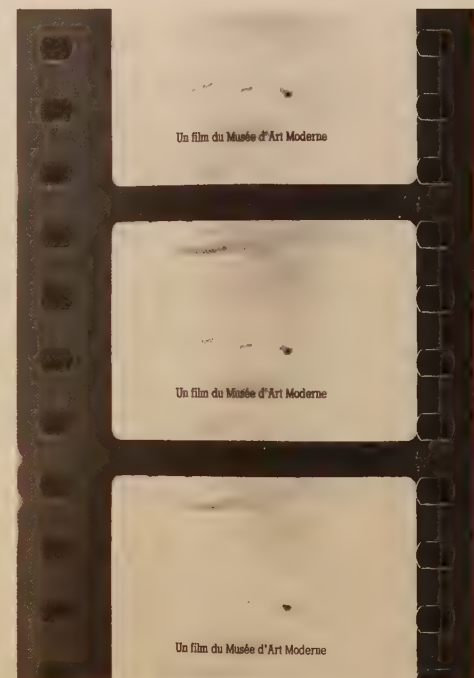
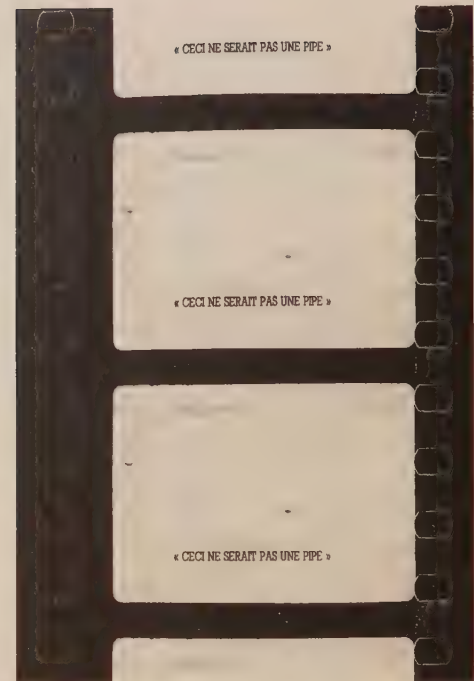
35 mm, black-and-white, 2 min. 20 sec., Brussels

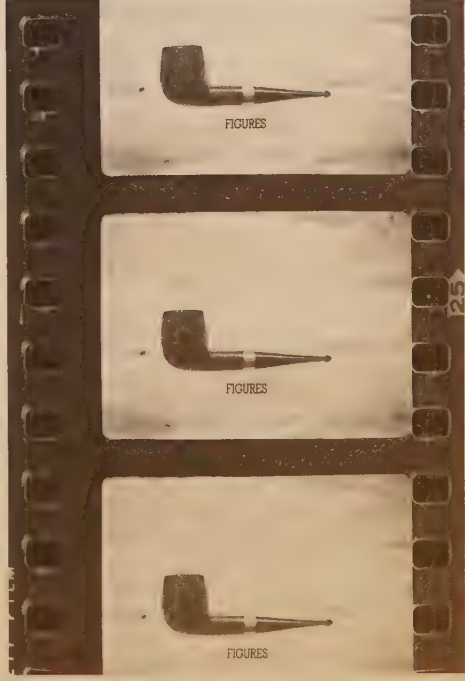
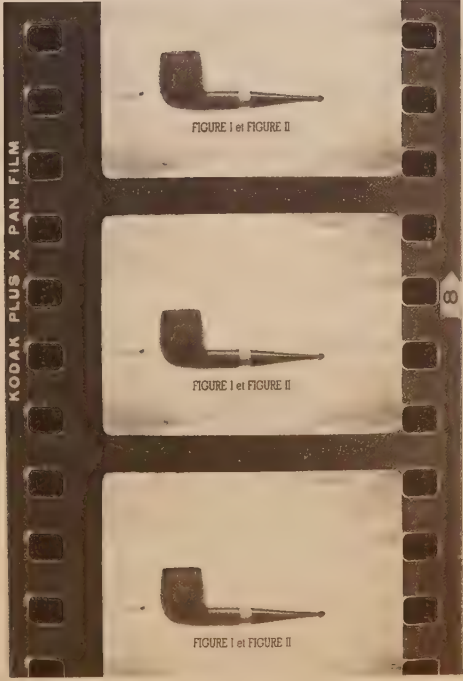
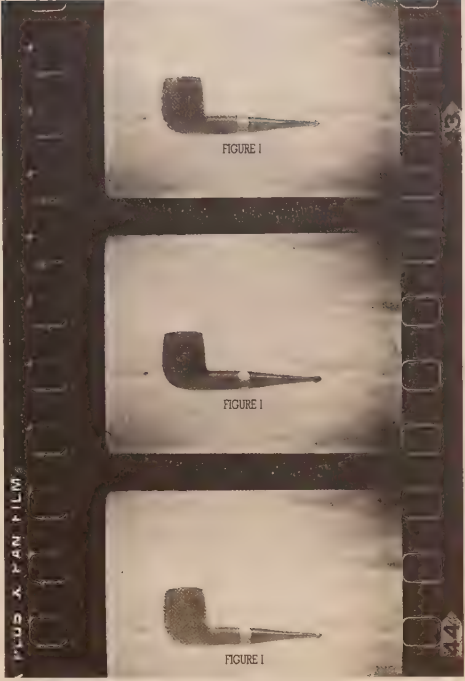
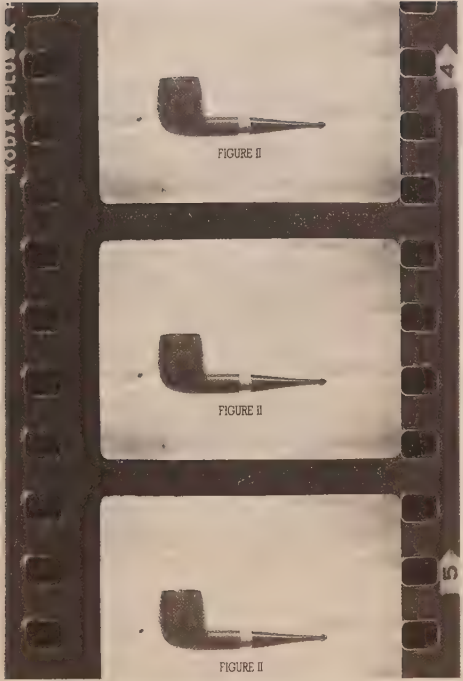
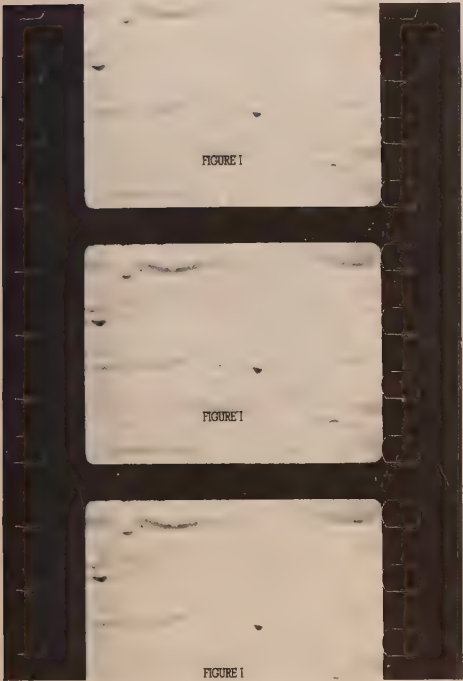
This wouldn't be a pipe

Un mur blanc. Un jet de fumée. Une horloge environnée de fumée.
Une pipe qui fume toute seule. Une pipe qui ne fume pas. Un sous-
titre souligne ces images: FIGURES. C'est une transposition du
tableau de Magritte: *Ceci n'est pas une pipe*.

Broodthaers made a series of films on the theme of "la pipe". They comprise a series of sequences shot in close-up against the background of a whitewashed brick wall with a small hole in the centre. Used in different combinations and with varying use of repetition, these sequences are: the wall on its own; smoke rising from below; a straight-stemmed pipe; a large clock; and the pipe with smoke rising from its bowl. The camera does not move. The first film, *La Pipe (Magritte)* was edited entirely from these sequences. The other films *La Pipe Figure (noir)*, *La Pipe Figure (blanc)*, *Ceci ne serait pas une pipe (Un Film du Musée d'Art*

Moderne), *La Pipe (Gestalt, Abbildung, Figur, Bild)* are based on the same sequences but different words are superimposed by means of subtitles in black or white at the top or bottom of the frame. The images of a white wall, rising smoke, a pipe, a pipe with smoke, a clock, appear and disappear in the film together with the words "Figure", "Figure I", "Figure II", "Figure III", "Figure I et II", etc. There is no systematic correspondence between the images and words. The title sequence begins "Ceci ne serait pas une pipe" and continues "Un Film du Musée d'Art Moderne". The film was made in 1969 and the titles added in 1971.



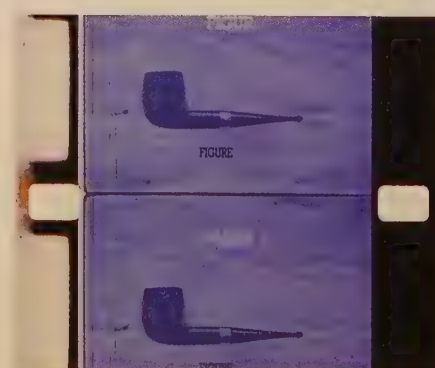
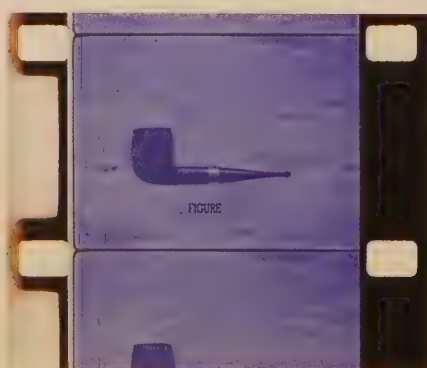
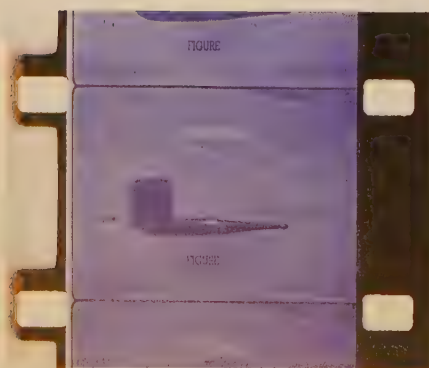


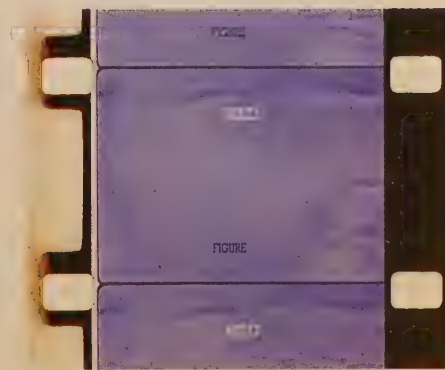
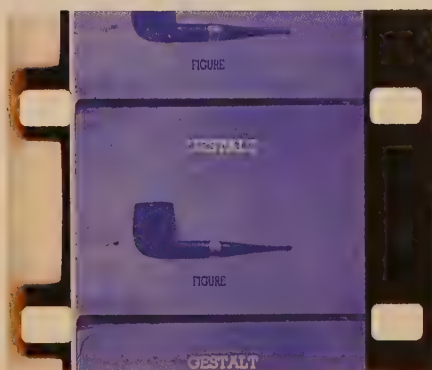
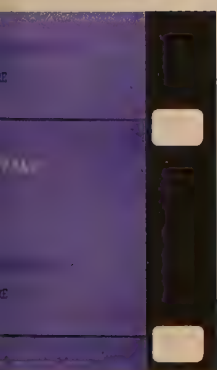
La Pipe

(Gestalt, Abbildung, Figur, Bild)

16 mm, black-and-white with blue tinting, 4 min. 20 sec., Brussels

In 1969, Broodthaers made a 35 mm film, *La Pipe* (Magritte). Three years later, in 1972, he made a 16 mm film based on the earlier work. In this second version, the first two minutes are left in black-and-white while the second part of the film has been coloured light blue and a series of frequently changing words have been superimposed over it. These set up a highly complex, poetic pattern. For example, the word "Figure" is used in black and then in white, alone or with other words (*Gestalt, Abbildung, Figur, Bild*), at the top or at the bottom of the image, and sometimes shown two times over. This film was first shown in 1973 at *L'Art et son contexte culturel*, an international conference on contemporary art which took place in Brussels (La Cambre) and in Deurle (Museum Dhondt Dhaenens).





1970

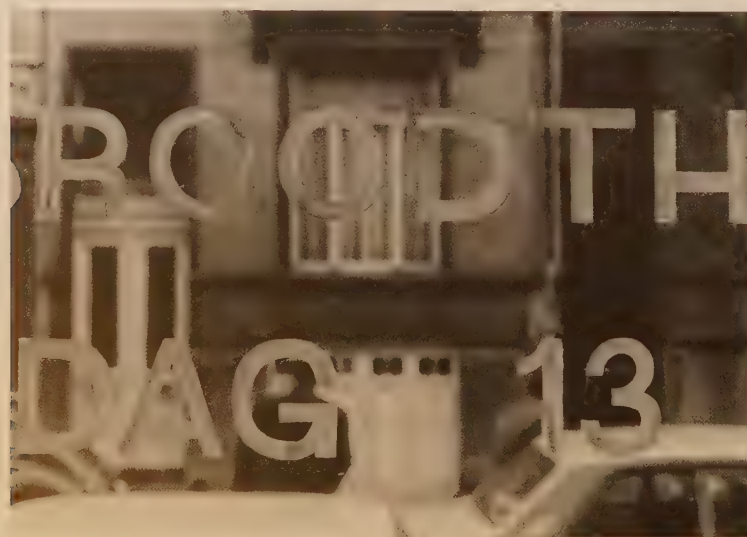
MTL (DTH) — 100

MTL (DTH)

16 mm, colour, 5 min., Brussels



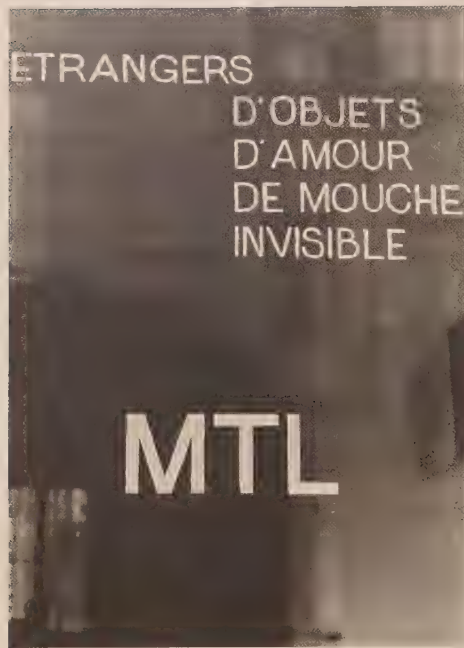
Galerie MTL, 48, Rue Armand Campenhout, Brussels, where the exhibition *MTL* was presented in 1970. The film was shot during Marcel Broodthaers' exhibition in this gallery and projected on the glass window during the last evening.





Gallery window on which Marcel Broodthaers reproduced the text of the first invitation to the exhibition.

GALERIE M. T. L. GALERIJ
VAN/DU 13 MAART/MARS
TOT/AU 10 APRIL/AVRIL 1970
MARCEL BROODTHAERS
VENDREDI/VRIJDAG 13 AVRIL
OUVERTURE/OPENING 18 h
48, RUE ARM. CAMPENHOUT
1050 BRUXELLES/BRUSSEL



Galerie MTL, entrance door.

The exhibition at Galerie MTL in Brussels, from 13 March to 10 April 1970, consisted of a whole room, about and with Broodthaers' poetry. It was conceived as a single work and included:

- 67 sheets of various sizes (typed, handwritten, with drawings in felt pen, ball point, fountain pen and coloured crayon) presented in different ways:
- Part A: 19 sheets on a horizontal surface under plexiglas, set on two trestles, 81 x 300 cm.
- Part B: 16 sheets on a surface attached to the picture rail, under plexiglas, 62,5 x 200 cm.
- Part C: 16 sheets on a surface attached to the picture rail, under plexiglas, 62,5 x 200 cm.
- Part D: 16 sheets in a cardboard folder, kept out of sight during the exhibition.

– A film, *MTL (DTH)*, made during the exhibition. Its subject is the letters of the wording on the window, which repeat that of the invitation. This film was shown on the night of the last day of the exhibition, and was projected on the gallery window. This screening was advertised by a second invitation featuring the gallery window, as photographed on the night of the private view, with the wording of the first invitation written across it.

– The exhibition catalogue: *MTL 13/3/70 – 10/4/70*, Brussels, Galerie MTL, 13 March – 10 April 1970, 12 pages with 2 additional pages (pp. 13 and 14) and 2 unnumbered pages with the addenda and "Note sur les intentions". This contains a description of the exhibition.

– Wording on the gallery window which was legible from both inside and outside, repeating the text of the first invitation. On 30 March, this inscription was to be replaced by elements from the artist's biography, legible only from the street. As it turned out, however, this change was not made.

– A medical certificate drawn up by Doctor Jean Vermeylen in Brussels, on 2 March 1970: "I the undersigned hereby certify that the state of health of Monsieur Marcel Broodthaers renders him unfit for any normal professional activity from 2-3-70 to 4-4-70." This certificate is reproduced in the catalogue along with one from Doctor André Renard, made in Brussels on 15 January 1970: "I the undersigned, a Medical Doctor, hereby certify that the state of health of Monsieur Broodthaers Marcel requires no special treatment and that he can return to work as normal." This second certificate did not feature in the exhibition but served as

Broodthaers' contribution to the group show *18 Paris IV. 70*, put on at 66, Rue Mouffetard, Paris, in April-May 1970. In his "Note sur les intentions" Broodthaers pointed out that: "Hitherto, no critic has drawn attention to the fact that a medical certificate describing a state of good health and aptitude for work has been used to justify an absence of works in the exhibition organised in Paris last April by Michel Claura and Seth Siegelaub under the title *18 Paris IV. 70*, let alone to relate this participation in a group show to my personal show at MTL in Brussels (witness this catalogue). This was characterised by an abundance of works – see the letter herewith – which were shown along with a medical certificate which, in contrast to the first, described a morbid state making the subject unfit for normal work. That is why I decided to write this note and leave it to the reader to think about in the light of his views on art."

– *Le Décor de Magritte..., Si vous collez..., 1966-67*, 2 cardboard folders with handwritten text, each 80 x 100 cm. A photograph taken at the time shows that these folders featured in the exhibition, but they were not mentioned in Broodthaers' catalogue description.

Si vous collez à la droite de la lettre σ
un jambage avec crochet de gauche, vous
avez la lettre α . Elle veut dire que
le jambage ne doit pas couper l'ovale
et qu'il ne doit pas être dépassé. Le
jambage doit avoir la même pente que l'ovale.

Le Décor de Magritte..., Si vous collez..., 1966-67.

MARCEL BROODTHAERS

MTL

13/3/70 - 10/4/70

C. Description de la troisième partie

Elle est constituée par une pièce de format 200 x 62,50 cm présentée verticalement sous la protection d'un plexiglas.

C. Beschrijving van het derde deel :

Dit bestaat uit een stuk, formaat 200 x 62,50 cm verticaal voorgesteld onder plexiglas.

C. Description of the third part :

This forms one piece, measuring 200 x 62,50 cm presented vertically and protected by plexiglas.

Elle comporte 16 pièces, toutes du même format : 27 x 21 cm.

1. La torpille t.d., rat. et surch. encre et magicolor.
2. Le Spermatozoïde t.d. rat. et surch. encre et magicolor.
3. L'Araignée et le Signe t.d. et manu., rat. et gr., dessin illustratif, cachet et collage.
4. La Baleine manu. rat. dessin illustratif.
5. Le Pore t.d. dessin illustratif.
6. Le Renard t.d. dessin illustratif.
7. Le Renard t.d. et manu., rat. et surch.
8. Le Charcutier manu., rat. et graf.
9. Poules t.d. rat.
10. La Sole t.d. rat. surch. dessin illustratif.
11. Les Crustacés t.d. et manu., rat. et surch.
12. La Raie t.d. et manu., rat. et surch., graf.
13. L'Âne t.d. et manu., rat. et surch.
14. La Rose t.d. et manu., rat. et surch.
15. L'Appau manu., rat., graf.
16. "Ce Type sans mémoire..." t.d., rat., graf.
17. Le Pisciculteur t.d. et manu. rat. et surch., graf.

t.d. = texte dactylographié; rat. = raturé; gr. = graffiti; manu = manuscrit; surch = surcharge.

9

L'exposition constitue un ensemble qui se divise en quatre parties, A, B, C et D.

A. Description de la première partie :

Elle est constituée par une pièce de format 300x81 cm et présentée horizontalement sous la protection d'un plexiglas.
Elle comprend trois subdivisions.

De tentoonstelling vormt een geheel dat samengesteld is uit vier delen, A, B, C en D.

A. Beschrijving van het eerste deel :

Dit bestaat uit een stuk, formaat 300x81 cm, horizontaal getoond, onder plexiglas.
Er zijn drie onderverdelingen.

The exhibition constitutes a whole divided in four parts A, B, C and D.

A. Description of the first part :

This forms one piece, measuring 300x81 cm, presented horizontally and protected by plexiglas.
There are three subdivisions.

1. a) "Un coup de dés jamais..." t.d., rat. et gr. 27 x 21 cm
- b) "rendu et lavé..." t.d., rat. 27 x 21 cm
- c) "un coup de dés..." manu. illustré 27 x 21 cm
- d) "négation profonde de l'esprit philosophique" manu. illustré 27 x 21 cm
- e) "d'un compte total en formation" texte dact. et manu., rat.
2. a) graffiti
- b) dessin
- c) "extrait d'un texte de R." manu. et graf.
- d) graffiti
- e) dessin
- f) dessin
3. a) La Sole t.d., rat., gr., surch. crayon 27 x 21 cm
- b) Le Corbeau et le Renard t.d., rat. gr., surch. encre 27 x 21 cm
- c) Le Perroquet t.d. rat. 27 x 21 cm
- d) Comus t.d., rat., surch. crayon 27 x 21 cm
- e) La formule du poisson est féroce t.d., rat. et surch. 27 x 21 cm
- f) Le Poète (suite) t.d., rat., surch. 27 x 21 cm
- g) "Ils sont dans le salpêtre" manu., rat., cachet M.B. 27 x 21 cm
- h) L'Assassin t.d., rat., surch., dessin 27 x 21 cm

7

addendum à la page 10

Cet addendum traduit un changement : l'idée de remplacer l'inscription (qui reprenait le texte de l'invitation) par un résumé de la biographie de l'artiste a été rendu superfluet pour la raison suivante : au moment où le catalogue était sous presse l'artiste a pu réaliser concrètement un projet initial, à savoir la réalisation d'un film ayant pour sujet les lettres composant l'inscription de la vitrine. Le sujet de ce film étant la lettre dissociée du sens de l'inscription rendait inutile le remplacement de celle-ci.

Caractéristiques du film : 16 mm, couleur, 7', caméra Jean Harlez.

La projection de ce film constitue la manifestation du dernier jour de l'exposition. L'écran est constitué par la vitrine, peinte alors en blanc pour recevoir l'image au lieu même de sa réalité passée.

L'ensemble (dessins, manuscrits, pièces sous farde, inscription, film) constitue, selon le vœu de l'artiste, une seule pièce, sauf le certificat médical.

bijvoegsel bij blz 10

Dit addendum betreft een verandering : de idee om het opschrift (dat de tekst van de uitnodiging hernam) door een samenvatting van de biografie van de kunstenaar te vervangen is overbodig geworden om volgende reden : terwijl de catalogus gedrukt werd heeft de kunstenaar een oorspronkelijk project kunnen concretiseren : de verwezenlijking van een film met de letters op de vitrine als onderwerp. Vermits de letters, los van de betekenis van het opschrift, het ware onderwerp van de film waren, werd de vervanging van het opschrift nutteloos.

Kenmerken van de film : 16 mm, kleur, 7' camera Jean Harlez.

De projectie van deze film was de manifestatie van de laatste dag van de tentoonstelling. Als scherm deed de in het wit geschilderde vitrine dienst, om het beeld te ontvangen op de plaats zelf van zijn verleden werkelijkheid.

Het geheel (tekeningen, manuscriten, stukken in een farde, opschrift, film) vormt, volgens de wens van de artist, een enkel stuk, uitgenomen het medisch getuigschrift.

addition to the page 10

This addition concerns a change : the idea of replacing the inscription (which repeated the text of the invitation) by a résumé of the biography of the artist has become useless for the following reasons : while the catalogue was being printed, the artist was able to realise an earlier project : a film on the letters on the shop window. As those letters, disconnected from their meaning, were the subject of this film, it became useless to replace them.

Characteristics of the film : 16 mm, colour, 7' camera Jean Harlez.

The projection of this film was the manifestation on the last day of the exhibition. The shop window, painted in white was the screen to receive the image on the very place of its past reality.

The whole (drawings, manuscripts, pieces under cover, inscription, film) constitutes, by special demand of the artist, one single piece, except the medical certificate.

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"Mélange ravallit leur...
 ...affaires...
 ...silence...
 ...saut...
 ...autour du griffon...
 ...indien...
 ...seure une toque de minuit...
 ...par un vacillamment...
 ...opposition au ciel...
 ...prince...
 ...sais...
 ...splanatoire et...
 ...stigmata...
 ...une attitude...
 ...le temps...
 ...en roc...
 ...une borne à l'infinit...
 ...autrement...
 ...sourdant...
 ...répondant en rapté...
 ...à qu'une...
 ...indifféremment...
 ...suspendu au silence...
 ...sacienne et nouvelle...
 ...20, RUE DE LA PERMIERE, BRUXELLES...
 ...TELEPHONE...

2) Proposition des. Systeme de lecture

3) Couverture inf. objet { Bibliothèque / Prêtre, caprice, on ne peut pas le deviner ? du hasard

4) son; hauteur et durée en fonction du volume de la typographie $\rightarrow$ Musique en art. elle (comme nous le dit)

Théorie - M. → "la posture est la source"
M. est à la source de tout comportement.
nouvelles notions de P. place, de nous et de
(1) que M ne peut se produire à
sans l'aquie. H. est l'ensemble des cas et nous est
à place madence.

Influence profonde sur la culture de
l'image par le message des nouveaux
dés... d'igniter... (Honnête...)
(l'absence d'igniter) (cognat...)
la figure de M. Aboult à 2 ans
1- l'absence de l'image...
l'absence dans son sens infuit.

Donc le mot en l'idee - ^{litt.} se trouve être à l'origine des
notions musicales. J'en parle à la suite de la signi-
fication de la musique. Tout autre mystère.

Négation profonde de tout phéno-
mène jusqu'à en faire la cause vers des
rapports auto-érigés entre les hommes
c'est-à-dire, ~~chaque~~ homme, n'ayant pas.

bon coup de clat.
 Le navet une traile de l'art. Le clat en de
 date, celui de l'écouard de l'écouard, a perdu son
 en, l'écouard son l'écouard aux arts Plastiques
 à ses places en grande et seule de l'écouard
 à ses marbres. Le clat }
 s a r l'écouard en l'écouard
 de l'écouard l'écouard l'écouard
 l'écouard H. ?

Aux autres du camp de la ... le ...
... ..
... ..
... ..

M. communis procumbens etc / but *communis*, or even
M. = Modiole. Modiole
 = *communis*
 = *modiolus*

M. ensuite le prolongement ^{Musée} sans effort vers
mode - spectacle total à l'air libre
idéalisme que ! (H est foulement, ~~un autre état de~~)

d'un compte total en formation/ veillant/ doutant/ roulant/ brillant
et méditant/ avant de s'arrêter/ à quelque point dernier qui le sacré
toute l'année (est un Couv. de Dieu)

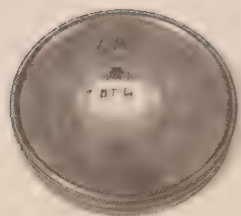
Johnnie Walker.

42. COMP DE DES JAMHS NABOURA CO
HASARD - 1918
comp plane sur Aluminure une anode ~~grosse~~
minimales de 1/2 X 1/2 et 90 cm planes
sur l'axe minuscules en l'axe, au cot

ANCIENS ET NOUVELLE ADRESSES

REF ID: A66044





MARCEL BROODTHAERS
 GALERIE MTL GALERIE
 VAN / DU 13 MAART / MARS
 TOT / AU 10 APRIL / AVRIL 70
 MARCEL BROODTHAERS
 VENDREDI / VRIJDAG 13 MARS
 OUVERTURE / OPENING 18 H
 48, RUE ARM. CAM. HOUT
 1050 BRUXELLES

Invitation card to the screening of the film on the last day of the exhibition, 10 April 1970.





The film starts with its title *MTL (DTH)* and the date 1970. Immediately afterwards the camera focuses on the glass window and its inscription from a viewpoint inside the gallery. We see people passing by in the street outside. At first the movements of the camera are minimal and the shots consist of a section of the window and then close-ups of letters or numbers such as "OO" or "10". In the second part of the film, the camera moves from left to right as if in the act of reading or writing. It goes over the whole text of the window, in this way, and then back from right to left. The shots of the window have either the name MARCEL BROODTHAERS, DTH (the three middle letters of his name), and MTL superimposed in subtitling. The film concludes with a shot of the outside of the window with the camera panning to the left towards the street and a passer-by. At one moment Broodthaers thought of painting the window in white.

But in the end he left it as it was filmed. *MTL (DTH)* was therefore projected on the glass window as it was in the film, so that the image could be projected onto the very reality it represented. He had achieved the initial objective of this project: "Letters dissociated from the meaning of the inscription." What we see is a space in three planes – the street outside, the glass with its lettering, and the superimposed titles; and all are projected onto another space of three planes: primarily the window itself with its lettering illuminated by the light of the projector, but also more faintly the actual street beyond and the reflections of the inside of the gallery. Subsequent projections of the film during Broodthaers' lifetime, on a flat screen, were given in exhibitions such as *Film als Objekt – Objekt als Film* (1971) and *Bilder Objekte – Filme Konzepte* (1973).



Transcription of an audio tape made by Broodthaers, in the form of an interview in which he plays both the interviewer and himself. It includes long sections in which he simply reads aloud the text of the catalogue.

Lecture du catalogue *MTL*. Sous la forme d'une interview de Marcel Broodthaers par lui-même, 1970.

Interviewer : “Cher Monsieur, suite à votre lettre du 12 courant, selon laquelle vous avez l'intention de publier un catalogue de mon exposition, je souhaiterais en même temps la publication de ma biographie, car elle exprime la diversité des structures dans lesquelles je me suis manifesté. Une suggestion, c'est de reproduire également le certificat médical qui est exposé avec mes dessins, et celui qui figure dans le catalogue de l'exposition *18 Paris IV: 70*. Je tiens, quant à moi, à la confrontation de ces deux certificats et de ces deux expositions. Avec mes salutations distinguées. Marcel Broodthaers.”

I: C'est ainsi que commence le catalogue d'une exposition qui s'est tenue à Bruxelles le mois dernier. Exposition de Marcel Broodthaers que nous avons en ce moment avec nous. Nous allons l'interroger sur ses intentions et sur le pourquoi de cette exposition où figurent les certificats médicaux. Marcel Broodthaers, quelles sont les principales étapes de votre biographie, dont vous parlez dans cette lettre adressée à l'éditeur de votre catalogue ?

Marcel Broodthaers: Je suis né le 28 janvier 1924, à Bruxelles, Belgique, où je vis et travaille. Premières options culturelles et publiques en 1949. En 1958, je présente au festival du cinéma expérimental de Knokke un film sur Kurt Schwitters, sept minutes en 16 mm. Mon activité pendant cette période est fragmentaire et discontinue. Elle devient régulière depuis 1964.

I: En quoi, Monsieur Broodthaers, cette date de 1964 a-t-elle déterminé une activité régulière ?

MB: J'ai eu une activité régulière depuis 1964. Je crois que c'est ça qui est important.

I: Je constate que votre catalogue est imprimé en français, en flamand, et en anglais. Pourquoi des langues différentes, Monsieur Broodthaers ?

MB: C'était le vœu du directeur de la galerie qui a fait cette exposition. Le vœu de Monsieur Fernand Spillemaeckers, qui tient donc la Galerie MTL. J'ai accepté cette idée, parce que je trouve qu'il est utile aujourd'hui de s'adresser, particulièrement en matière artistique, d'employer au maximum les moyens de communication que peuvent nous donner les langues. Ça me paraît parfaitement naturel, d'autant plus que la ville où je vis a un caractère bilingue, administrativement du moins.

I: Oui, et d'ailleurs, c'est la même formule qui a été employée dans le catalogue de cette exposition à Paris, à laquelle vous avez participé également, n'est-ce pas ?

MB: Oui, vous faites sans doute allusion à cette exposition organisée par Michel Claura et Seth Siegelaub, 66, rue Mouffetard, et qui groupait 18 artistes anglais, américains, hollandais, etc., n'est-ce pas ? C'est ça ?

I: Oui.

MB: Mais là les trois langues, il s'agit du français, de l'allemand, et de l'anglais. Je crois que c'est une très bonne idée, également, cela.

I: Je lis dans ce catalogue, aux pages qui vous sont réservées, je lis ceci, Monsieur Broodthaers: “Rappel de ce que fut le Musée d'Art Moderne, le mien, à savoir, un décor composé de caisses d'emballage, de cartes postales et d'inscriptions, etc. Projection d'un film.” Bref, vous décrivez ici un projet, illustré d'ailleurs par deux photos représentant une carte du monde, et portant en surimpression le mot “Museum”. J'ai visité cette exposition, qui d'ailleurs m'a extrêmement surpris, parce que il n'y avait guère de choses à voir. C'est une exposition qui s'exprimait par idées, concepts, projets. Ensuite, je lis une lettre que vous avez adressée à l'organisateur, et selon laquelle vous renoncez à réaliser ce projet de musée, et en prétextant qu'un certificat médical lui fera comprendre la cause de ce non-faire. Ce certificat dit que votre état de santé ne nécessite pas de soins particuliers et que vous pouvez reprendre normalement le travail. Il est daté du 15 janvier 1970. Je voudrais vous poser alors cette question: Vous êtes-vous saisi de ce prétexte pour ne rien donner à voir à cette exposition ? Pourquoi avez-vous envoyé un certificat médical, et n'avez-vous rien montré ?

MB: Ecoutez, laissez-moi d'abord vous dire que moi j'aimais beaucoup cette exposition, et vraiment, les organisateurs ont fait là un effort tout à fait inhabituel de présentation, d'honnêteté aussi. Moi, je trouve ça une belle exposition. Quant à votre question, je la trouve indiscreète, et je n'ai vraiment pas envie d'y répondre.

I: Ah, écoutez, Monsieur, je vous pose cette question parce que je m'aperçois que dans le catalogue de l'exposition que vous venez de terminer à Bruxelles, alors, se trouve également un certificat médical, qui dit presque le contraire. C'est un certificat émanant d'un médecin spécialisé dans les affections nerveuses. Or ce certificat dit que cette fois, votre état de santé vous met dans l'incapacité d'avoir une activité professionnelle normale. Vous comprenez que je me sens en droit de vous poser de nouveau cette question: Y-a-t-il un rapport entre ce certificat médical qui est publié dans votre catalogue, et le fait que dans cette exposition à Bruxelles, vous avez montré beaucoup de pièces, à savoir, des manuscrits et des dessins ?

MB: Oh, écoutez Monsieur, j'use simplement de ma liberté de faire publier des certificats médicaux. Et cette liberté n'a rien à voir, ni avec les médecins qui les ont faits, ni avec les organisateurs d'expositions.

I: Ecoutez, Monsieur Broodthaers, je ne voudrais pas insister, mais il me paraît évident qu'il y a un rapport entre ces certificats, le fait d'une enceinte privilégiée, qui est celle des expositions, qu'il y a un rapport, enfin, entre tout ça. Mais puisque vous paraissez ne pas désirer qu'on examine ce sujet ensemble, je vous poserai une autre question, n'est-ce pas. Votre exposition à Bruxelles a l'allure d'un cabinet graphique. Le catalogue en donne d'ailleurs une description extrêmement détaillée: Grand A. Description de la première partie. Elle est constituée par une pièce de format 300 x 81 cm, et présentée horizontalement sous la protection d'un plexiglas. Elle comprend trois subdivisions. 1) a) Un coup de dés. b) Rendu et lavé. c) Un coup de dés. d) Négation profonde de l'esprit philosophique.

e) D'un compte total en formation. 2) a) graffiti. b) dessin. c) Extrait d'un texte de R., manuscrit et graffiti. d) graffiti. e) dessin. f) dessin. 3) a) La Sole, texte dactylographié, rature, graffiti, surcharge, encre. b) Le Corbeau et le Renard, texte dactylographié, rature, graffiti, surcharge, encre. c) Le Perroquet, texte dactylographié, rature. d) Cosmos, texte dactylographié, rature, surcharge, crayon. e) La Formule du poisson est féroce, texte dactylographié, rature et surcharge. f) Le Poète (suite), texte dactylographié, rature, surcharge. g) Ils sont dans le salpêtre, manuscrit, rature, cachet M.B. h) L'Assassin, texte dactylographié, rature, surcharge, dessin.

Grand B. Description de la deuxième partie. Elle est constituée par une pièce de format de 200 x 62,5 cm, présentée verticalement sous la protection d'un plexiglas. Elle comporte 16 pièces, toutes de même format 27 x 21 cm. 1) dessin à l'encre, traits et lettres. 2) dessin, traits et lettres. 3) L'Animal, manuscrit, rature et graffiti. 4) dessin, encre de Chine. 5) dessin filiforme, encre de Chine. 6) Copyright, texte dactylographié, rature, graffiti, surcharge, etc.

Et plus loin, je lis encore: “L'exposition comprenait en outre sur la vitrine de la galerie et lisible de l'intérieur seulement, une inscription qui reprenait le texte de l'invitation”, et encore plus loin sous forme d'un addendum, des corrections, et aussi des changements: “L'idée de remplacer l'inscription par un résumé de la biographie était rendue superfétatoire pour la raison suivante: au moment où le catalogue était sous presse, l'artiste a pu réaliser concrètement un projet initial, à savoir, la réalisation d'un film ayant pour sujet les lettres composant l'inscription de la vitrine.” Ne trouvez-vous pas, Monsieur Broodthaers, que tout cela est extrêmement compliqué ?

8) Maître Corbeau, sur un arbre perché, manuscrit, encre de Chine, illustré de signes en magicolor. 9) L'Araignée, texte dactylographié, graffiti, surcharge et illustration. 10) Le Perroquet, texte dactylographié, rature et surcharge, au magicolor jaune. 11) Il n'y a pas de structures primaires, manuscrit, encre de Chine. 12) dessin illustré par un mot, surcharge. 13) dessin et graffiti, illustré par un mot, surcharge. 14) Cosmos, manuscrit, encre de Chine, rature, surcharge. 15) Cosmos, manuscrit, encre de Chine, rature, surcharge. 16) Ils sont dans le salpêtre, manuscrit, rature et surcharge.

Grand C. Description de la troisième partie. Elle est constituée par une pièce de format de 200 x 62,5 cm, présentée verticalement sous la protection d'un plexiglas. Elle comporte 16 pièces de même format 27 x 21 cm. 1) La Torpille, texte dactylographié, rature et surcharge, encre et magicolor. 2) Le Spermatozoïde, texte dactylographié, rature et surcharge, encre et magicolor. 3) L'Araignée et le Signe, texte dactylographie, manuscrit, rature et graffiti, dessin illustratif, cachet et collage. 4) La Baleine, manuscrit, rature, dessin illustratif. 5) Le Porc, texte dactylographié, dessin illustratif. 6) Le Renard, texte dactylographié, dessin illustratif. 7) Le Renard, texte dactylographié, manuscrit, rature et surcharge. 8) Le Charcutier, manuscrit, rature et graffiti. 9) Poules, texte dactylographié, rature. 10) La Sole, texte dactylographié, rature, surcharge, dessin illustratif. 11) Les Crustacés, texte dactylographié, manuscrit, rature et surcharge. 12) La Raie, texte dactylographié, manuscrit, rature et surcharge, graffiti. 13) L'Ane, texte dactylographié,

manuscrit, rature et surcharge. 14) La Rose, texte dactylographié, manuscrit, rature et surcharge. 15) L'Appeau, manuscrit, rature, graffiti. 16) Ce Type sans mémoire, texte dactylographié, rature, graffiti. 17) Le Pisciculteur, texte dactylographié, manuscrit, rature et surcharge.

Grand D. Description de la quatrième partie. 16 pièces sous farde ayant les mêmes caractéristiques...

I.: Dites-moi, Monsieur Broodthaers, dites-moi quelles sont ces caractéristiques ?

MB: Heu oui, si vous voulez, bien que je n'y tienne pas tellement. Enfin, l'Appeau, si vous voulez.

I: Mais oui, certainement, Monsieur, l'Appeau. L'Appeau, n'est-ce pas, c'est cet objet qu'on utilise à la chasse et qui sert à tromper l'animal chassé, et qui l'attire sous le fusil du chasseur.

MB: Oui, c'est exactement cela.

L'Appeau. Cauchemar capital. Capital lui-même. Ici, achat de poèmes étrangers. Angoisse d'objets. Angoisse d'amour. Angoisse invisible.

I: Ah, je vous remercie, c'est très bien. Donc ici, le Capital joue le rôle de cet objet qui est destiné à tromper l'animal et à l'attirer sous le fusil du chasseur. Que pensez-vous du Capital, Monsieur Broodthaers ?

MB: Eh bien, je crois que lorsque j'ai écrit ce poème, j'ai pensé du Capital le plus grand bien. Cela m'a permis de faire un poème étranger, et de vendre de l'angoisse, de l'angoisse d'objets, de l'angoisse d'amour, de l'angoisse invisible.

I: L'Appeau donc, Monsieur, figure dans votre catalogue sous forme de titre sous le numéro 8, je crois, dans la partie grand C de votre pièce.

MB: Ah, non non non, Monsieur, vous vous trompez. Sous le numéro 8 figure le Charcutier, manuscrit, rature et graffiti.

I: Oh, je m'excuse. Reprenons alors si vous voulez. Numéro 8) Le Charcutier, manuscrit, rature et graffiti. 9) Poules, texte dactylographié, rature. 10) La Sole, texte dactylographié, rature, surcharge, dessin illustratif. 11) Les Crustacés, texte dactylographié, manuscrit, rature et surcharge et graffiti. 12) La Raie, texte dactylographié, manuscrit, rature et surcharge. 13) L'Ane, texte dactylographié, manuscrit, rature et surcharge. 14) La Rose, texte dactylographié, manuscrit, rature et surcharge. 15) L'Appeau, manuscrit, rature... L'Appeau, c'est donc bien le numéro 15 qui figure dans la description de votre catalogue sous la lettre grand C. Permettez-moi de relire moi-même ce texte, Monsieur.

MB: Oh oui, si ça vous plaît. Oui allez-y.

I: Cauchemar capital. Capital lui-même. Ici achat de poèmes étrangers. Angoisse d'objets. Angoisse d'amour. Angoisse invisible. Je vois en effet une rature au crayon, mais une rature qui porte sur une phrase qui se trouve écrite plus bas: "La chose la plus bourgeoise pour un boa, c'est de se voir en serpent." Dites-moi, Monsieur Broodthaers, s'agit-il d'un texte à lire ou d'un tableau à regarder ?

MB: Mais d'un tableau naturellement, comme le dit le catalogue. Ce tableau est décrit sous la lettre grand C. Description de la troisième partie. Elle est constituée par une pièce de format 200 x 62,50 cm, présentée verticalement sous la protection d'un plexiglas.

1) La Torpille, texte dactylographié, rature et surcharge, encre et magicolor. 2) Le Spermatozoïde, texte dactylographié, rature et surcharge, encre et magicolor. 3) L'Araignée et le Signe, texte dactylographié, manuscrit, rature et graffiti, dessin illustratif, cachet et collage. 4), 5), etc.

I: Je vous remercie. Votre catalogue contient également une biographie très détaillée. Aimez-vous les biographies, Monsieur Broodthaers ?

MB: Oui oui, pas mal, pas mal. Ecoutez: Manifestations et expositions de groupe. En 65, le salon *Comparaisons*, à Paris. *La Leçon de choses*, à Paris. En 66, Galerie Pilote, avec la New Smith Gallery, à Anvers. En 68, à la même galerie, *Le Corbeau et le Renard*, à Kassel. *Prospekt 68*, à Düsseldorf. *Three Blind Mice*, à Eindhoven. En 69, *Language III* à la Dwan Gallery, à New York. Le Stedelijk Van Abbemuseum, à Eindhoven. La Triennale de Bruges. *Le Forum d'art graphique*, à Gand. *Conception*, à Leverkusen. *Le Corbeau et le Renard*, à Cologne. En 70, *Between*, à la Kunsthalle de Düsseldorf. *Mijn Dorado*, au Middelheim, à Anvers. Et *Paris 18 IV 70*, à Paris. Oui, moi je trouve ça agréable la biographie. C'est gai d'avoir fait quelque chose, n'est-ce pas, de le montrer, de le faire savoir aux gens, non ?

I: *Le Corbeau et le Renard*, à Kassel, qu'est-ce que c'est ?

MB: Ah, *Le Corbeau et le Renard*. Il figure sous la lettre petit b dans la subdivision numéro 3 de la pièce qui est décrite dans le catalogue, sous la lettre grand A. Maître Corbeau, sur un arbre perché, tenait en son bec un fromage. Maître Renard, par l'odeur alléché, lui tint à peu près ce langage: Eh bonjour, Monsieur du Corbeau. Que vous êtes joli! Que vous me semblez beau! Sans mentir, si votre ramage se rapporte à votre plumage, vous êtes le Phénix des hôtes de ces bois. A ces mots, le Corbeau ne se sent pas de joie. Et pour montrer sa belle voix, il ouvre un large bec, laisse tomber sa proie. Le Renard s'en saisit, et dit: Mon bon Monsieur, apprenez que tout flatteur vit aux dépens de celui qui l'écoute. Cette leçon vaut bien un fromage, sans doute. Le Corbeau, honteux et confus, jura, mais un peu tard, qu'on ne l'y prendrait plus.

(Musique de boîte à musique)

I: Ah oui, c'est une très jolie musique, Monsieur Broodthaers.

MB: Mais non, Monsieur, ceci est un tableau.

I: Un tableau.

MB: L'Appeau. Cauchemar capital. Capital lui-même. Ici achat de poèmes étrangers. Angoisse d'objets. Angoisse d'amour. Angoisse invisible.

La lettre grand D. Le grand D est plus grand que le grand T. Tous les grands D doivent avoir la même longueur. Le jambage et l'ovale ont la même pente comme dans grand A. Modèle: le chien. le renard. Koekelberg. les cris. les mains. l'orchidée. l'architecte. les pattes. les mains. Paris, la fourberie,

les voix, les cris, le caractère, l'imprimé, l'imprimeur, l'agora. le bleu. le rouge. le... Faire des objets, activité sociale, revoir le texte, logique des illuminations, les faubourgs, le gaz, les mains, les gentils-hommes sauvages, le mazagran, moules, époque artistique actuelle, galeries, collectionneurs, artistes, moules, œufs, briques, toiles, araignée, moulage, préfabriqué, rature, vision théorique, rature, pour spectateur, rature, journaux, magazines, ayants droit, photographie, naturel, ciel, note, photo. Que dira. Ce qu'on. Photo. Image sur toile. Théorie sans couleur. Théorie logique. Théorie de l'argent. Théorie. Morale. Théorie. Art moderne. La plus-value dans des conditions authentiques. Souvenir. Souvenir. Souvenir.

I: Ah oui, cette partie fait le pendant sans doute de la lettre grand C.

MB: C'est ce que nous lisons sous la lettre grand B, n'est-ce pas.

1) dessin à l'encre, traits et lettres. 2) dessin, traits et lettres. 3) L'Animal, manuscrit, rature et graffiti. 4) dessin, encre de Chine. 5) dessin filiforme, encre de chine. 6) Copyright, texte dactylographié, rature, graffiti, surcharge. 7) Perturbation, manuscrit, encre de Chine, illustré de signes, taches de café. 8) Maître Corbeau, sur un arbre perché, manuscrit, encre de Chine, illustré de signes. 9) L'Araignée, graffiti, surcharge et illustration. 10) Le Perroquet, rature et surcharge. 11) Il n'y a pas de structures primaires, manuscrit, encre de Chine. 12) dessin illustré par un mot, surcharge. 13) dessin et graffiti, illustré par un mot, surcharge. 14) Cosmos, manuscrit, encre de Chine, rature, surcharge. 15) Cosmos, manuscrit, encre de Chine, rature, surcharge. 16) Ils sont dans le salpêtre, manuscrit, rature et surcharge.

Cette pièce est constituée par 16 petites pièces et est présentée d'une manière verticale sous la protection d'un plexiglas. Format 200 x 62,50 cm.

I: Je lis plus loin, Monsieur Broodthaers, sous la forme d'un addendum numéro 3, la lettre suivante:

Cher Monsieur,

Heureux d'apprendre que vous avez vendu la pièce en 4 parties, grand A, grand B, grand C, et grand D, décrite dans le catalogue de l'exposition. Sachez toutefois que je m'en doutais; d'ailleurs, dans le but de favoriser votre commerce, j'ai fait une transaction personnelle avec votre client. Cette transaction a eu pour objet une caisse que vous connaissez bien, celle-là même qui était destinée à la poubelle, quand après de longs attermoissements, il s'agissait de trouver dans mes réserves, un ensemble artistique suffisamment troublant pour illustrer le certificat médical d'incapacité de travail, nous l'avons choisie pour en retirer ces manuscrits et ces dessins. Il se fait donc que mon vœu de constituer une pièce unique englobant des manuscrits et des dessins, une inscription sur une vitrine, un film sur cette inscription, a été respectée par votre acheteur. Ne devient-il pas naturel, alors, que cette caisse, qui contient encore le résidu de notre choix, soit considérée également comme partie intégrante de mon entreprise ? Puis-je vous suggérer, cher Monsieur, de publier cette lettre en imprimant en rouge ces mots: cette pièce fait partie de l'exposition. Agréez, etc.

MTL, 1972

Broodthaers prepared a second exhibition at Galerie MTL to run from 18 May to 17 June 1972. The gallery had moved from its original address to Avenue des Eperons d'Or. On this occasion Broodthaers issued a reprint of the 1970 catalogue in book form with six copies bearing the title *MTL* and the dates 18/5/72 - 17/6/72, but without the two additional pages and the two unnumbered pages. On the fifth page of the catalogue he wrote: "Catalogue of the Marcel Broodthaers exhibition at Galerie MTL, 48, Rue Armand Campenhout, Brussels 5. From 13 March to 10 April 1970, reproduced minus the documents concerning situations that are no longer relevant, for the new exhibition, from 18 May to 17 June 1972. 13, Avenue des Eperons d'Or, 1050 Brussels." At this show he presented his edition of *Tractatus logico-catalogicus (ou l'art de vendre)*, 1972. He also intended to show in the new space two photographs: one of the outside of the gallery at the time of the earlier exhibition and the other with the shutters closed.

MARCEL BROODTHAERS

MTL

18/5/72 - 17/6/72

1

FILM
documentaire

1ère partie réalisée en 1970, sujet : MTL-DTH, (opérateur : Jean Harlez) 16 mm. en couleurs - 48, rue Armand Campenhout, 1050 Bruxelles.
2ème partie PHOTO, réalisée en 1972, 48, rue Armand Campenhout, 1050 Bruxelles.

FILM
dokumentaire

1e deel verwezenlijkt in 1970, 48, Armand Campenhoutstraat, 1050 Brussel, onderwerp : MTL-DTH, (opérateur : Jean Harlez) 16 mm in kleuren.
2e deel : FOTO verwezenlijkt in 1972, 48, Armand Campenhoutstraat, 1050 Brussel.

D. Description de la quatrième partie :
Seize pièces sous farde, ayant les mêmes caractéristiques.

D. Beschrijving van het vierde deel :
16 stuks in een farde, met dezelfde kenmerken.

D. Description of the fourth part :
Sixteen pieces under cover, having the same characteristics.

L'exposition comprenait en outre, sur la vitrine de la galerie et lisible de l'intérieur seulement, une inscription qui reprenait le texte de l'invitation.

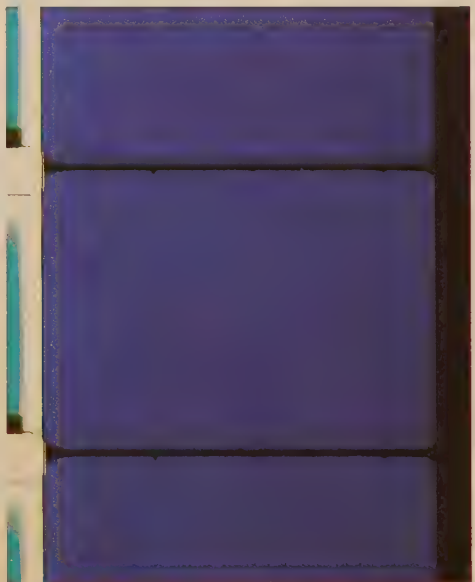
De tentoonstelling omvatte eveneens letters op de vitrine van de galerij, naar binnen gekeerd, die de tekst van de uitnodiging weergaven.

The exhibition also comprised, on the window of the gallery and readable only from the inside, a reproduction of the invitation card.



48, rue Armand Campenhout, 1050 Bruxelles
13 mars 1970/18 mai 1972.

photo 1 - Exposition du 13 mars 1970 - réf. :
catalogue M.T.L. 70
photo 2 - Image de la galerie, la nuit
brouillée, deux ans après. Au
même moment avait lieu
l'exposition - 18 mai 1972 - à
la nouvelle adresse de la galerie -
R. de S. 104 - réf. :
catalogue M.T.L. 72.



TRACTATUS LOGICO-CATALOGICUS



TRACTATUS LOGICO-CATALOGICUS

Tractatus logico-catalogicus (ou l'art de vendre), 1972.
 The edition was made from a negative print of the films used for the catalogue. These were mounted on a single sheet and given a print run of 100.

Broodthaers himself filmed a new sequence for the film before the second exhibition took place. It alternates the shuttered window of the old gallery with blue fields and concludes in the same way as the 1970 film with a panning shot to the street.



1970

UN FILM DE CHARLES BAUDELAIRE — 116

Un Film de Charles Baudelaire

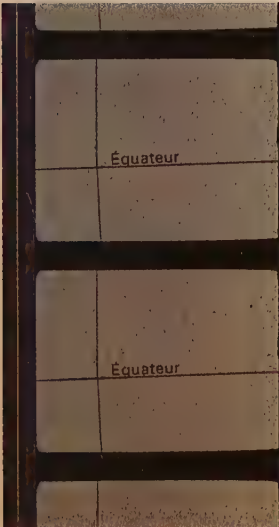
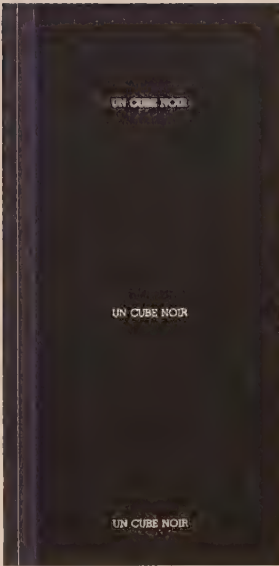
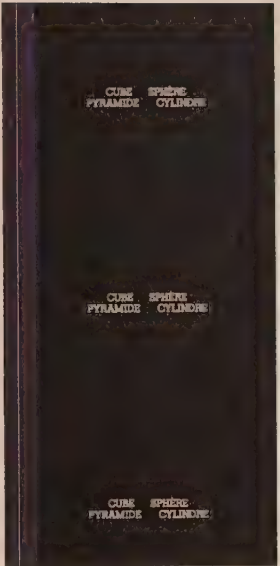
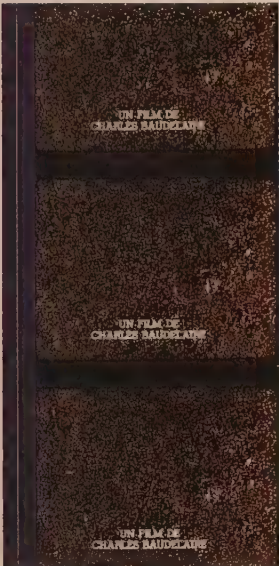
35 mm, colour, sound, 6 min. 20 sec., Brussels and Paris

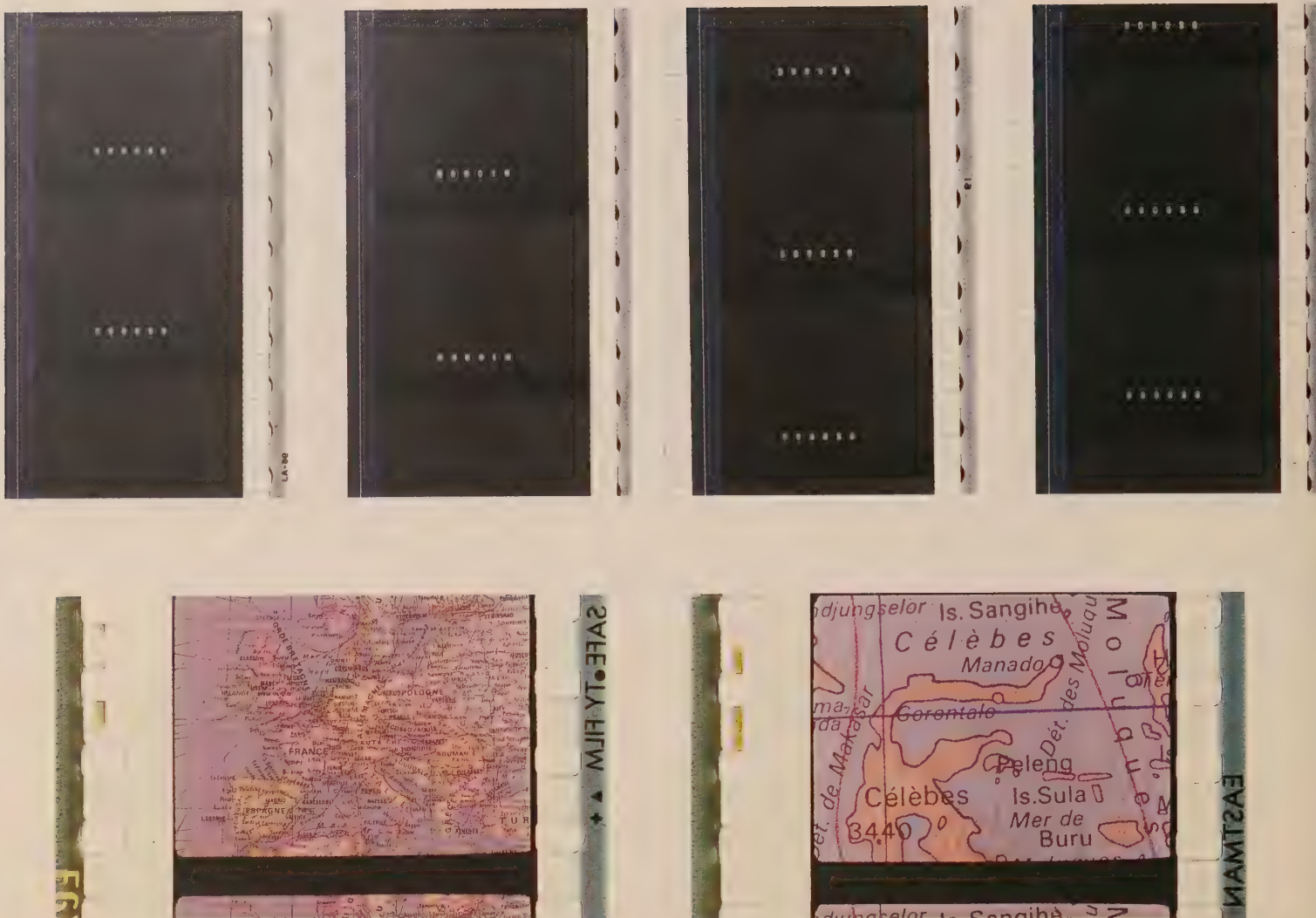


Marcel Broodthaers and the cameraman Jean Harlez.

Broodthaers made this film as his contribution – the equivalent of a written thesis – to the seminar on Baudelaire given by Lucien Goldmann at the University of Brussels in 1969-70. It exists in two versions, the first in French, which was not shown in Broodthaers' lifetime, the second in English. The film was shot using a printed map of the world mounted on black board. Broodthaers added the French and English titles to the final prints.







Sequence of shots

The opening title of *Un Film de Charles Baudelaire* appears against a gold ground. Then a succession of words appear: – UN CUBE – UNE SPHERE – UNE PYRAMIDE – UN CYLINDRE – CUBE SPHERE PYRAMIDE CYLINDRE – UN CUBE NOIR – UNE SPHERE BLEUE – UNE PYRAMIDE ROUGE – UN CYLINDRE NOIR – CUBE SPHERE PYRAMIDE CYLINDRE. These are sometimes on black ground, sometimes superimposed on images. The first camera shot is a detail of a world map with the word "Equateur" within lines of longitude and latitude. Other words follow: COUTEAU, REQUIN, CUISINIER, intercut with a camera shot of MUSEE. MUSEUM in gold, embossed letters with, underneath, REQUIN, CUISINIER. Following these, numbers appear, counting upwards in decimal intervals from 000000 to 900000; first in units, then in tens, hundreds, thousands, tens of

thousands and hundreds of thousands. Details of the world map (Europe, Celebes, and the Chilean island Sala y Gómez) alternate with overall views. After 900000, the number 000000 is repeated eight times. This sequence alternates with shots of details of the map (showing a blank expanse of ocean with lines of longitude and latitude), and of the whole map. Under the world map, the caption CUBE SPHERE PYRAMIDE CYLINDRE recurs and then the numbers count back down, in the same steps, from 900000 to 000000, omitting 010000. At the number 006000 the sound track commences and MUSEE. MUSEUM reappears together with the caption ENFANTS NON ADMIS. In counting down the numbers jump again from 006000 to 000700. After 000008, the film shows E., a detail from the earlier sign MUSEE. MUSEUM. A chime rings twelve times and the sound of a ticking clock accompanies a

series of captions: – CUISINIER – REQUIN – COUTEAU – CUBE SPHERE PYRAMIDE CYLINDRE – UN CYLINDRE NOIR – UNE PYRAMIDE BLANCHE – UNE SPHERE BLEUE – UNE TERRE LOINTAINE – CYLINDRE PYRAMIDE SPHERE CUBE – UN CUBE JAUNE – UNE TERRE LOINTAINE. The last image is of the initials C.B. shown on a gold ground, at which moment the ticking ends. The numbers of the words CUBE, SPHERE, REQUIN, etc. were superimposed by the technique of subtitling, while EQUATOR, CELEBES were filmed as details of the map and MUSEE. MUSEUM from a relief. In production documents the film was given the provisional title *Carte Politique du Monde*.

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1970

A FILM BY CHARLES BAUDELAIRE — 120

A Film by Charles Baudelaire

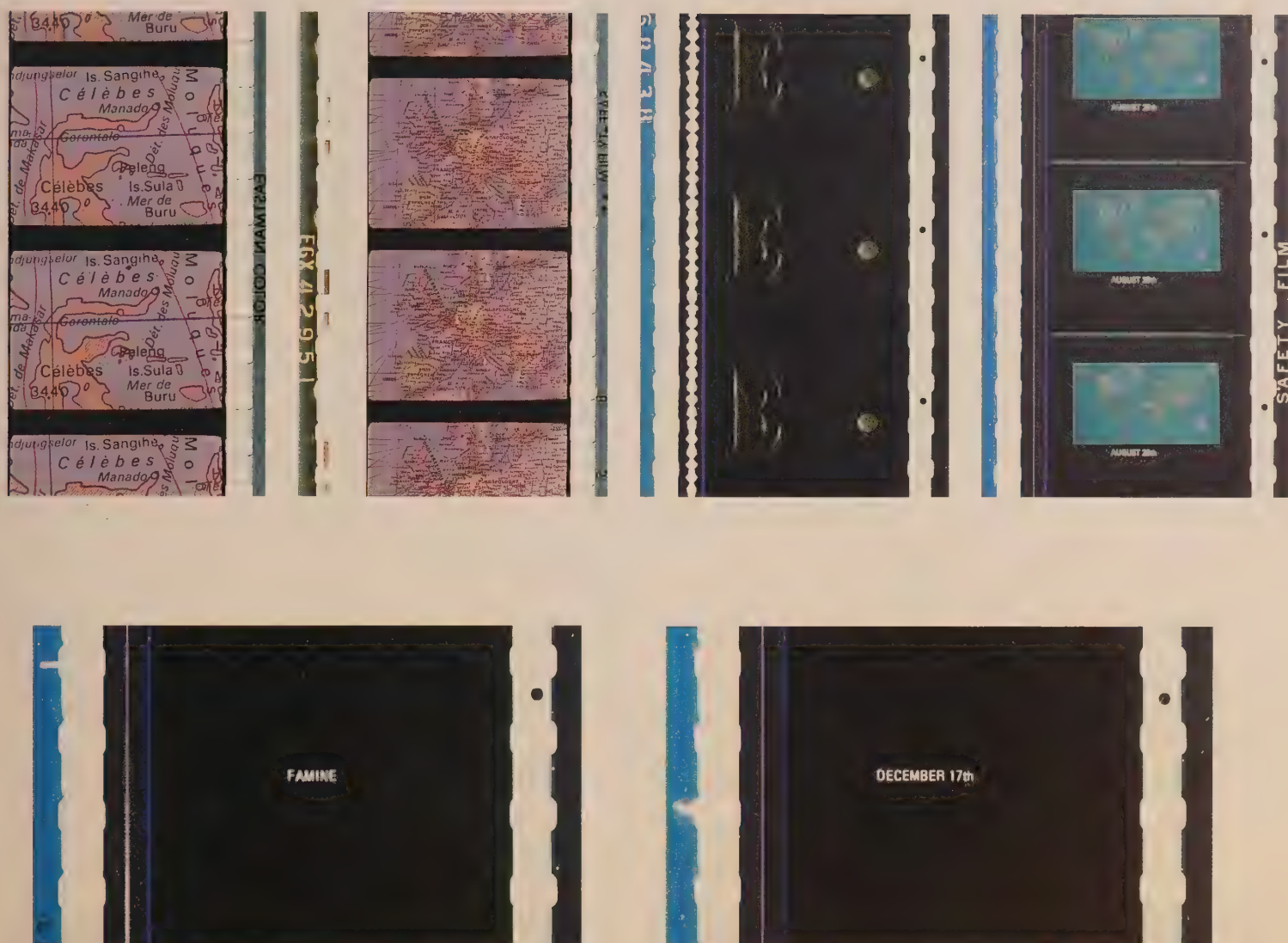
35 mm, colour, sound, 6 min. 30 sec., Brussels and Paris



The English version of the film differs in the obvious sense that the words are in English, but also in that, instead of the sequence of numbers, we see a sequence of dates. Its title includes the words "Second Version" but when it was exhibited in *Film als Objekt – Objekt als Film*, 1971, Broodthaers described it as *Un Film de Charles Baudelaire (Carte Politique du Monde ou Système de Signification)*. The film was also exhibited in *Prospekt 71* with *Une Seconde d'Eternité* and *Projet pour un Poisson*.

Vendredi 5 mars - 18^{ème} semaine
Kino
"Das Cinéma"
23h 15 -
Spiel mir das Lied vom Tod.

Sketch for a notice announcing the first showing of the film. This took place in a commercial cinema (Kino *Das Cinema*, Düsseldorf, 5-6 march 1971), where it was paired with a film by Sergio Leone, *C'era una volta il West* (1968, Once upon a Time in the West).



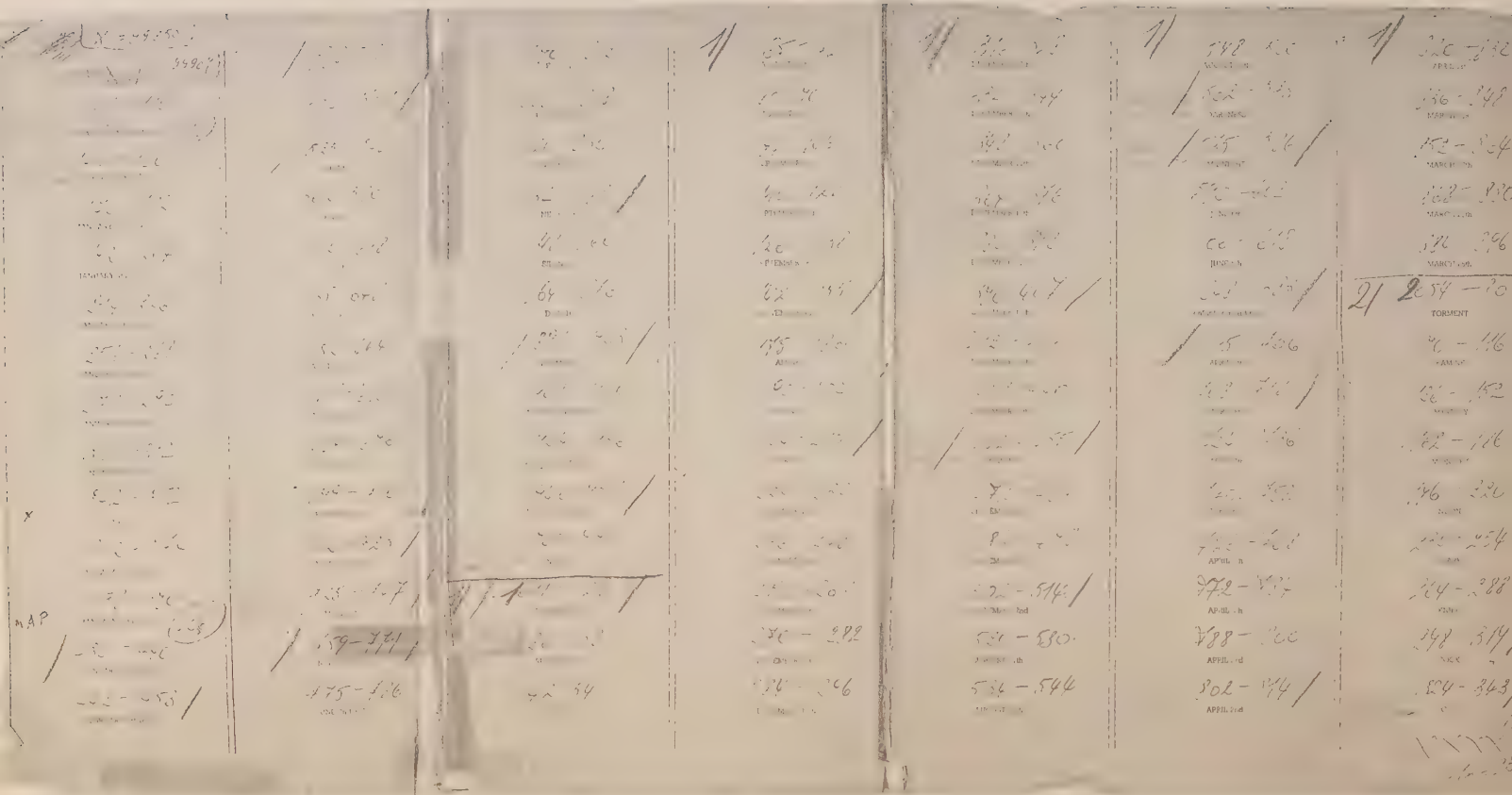
EN COMPLEMENT DE PROGRAMME :

- « **UN FILM DE CHARLES BAUDELAIRE** » (Belgique / 1973 / 7 min. / Couleurs)
réalisé par Marcel BROODTHAERS, et qui constitue un prolongement de l'exposition Carl ANDRE, Marcel BROODTHAERS, Daniel BUREN, Victor BURGIN, GILBERT & GEORGE, On KAWARA, Richard LONG et Gerhard RICHTER, qui eut lieu, au Palais des Beaux-Arts de Bruxelles, du 8 janvier au 3 février 1974.

Marcel BROODTHAERS s'explique en ces termes :

« **Un film de Charles Baudelaire** » n'est pas un film destiné aux cinéphiles. Pourquoi ? Parce qu'il a été tourné au XIX^e siècle. Et que les cinéphiles n'ont jamais vu de bobines datées d'un temps où Muybridge, les frères Lumière et Edison n'étaient pas encore nés ou faisaient leurs premiers pas sous l'œil vigilant des mamans et des papas industriels. Mais je prépare un film où chacun pourra trouver plus aisément son compte. Ce dernier projet, baptisé « **Un Jardin d'Hiver** », est basé sur l'idée que le cinéma est un malheur plus grand que le théâtre et moins grand que la télévision. Je veux dire que le malheur est fonction d'un public chaque fois plus nombreux, au bénéfice de l'accroissement des recettes. Ce qui ne manque d'être un bonheur. »

Marcel Broodthaers presented the film in the cinema Studio Arenberg as a cinematographic event outside the Palais des Beaux-Arts, but in the context of the exhibition there.



An editing script in which Marcel Broodthaers indicates the number of frames to be given to each title.



Commentaries on *A Film by Charles Baudelaire*
by Armin Zweite

A. The materials

A Film by Charles Baudelaire purports to be the second version of a work produced by the French poet in 1850. The materials used are organised as follows:

1. Dates. These begin with 3 January 1850 and proceed at regular intervals to 17 December 1850, then work their way back to April 1850.
2. Words. These are occasionally repeated several times. In order of appearance on the screen, the words are: "shark", "Musée-Museum", "knife", "cook", "silence", "death", "torment", "noon", "famine", "scurvy", "midnight", "darkness", "mystery".
3. Images. These are overall views and details of a map of the world.
4. Sounds. The words "Enfants non admis" are heard twice. There are twelve chimes of a bell and the continuous tick of a metronome.

During the film there is a constant switching between the different levels. The words appear and are repeated throughout the film whereas the dates and images only feature in the first two thirds and the sound only in the last third.

There is only a short passage when these four levels are active simultaneously. The rest of the time, they remain separate, although there may be links between two of the levels (image and word, image and date, word and sound).

The dates and the images do not combine with the sound elements.

B. The context

The film is predicated on the fictional idea that, in 1850, Baudelaire made a film in memory of his voyage across the Pacific. The voyage itself really did happen: the poet was forced to make it in 1841 by his parents, who were trying to prise him away from what they supposed was a life of debauchery – his frequentation of men of letters and women of loose morals – and to cure him by a prolonged absence from Paris. Baudelaire stayed for a while on Mauritius, travelled to Ile Bourbon (Réunion) and did not return to Paris before 1842. While a number of letters tell of his boredom during this maritime journey, several poems written in later years show Baudelaire celebrating the heady charm of the exotic women he met on his travels ("Parfum exotique", "A une dame créole", "A une Malabaraise", "Bien

loin d'ici" etc.). The film itself exploits this tension between two antithetical experiences, one of which will in the end prove decisive.

C. Conservation / Updating reality / Fiction in the Museum / Film

While the plodding enumeration of dates arouses only boredom, the words have an extraordinary suggestive power for the imagination. If we sort them in terms of meaning, we are left with three (distinct) areas of association. That is to say that "shark", "knife" and "cook" constitute a series and can be distinguished from "famine", "torment" and "death". Time and place are evoked by "silence" and "noon", "darkness" and "midnight", as well as by "scurvy". The words "midnight" and "noon", which indicate the height and end of the day, touch on temporality. The words "mystery" and "Musée-Museum" do not fit into this pattern. Whereas "mystery" appears only once, towards the end, "Musée-Museum" constitutes the most frequently repeated element in the film. It is reproduced three times in its entirety and once in fragmentary form (the letter E). It occupies a central position in the work as a whole.

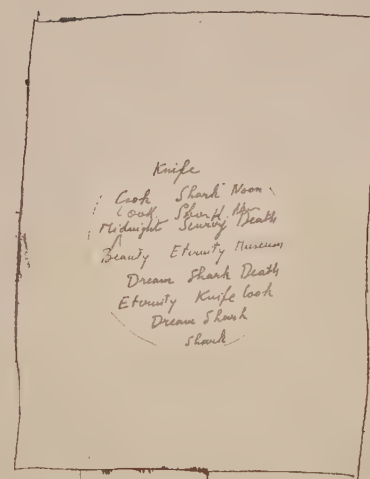
If we now look at the representations that precede or follow these two words, we see that "Musée-Museum" always appears between the images of the map (first between two views of the Equator, then between an overall view of the map and a detail, Europe, and lastly between the representations of the Celebes and Europe). If one thinks of the meaning of the institution, the conclusion is obvious: its function is to collect experiences from all around the world and to conserve the relics thereof. It follows that groups of words, even when heterogeneous, can be articulated around a given axis of meaning. One might suppose that the realms of association signalled by the words "shark" and "death", and the dates which indicated the incessant passing of days, weeks and months, represent two modalities of experience that can be linked to the concept Musée-Museum. In practice, the Museum can be defined as a place of hidden dangers which is therefore out of bounds for children. The double repetition of the words "Enfants non admis", in conjunction with the sign bearing the inscription "Musée-Museum" leaves no room for doubt on this point. The double temporal experience, of specific moments on one hand ("midnight" and

"noon") and of passing time on the other (dates) is also associated with the museum institution. When the sequence showing the E. from the centre of Musée-Museum is shown, we hear the bells ring twelve times, followed by the regular beat of the metronome. It is obvious that this is the decisive point of the film. Whereas the first, longer part was a succession of words, cartographic images and dates, the sequel consists of only words. The experiences they crystallise exist in themselves. The temporal experience is no longer given form by the communication of dates which, in terms of their iconological function, occupy the same level as the words; however, it remains locked within the regular beat of the metronome. The relation between tension and boredom, which is explicitly expressed in the first part of the film, remains constitutive in the second. Undoubtedly, the way in which the two states are experienced changes. Interference replaces juxtaposition. Further, one has to take into account the fact that, after the repeated projection of the date 17 December 1850, the data relative to time is displayed in reverse order, thus accompanying the process of memory. The memory of the fiction of real experiences follows the fiction of real experiences. The symbiosis of elements that are in part contradictory and of divergent levels is achieved in the museum, in a museum which, however, would go beyond amassing relics from all over the world as if in some cabinet of curiosities, cutting them off from their living context: this would be a museum for adults, i.e., for initiates capable of actualising the disparate items by endowing them with meaning. Here the interpenetration of past and present, the isolation of certain moments in the flux of time, would be represented in an exemplary fashion, which is to say, in a register in which the melding of reality and fiction does not give rise to material objects that can be exhibited. This would mean that the museum as traditionally conceived of would fall into disuse. To give it a lapidary formulation, one could say that, properly understood, the film, with its numerous levels of association, constitutes a kind of museum, and those of us who take the time to look and think are its directors.

UNE IMAGE DE LA LUNE

A KNIFE IN
 FILM DE CHAR
 DELAIRE NOC
 IGHTE DEATH CL
 E MUSEUM ENI
 ADMIS COPERNIC
 GASSENDI PTOL
 ON KILLER PASCA

UNE IMAGE DE LA LUNE



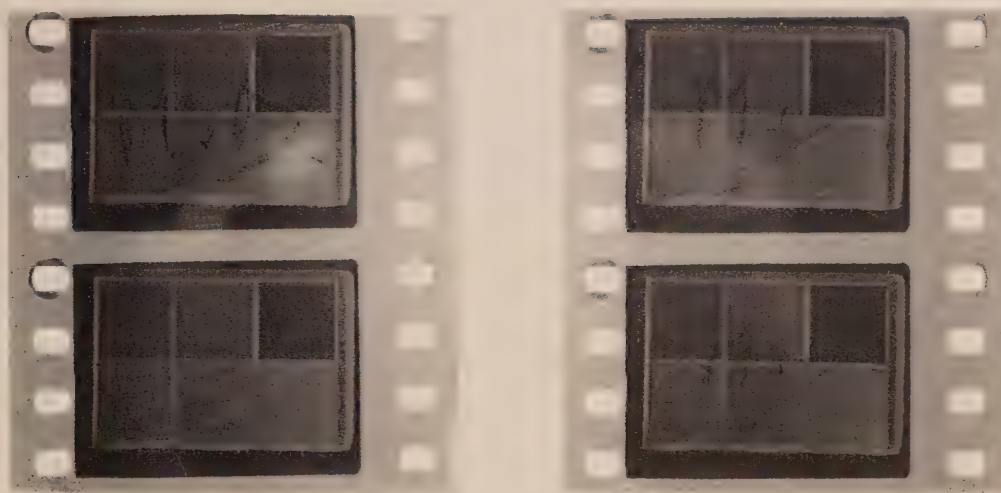
FILM DE MARCEL CHARLES BAUDELAIRE

On these preparatory drawings Marcel Broodthaers had entitled the film *Une Image de la Lune*, saying that it was a film by Charles Baudelaire. Then his project became a double undertaking and, in the same year, he made both *Un Film de Charles Baudelaire* and *A Film by Charles Baudelaire*.



*Carte Politique du
 Monde.*

Marcel Broodthaers wrote "Carte Politique du Monde" on the back of the invitation card for his exhibition *Exposition littéraire autour de Mallarmé*, Wide White Space, December 1969.



Marcel Broodthaers made another independent work by adding the title and the letters "fig. 7.8" to the mounted map he had used in the filming.

1970

Une Seconde d'Eternité

(D'après une idée de Charles Baudelaire)

35 mm, black-and-white, 1 sec., Berlin

Camera: Wenzel

Production: Galerie Folker Skulima

Laboratory: Mosaik, Berlin

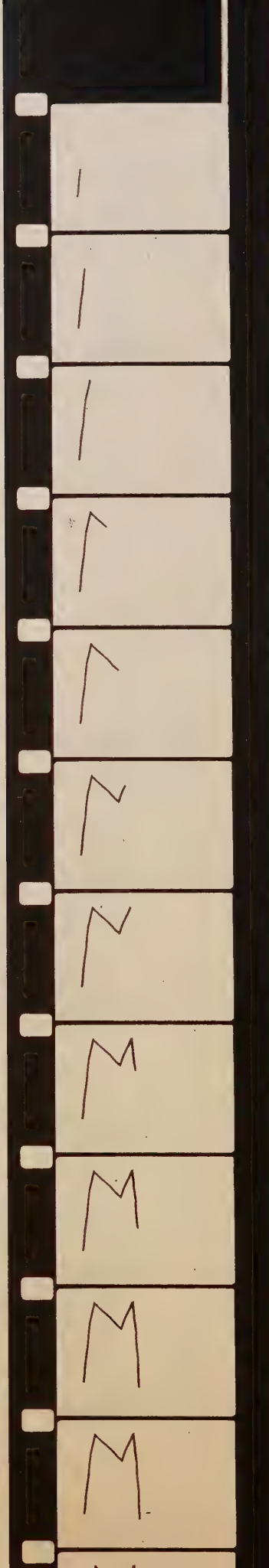
**1 seconde pour Narcisse
c'est déjà le temps de l'éternité.
Narcisse a répété
indéfiniment le temps
de 1/24e de seconde.
La persistance rétinienne
chez Narcisse avait une durée éternelle.**

Narcisse est l'inventeur du cinéma.

Le film est projeté en boucle fermée à la vitesse de 24 images par seconde dans le cadre d'une exposition constituée dans le but d'opposer l'image statique à l'image en mouvement.

Broodthaers attended Lucien Goldmann's seminar on Charles Baudelaire in 1969-70 and in the following year he made *Un Film de Charles Baudelaire* as well as the present film and other works in which the insights of the French poet are brought into the present. This film, also entitled *La Signature* (or even *Ma Signature*) was made using animation techniques. Broodthaers drew his initials in 24 steps, each of which was filmed in one opening of the camera shutter. He made about 18 drawings in order to work out the sequence he was to follow. When it was screened at the Galerie Folker Skulima the illusion of movement was contrasted with the stillness of the same film strip, which was exhibited as a print, and of two plastic plaques

reproducing the 24th image of the film. *Une Seconde d'Eternité* was also shown in a continuous loop at the Kunsthalle Düsseldorf in October 1971 in the context of a large international exhibition *Prospekt 71*. In subsequent occasions Broodthaers presented this film in a regular projector as part of a film program or exhibition, such as *Films als Objekt - Objekt als Film* which took place at the Städtisches Museum in Mönchengladbach, from October to November of 1971. In 1972 he included it as a section of his film *Rendez-vous mit Jacques Offenbach*. As it has been written, *Une Seconde d'Eternité* could be considered both a portrait of the medium of the film and a self-portrait of the artist.



24 Images, film d'une seconde, a un double sujet.

Le premier sujet "représente" le temps d'une seconde de cinéma.

... ou encore d'un sens et d'un non-sens du rapport entre deux langages, celui des mots et celui du cinéma, ou encore du rapport entre une image statique et une image en mouvement.

Freddy De Vree : Vous êtes également à Düsseldorf dans *Prospekt*, une exposition consacrée en grande partie à des films artistiques. Vous êtes représenté par un film continuuel qui montre la signature de vos initiales. Quelle en est la signification vis-à-vis du reste de l'exposition ?

Marcel Broodthaers : Pour moi un film très court, en effet une seconde, qui s'appelle *Une Seconde d'Eternité*, qui est assez important parce que je crois par là témoigner d'une certaine réalité artistique qui s'exprime sur le plan artistique. Je pense d'ailleurs que dans ce domaine, ma signature ou celle d'un autre c'est la même chose. Mais je crois que le fondement de la création artistique repose sur un fond narcissique. Le film s'appelle *Une Seconde d'Eternité*. Il est inspiré plus ou moins par l'œuvre de Charles Baudelaire. J'ai beaucoup aimé de le faire, parce qu'en même temps ce graphisme qui ne dure qu'une seconde constitue en même temps un film de fiction. Ça me paraît que la signature même de l'auteur, qu'elle soit d'un artiste ou cinéaste ou poète, peu importe, me paraît être le début du système de mensonge que tous les poètes, que tous les artistes tentent d'établir pour se défendre, je ne sais pas très bien contre quoi.

Excerpt from an interview with Freddy De Vree, Düsseldorf, 1971.

Sur le modèle Narcisse
j'ai voulu le film
d'1 seconde (24 images) pour moi seul.
(Je me regarde dans un film comme dans un miroir)
L'idée me suffisait...

M

MT

MT

MP

MP

MP

MB

MB

MB

MB

MB

UNE SECONDE D'ÉTERNITÉ UNE SECONDE D'ÉTERNITÉ

la galerie Folker Skulima présente le film le plus court du monde

UNE SECONDE D'ÉTERNITÉ

une œuvre réalisée de Marcel Broodthaers d'après une idée de Charles Baudelaire

Production Skulima 1970 35 mm - noir et blanc - durée : 1 seconde - Laboratoire Mosaik - caméra : Wenzel

Le film est projeté en boucle fermée à la vitesse de 24 images par seconde dans le cadre d'une exposition constituée dans le but d'opposer l'image statique à l'image en mouvement. L'exposition comprend :

a) la pellicule du film b) la reproduction en plastique de la 24^{ème} image.

Le film et les deux pièces en plastique forment une pièce unique. L'ensemble est projeté comme une pièce unique sur la paroi pour l'expérience visuelle de l'œuvre de la reproduction en plastique de sa dernière image.

Sketch for the announcement.



La galerie Folker Skulima présente le film le plus court du monde:

UNE SECONDE D'ÉTERNITÉ

de Marcel Broodthaers d'après une idée de Charles Baudelaire

35 mm - noir et blanc - Durée: 1 seconde - Caméra: Wenzel
Laboratoire: Mosaik - Production Skulima Berlin 1970

Le film est projeté en boucle fermée à la vitesse de 24 images par seconde dans le cadre d'une exposition constituée dans le but d'opposer l'image statique à l'image en mouvement. L'exposition comprend: a) la pellicule du film b) la reproduction en plastique de la 24^{ème} image

Die Galerie Folker Skulima zeigt den kürzesten Film der Welt:

EINE SEKUNDE DER EWIGKEIT

von Marcel Broodthaers nach einer Idee von Charles Baudelaire

35 mm - schwarzweiß - Länge: 1 Sekunde - Kamera: Wenzel -
Entwicklung: Mosaik - Produktion Skulima Berlin 1970

Der Film wird in Schleife projiziert mit einer Geschwindigkeit von 24 Bildern pro Sekunde im Rahmen einer Ausstellung, die das statische dem bewegten Bild gegenüberstellen will. Die Ausstellung umfasst: a) Filmstreifen b) Reproduktion des 24. Bildes in Plastik.

The Folker Skulima Gallery presents the shortest film in the world

A SECOND OF ETERNITY

by Marcel Broodthaers after an idea by Charles Baudelaire

35 mm - black/white - Length: 1 second - Camera: Wenzel -
Processing: Mosaik - Production Skulima Berlin 1970

The film will be projected in an endless band at the speed of 24 frames/second as part of an exhibition with the aim of presenting the static as against the kinetic image. The exhibition consists of a) the film celluloid b) a sculptured reproduction of the 24th frame.

GALERIE FOLKER SKULIMA | BERLIN 13 | PASANIENSTR. 68
TEL. 818180 VOM 28. SEPTEMBER - 7. NOVEMBER 70
13 - 19 UHR VERNISAGE MONTAG 28. AB 18 UHR IN
ANWESENHEIT VON MARCEL BROODTHAERS

Announcement issued by the Galerie Folker Skulima.

M.B. 24 images | seconde, 1970

35 mm film stock and pencil on white card.

The film itself was presented in the form of a collector's edition,
M.B. 24 images/seconde.

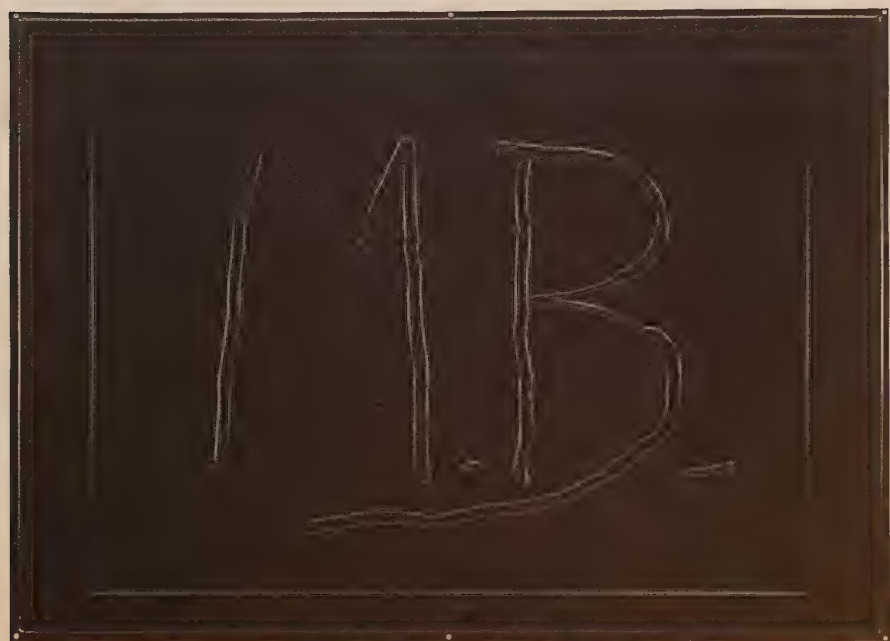
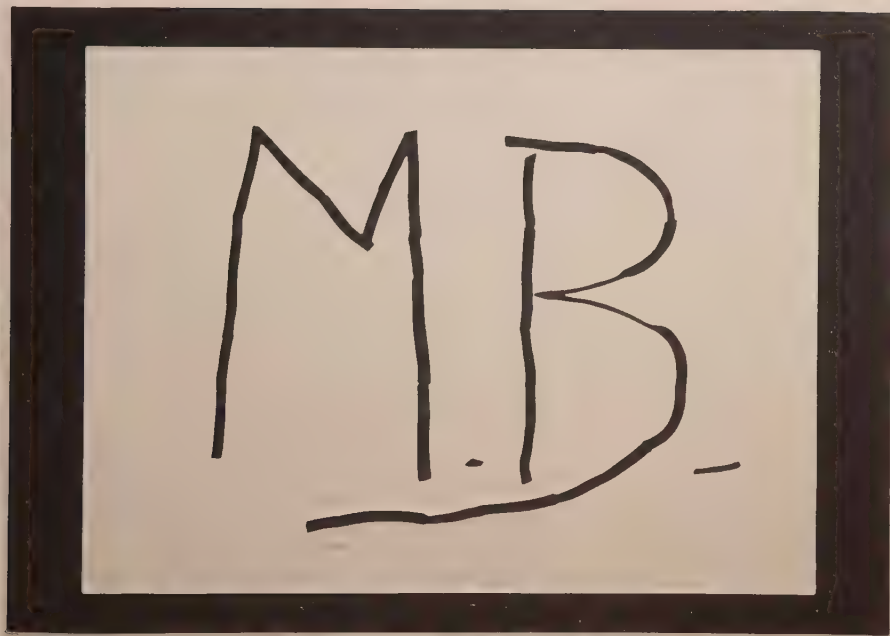
This edition consists of a copy of the film folded around a piece of card (50 x 65 cm).

On the card, the following was written in pencil:

- the title 24 images par seconde (to the left of the film),
- the figures 1 to 24 (to the right of each image from the film),
- the artist's initials (to the left of the 24th image, which they echo),
- the number of the copy, the artist's signature, the date and "Berlin" (bottom right).

The two ends of the film meet on the back of the card.

This form of presentation recalls the method of projection in a continuous loop.



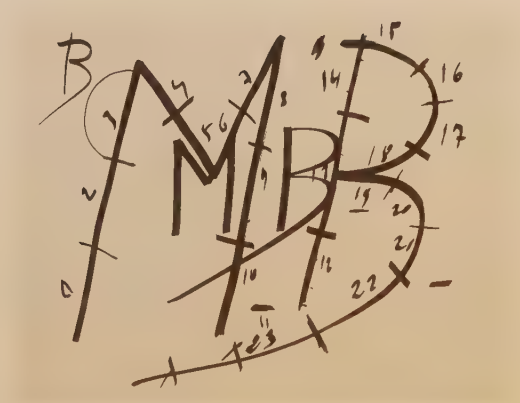
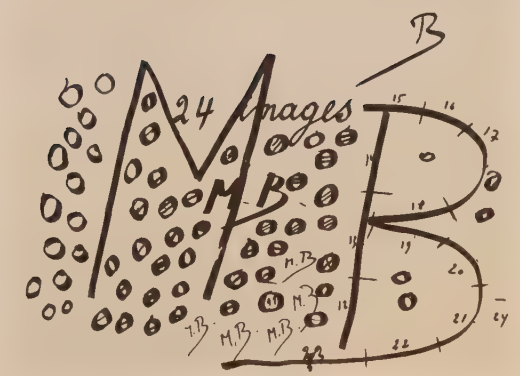
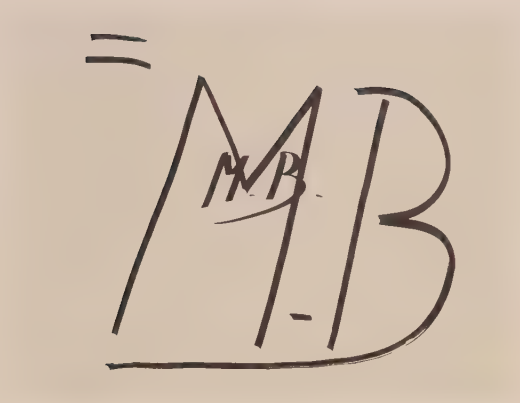
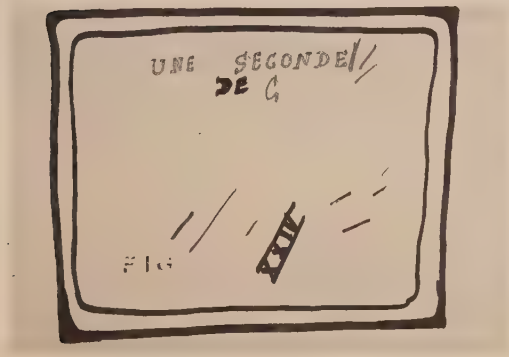
Reproductions of the positive and negative of the 24th image in the form of plastic plaques, also included in the exhibition at the Galerie Folker Skulima.



PHOTO MANFREDTISCHER

Prospekt 71, Kunsthalle Düsseldorf, October 1971.

Broodthaers made many other drawings and collages on the theme of stasis and movement with regard to the filmic image. Some of these are elaborations on the signature, others of the 24 images per second formula.



1970

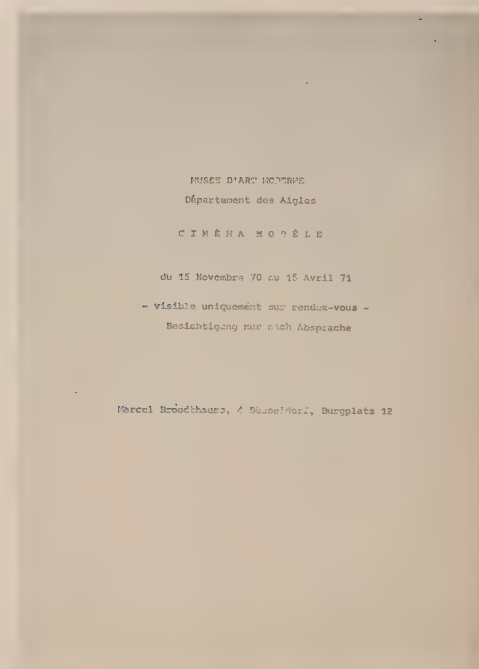
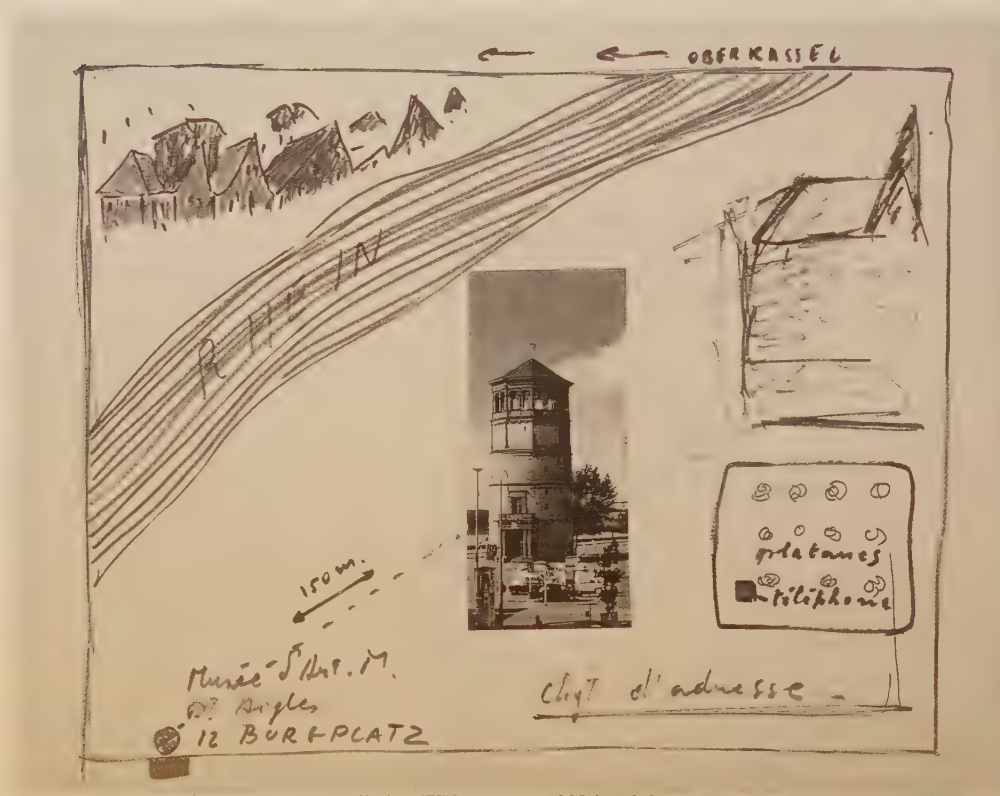
Cinéma Modèle

(Musée d'Art Moderne, Département des Aigles)

November - December 1970

In October 1970 Broodthaers travelled to Düsseldorf where he rented a basement area at 12, Burgplatz, and installed the Cinéma Modèle of the Musée d'Art Moderne, Département des Aigles. This was inaugurated on 15 November. Initially planned to run up to 15 April 1971, it came to an end after only five weeks. Under the heading "Programme La Fontaine", *Cinéma Modèle* included the projection of five films, each inspired by an artist or writer whom he had taken as a

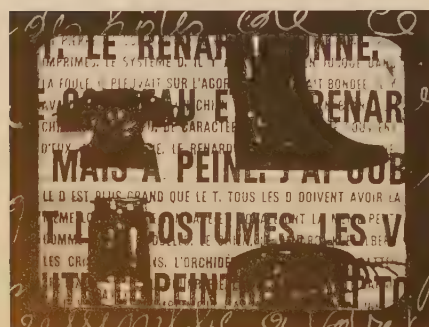
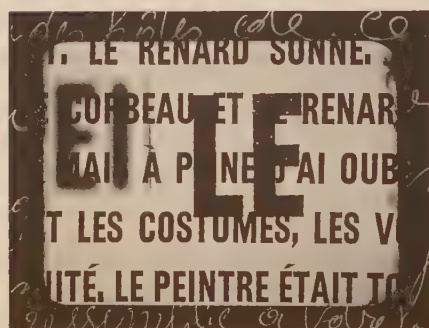
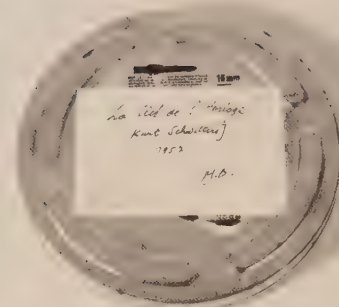
model: La Fontaine, Schwitters, Magritte, Mallarmé and Baudelaire. These films were: *Le Corbeau et le Renard* (projected on a special screen), *La Clef de l'Horloge*, *La Pipe*, *La Pluie* and *A Film by Charles Baudelaire*. *Cinéma Modèle* was a stage which would lead Broodthaers to the realisation of his Section Cinéma. The documents reproduced here show that he was thinking of a Département des Aigles et Vampires.

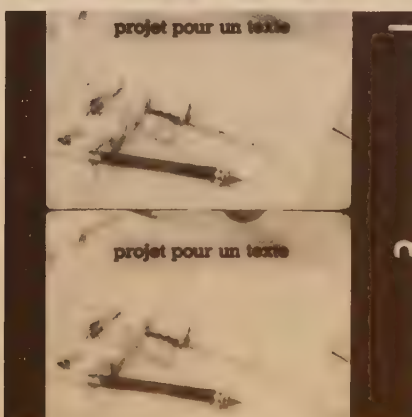
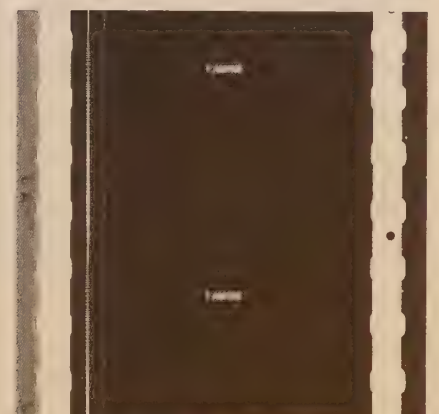
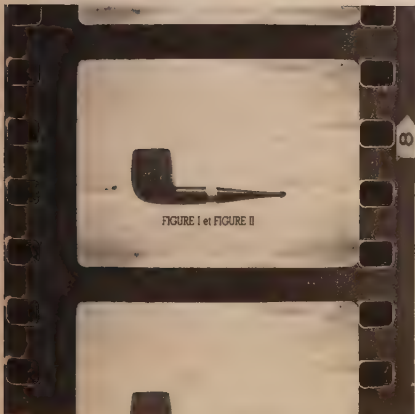
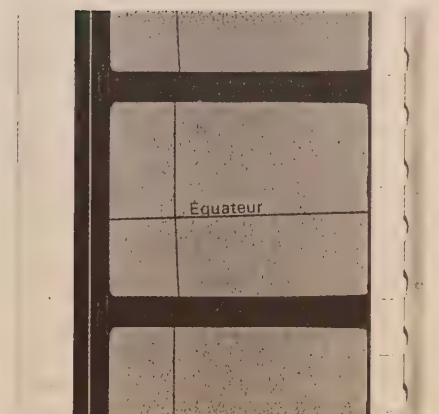
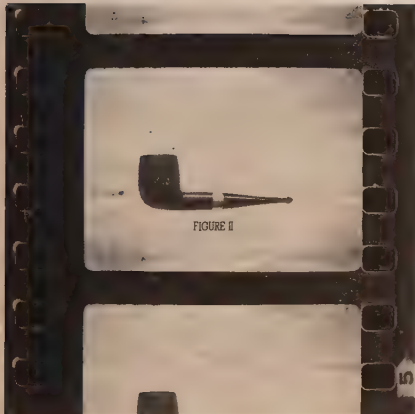
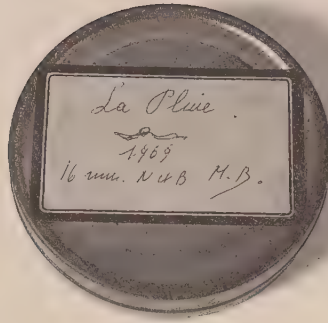
Invitation for *Cinéma Modèle*.

Sketch for the invitation card indicating that the Musée d'Art Moderne has moved from Brussels to Düsseldorf.



Preparatory drawings of an announcement for *Cinéma Modèle*.





SAFETY FILM

Marcel Broodthaers : Est-ce un bon tableau, celui-là ? ... Qui correspond à ce que vous attendez de cette transformation toute récente qui va du Conceptual Art à cette nouvelle version d'une certaine figuration, pourrait-on dire ?

Cat : Miaow

– Vous croyez ?

Miaaw..mm..miauw..miauw

– Cependant, cette couleur rappelle quand même nettement la peinture qu'on faisait au moment de l'art abstrait, n'est-ce pas ?

Miaaw..MiaaW..miiaw..miaw

– Etes-vous certain que ce n'est pas un nouvel académisme ?

Miauw

– Oui, mais s'il s'agit d'audace, c'est tout de même une audace contestable.

Miaw

– Il s'agit tout de même...

Miaw

– Eh... Il s'agit tout de même de marchés...

Miaauw

– Mais il va falloir les vendre ces tableaux.

Miauw

– Que feront les gens qui ont acheté les choses précédentes ?

Miauw

– Vont-ils les revendre ?

Miauw..mia

– Ou bien continueront-ils ? Que pensez-vous ? ... Parce que, en ce moment, beaucoup d'artistes se posent la question.

Miaauw..mm..mii..miAuw

..maaw..Miaauw..miaw..mm

..Miauw..miauw..MiAUW

– Alors fermez les musées !

MIAUW

– Ceci est une pipe.

Miaouw

– Ceci n'est pas une pipe.

miaouw

– Ceci est une pipe !

miAOUW

– Ceci n'est pas une pipe !

miaouu

– Ceci est une pipe !

miaOUUW

– Ceci n'est pas une pipe !

miaouuw

– Ceci est une pipe ?

miaw

– Ceci n'est pas une pipe.

mm..

– Ceci est une pipe !

miaouw

– Ceci n'est pas une pipe !

miAO..miAOUW

– Ceci est une pipe ! ?

miaouw

– Ceci n'est pas une pipe !

miaou

– Ceci est une pipe !

MiAOU..miao

– Ceci n'est pas une pipe !

Miaou..miaw

– Ceci est une pipe.

Miaouu

– Ceci n'est pas une pipe.

MiAOOUU

– Ceci est une... Ceci est une pipe !

miao..

– Ceci n'est pas une pipe.

miao..

– Ceci est une pipe.

Miaouw

– Ceci n'est pas une pipe.

Miaouu

– Ceci est une pipe ? !

mm..

– Ceci n'est pas une pipe.

mm..mm..

– Ceci est une pipe.

Miaow

– Ceci n'est pas une pipe.

MiAOUW

– This is not a pipe.

miao..

– This is a pipe.

Miaouw

– Pipe is not.

mmi..

– Ceci est une pipe.

MiaOU

– Ceci n'est pas une pipe.

MiAAOUW

– This is not a pipe.

miAou

– This is a pipe.

MiAAOU..mm..

– Ceci est une pipe.

Miaaou

– Ceci n'est pas une pipe.

Miaao..mmi

– Ceci est une pipe !

MIAAOUU

– Ceci n'est pas une pipe.

MiAAOUUW

– Ceci est une pipe !

MIAAOU..MiAAOU..MiAOUW

– Ceci est une pipe.

Miaouw

– Ceci n'est pas une pipe.

..mm..Miao

– Ceci est une pipe.

MiAOU..MiAOU..MiAOU

..MiawW

– Ceci n'est pas une pipe.

MiaOUW

– Ceci est une interview recueillie au Musée d'Art Moderne, Département des Aigles. 12, Burgplatz à Düsseldorf.

MiAAAOUU..MiAAOU

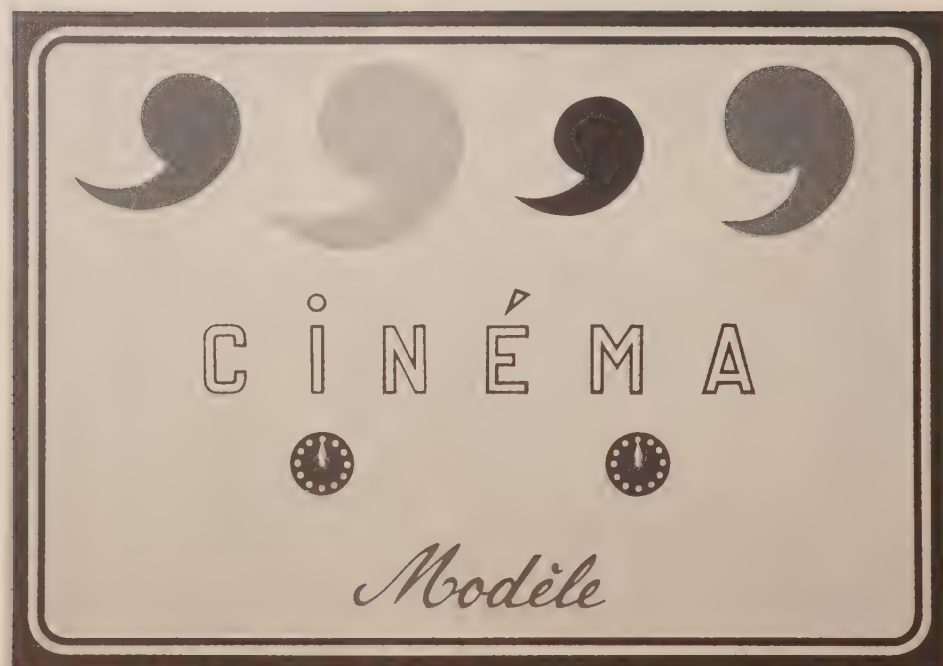
..MiAOOU..MiaOOUW

..MiAAOU..MIAOU..MIAAOUW

– Ceci est une interview recueillie au Musée d'Art Moderne, Département des Aigles. 12, Burgplatz à Düsseldorf.

Miaou..Miaouw

Related Works

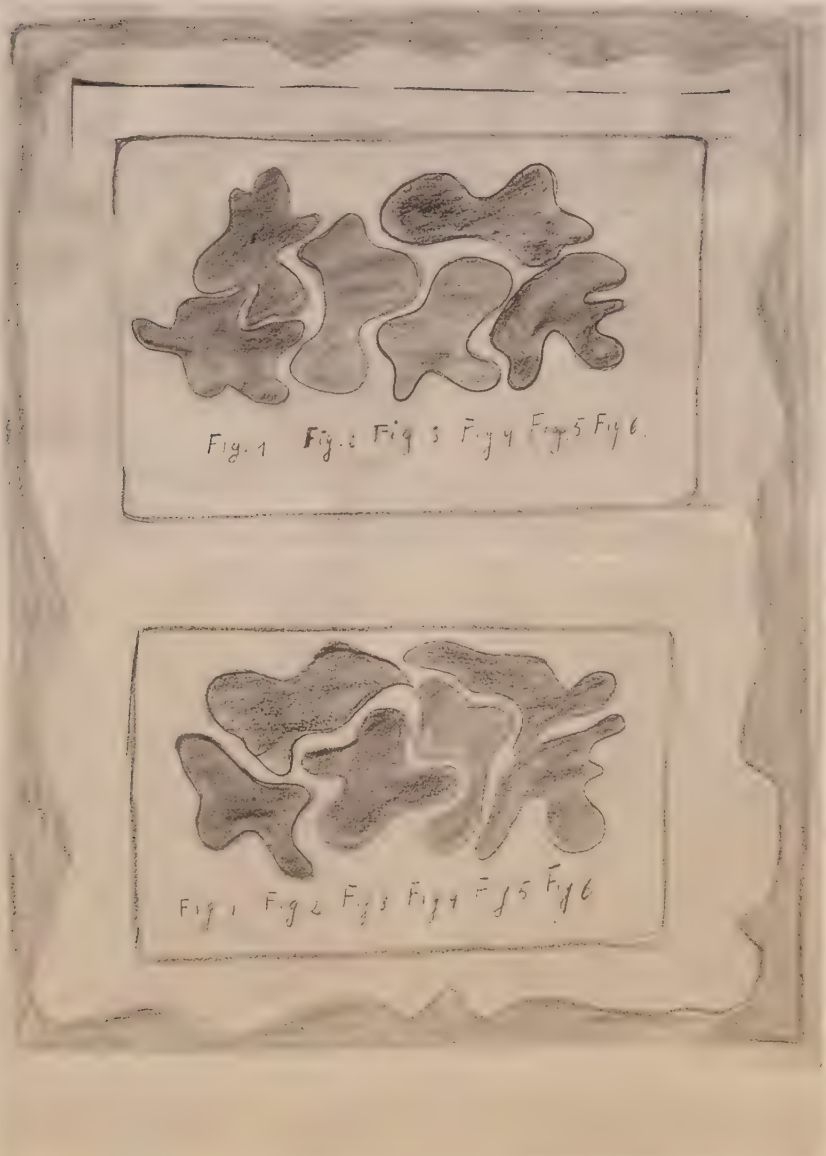


Chronology

1. From 14 to 15 September 1970, Galerie Michael Werner in Cologne puts on the exhibition *Modèle*.
2. On 15 November 1970, *Cinéma Modèle* was inaugurated in Düsseldorf.
3. In January 1971, *Cinéma Modèle* was replaced by the Section Cinéma at the Musée d'Art Moderne.
4. From 16 January to 5 February 1971, *Projection d'un film du Musée d'Art Moderne, exposition de quarante dessins* at Galerie Michael Werner.



The exhibition *Modèle* at Galerie Michael Werner included the plastic plaques *Cinéma Modèle*, together with *Modèle: la pipe*, and a map of the world *Carte Politique du Monde*.



This drawing representing pieces of a jigsaw puzzle has its title (*Le Puzzle et la Rhétorique*), a signature, the date (1970) and a sentence (*Sur cette idée le musée cinéma a été bâti*. Burgplatz, Düsseldorf) written on the back.

Le puzzle et la
"Rhétorique"
Sur cette idée le
"musée cinéma" a
été bâti. / Burgplatz.
Düsseldorf.
20 - H.O.

1971

Section Cinéma

(Musée d'Art Moderne, Département des Aigles)

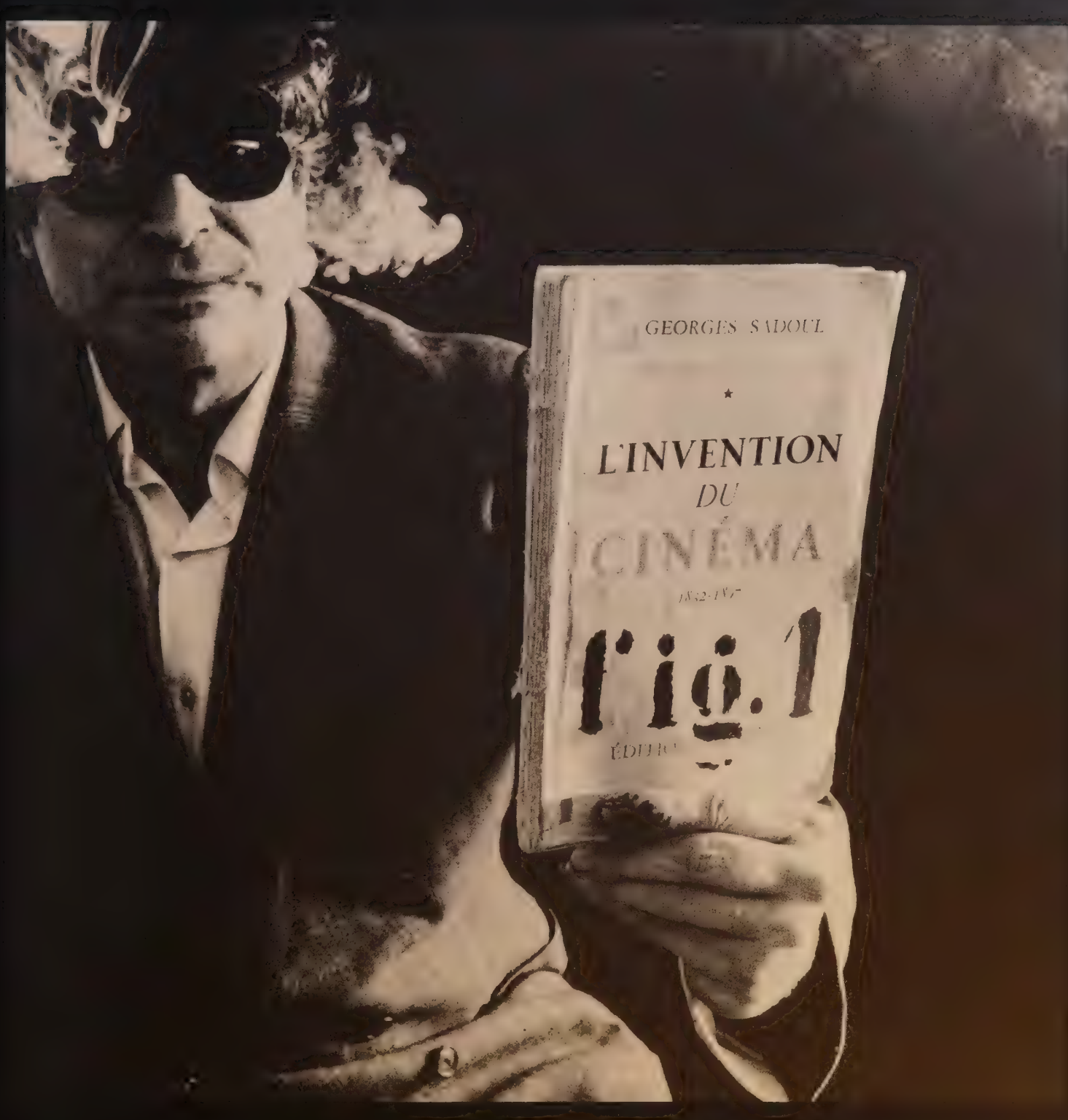
January 1971 - October 1972

fig. 2



... des modèles se
balancent là-bas,
petite fleur, sous
un arc en plein
ciel, tout brillant
de cinéma parlant.

MUSÉE D'ART MODERNE D. DE SAIGLES
11 RUE PLATZ, 4 DUSSELDORF



GEORGES SADOUL

★

L'INVENTION
DU
CINÉMA

1832-1977

fig. 1

ÉDITION

MUSEE D'ART MODERNE
DEPARTEMENT DES AIGLES

- 1968 . Bruxelles XIX^e siècle
- 1969 . Antwerpen XVII^e siècle
- 1970 . Düsseldorf XIX^e siècle (bis)

● SECTION CINEMA

A partir de janvier '71

From January '71

Burgplatz 12

4. Düsseldorf

Fig. 1

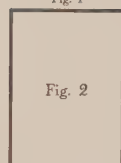
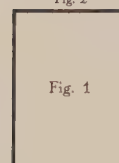


Fig. 2



POSTKARTE

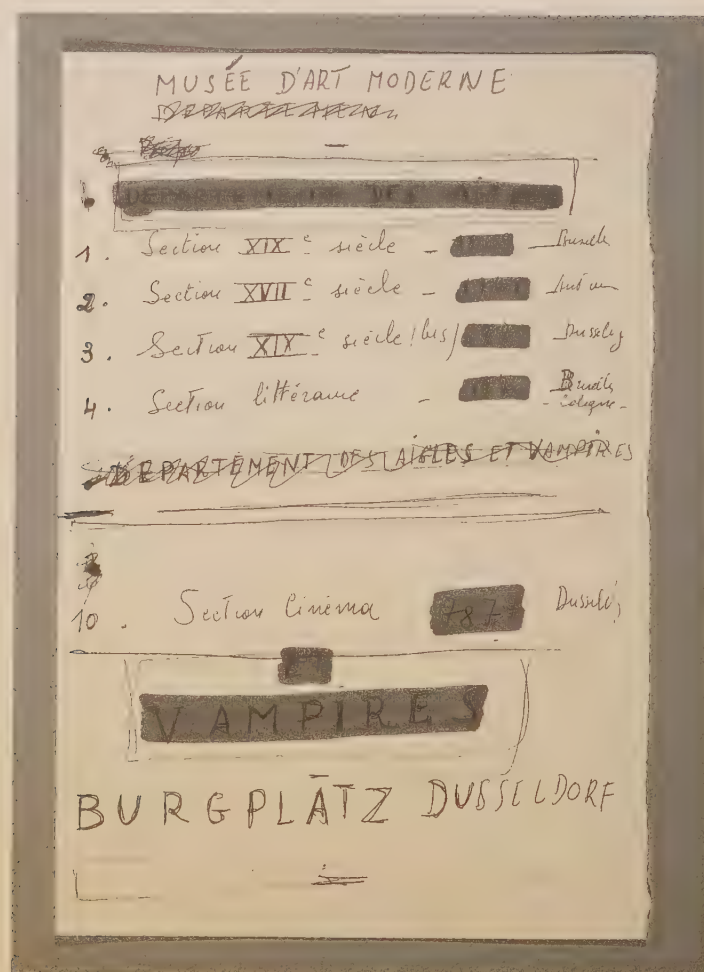
Section Cinéma

Ab Januar 71

Düsseldorf

Burgplatz 12

The two sides of the invitation card for the Section Cinéma, 1971.



Draft of an announcement for the Section Cinéma, 1971.

In January 1971, Marcel Broodthaers announced the opening of the Section Cinéma of the Musée d'Art Moderne, Département des Aigles at 12, Burgplatz, Düsseldorf. It occupied the same space as Cinéma Modèle which had opened two months before. This section of the Musée d'Art Moderne, which was open to the public every afternoon from 2 p.m., consisted of two adjacent rooms. The walls were painted either black or white, the ceiling was white, the floor in the outer room was grey and that in the inner room partially black on grey concrete. The outer room contained two typical director's chairs against a wall, above them the

letters "fig. 2" in pencil. The near end of the room was used by Broodthaers to edit his films and the far end by Maria Gilissen to print photographs. In this room Broodthaers painted a white screen on a wall. The rest of it was painted black. On the screen he painted in turn several black rectangles on which he stencilled "fig. 12", "fig. 2", "fig. 1", "fig. A". He then projected a programme of films on this prepared screen. Occasionally a map of the world was hung next to this and the film *Le Musée et la Discussion* (1969) was projected on that too. In the inner room Broodthaers presented a set of objects accompanied by the indications "fig. 1", "fig. 2", "fig. 1 & 2",

"fig. A" or "fig. 12", defined as "a hypocritical lamentation about the destruction of the object by linguistics and at the same time an attempt to correlate the figure as the visual representation of a form and the figure as a representation of language". During the opening of the Section Cinéma, Broodthaers stated that he was withdrawing all the objects and putting them up for sale. He wrote: "This is an ensemble of objects, or rather a set of objects invented within the confines of a fictional museum (Musée d'Art Moderne, Département des Aigles) and nourished by it (this set of objects is not a constituent of the museum)."

SECTION CINEMA

OUTER ROOM

1. fig. 12 fig. 2 fig. 1 fig. A (painted screen)
2. political map of the world (screen)
3. two canvas chairs with armrests
4. film projector
5. standing lamp
6. shelf with viewer and winder
7. photography table

INNER ROOM

8. two posters
9. two chairs
10. set of objects

WALL:

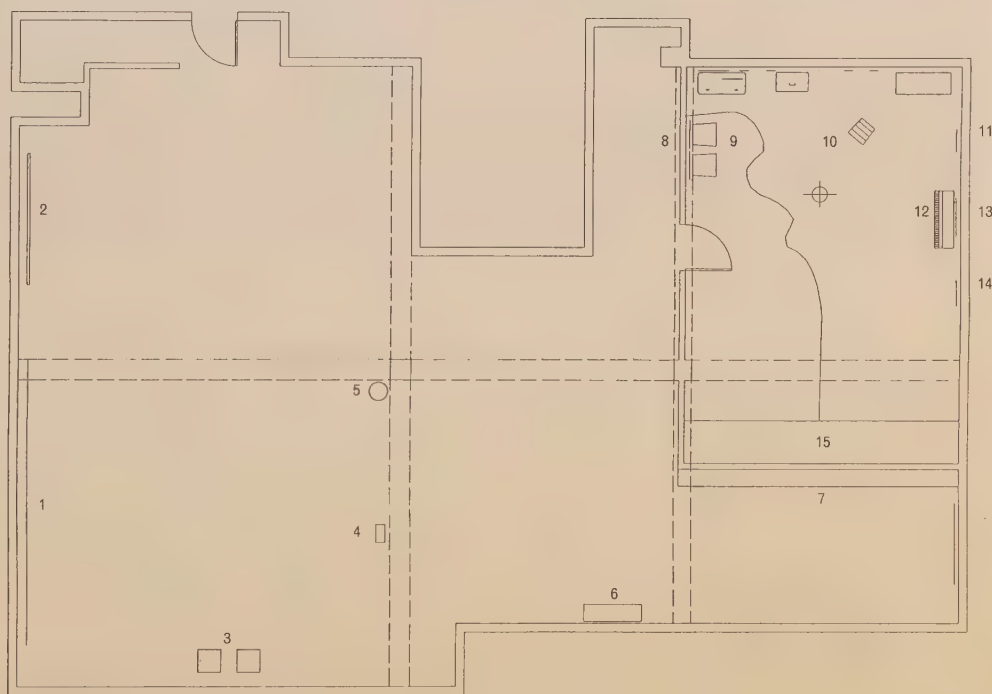
- mirror (fig. 2)
- pipe (fig. 2)
- smoke machine (fig. 1)
- clock (fig. 12)
- calendar (fig. A)
- mask (fig. 1)

FLOOR:

- winder (fig. 1 & 2)
- accordion case (fig. 2)
- garden chair (fig. 2)
- chest (fig. 2):
 - silhouette of eagle (fig. 1)
 - stone (fig. 2)
 - globe
 - book by Georges Sadoul, *L'invention du cinéma (Histoire Générale du Cinéma)* (fig. 1)
 - photograph of eagle's head
 - photograph of eagle
 - cigar box (fig. 1)
 - cardboard box (fig. 5)
 - letter box (MUSEE fig. 1)
 - violin case (fig. 1)
 - catalogue of the Marcel Broodthaers exhibition, Städtisches Museum, Mönchengladbach, 1971.

CEILING:

- lamp (fig. 1)



Plan of the Section Cinéma, January 1971 – June 1972.

11. MUSEE (inscription)
12. piano (fig. 12)
13. Musée-Museum fig. 1 (framed)
14. MUSEUM (inscription)
15. shelf for documents

Musée d'Art Moderne, Département des Aigles, Section XIXe siècle, 1968

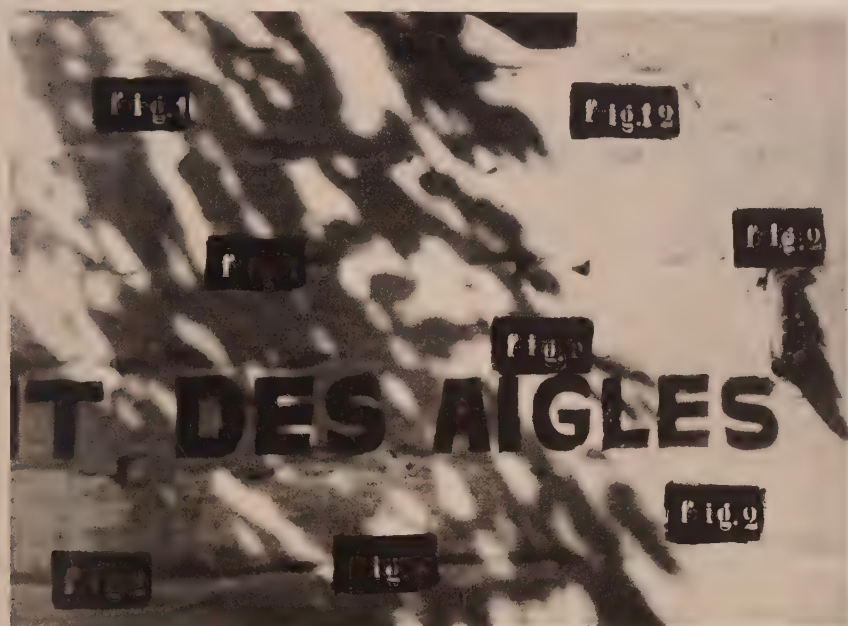
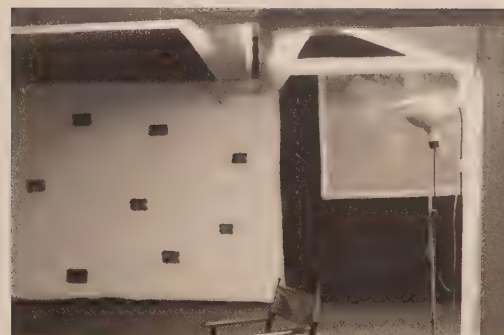


Image of *Une Discussion Inaugurale* being projected on the painted screen.



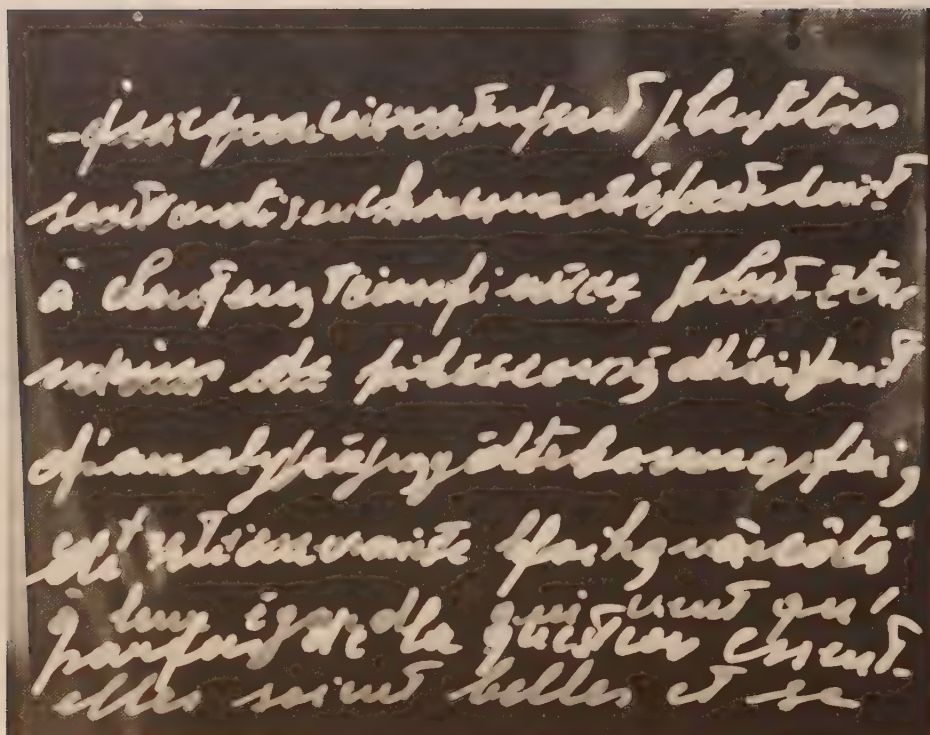
During the years 1968-72 Broodthaers founded and developed the Musée d'Art Moderne, Département des Aigles, and its several "sections". He organised the first of these in his own home in Rue de la Pépinière and it was the location and subject of a set of films. The first of these films is *Une Discussion Inaugurale*. The same film and at least two others were shown in the Section Cinéma. Several documents show that Broodthaers intended three of these films to form one three-part work. These were *Musée d'Art Moderne, Département des Aigles: Une Discussion Inaugurale, Voyage à Waterloo*, and one that has not been identified, *Le Temps d'une Journée*. Some sources indicate a fourth part, *Le Temps (The Time)*. There are a number of surviving versions, variants and fragments which share the theme of the museum and the discussion that was part of it. But it is not easy to say how many distinct films Broodthaers made, because we cannot be certain which ones he abandoned. Moreover, there can be no criteria for saying how many differences it takes to qualify a variant as a distinct film. We can however say that there were eight or nine films with several significant variants. None has a formal title sequence or credits, except for a fragment in colour, which includes the three titles above and

the names of a cameraman and an editor. All the films in this group are made up of combinations of shots and sequences drawn from a quite small thesaurus. These include fixed shots: HAUT, BAS, FRAGILE (commonly found stencilled on the cases in which works of art are transported), MUSEUM and an arrangement of commas. These signs appear in all the versions of the film. There is also a text describing a film about the opening of the Museum, which Broodthaers wrote out by hand in white on eleven transparent sheets, so that they seem to be negative images. These may be shot as single sheets or superimposed so that when filmed the writing becomes more and more illegible. The texts appear in all but one of the versions. The other shots involve action and / or camera movements. These include sequences taken in the streets around Rue de la Pépinière, the arrival and unloading of a Menkes art transport truck, the setting-up of the Museum with empty packing crates, an exploration of the Museum concentrating on the crates, the signs painted on them, a sign with the words "Section XIXe siècle / Afdeeling XIX Eeuw" and the set of postcards of well-known paintings and drawings that formed part of that section. We see the inaugural speeches and the subsequent discussion.

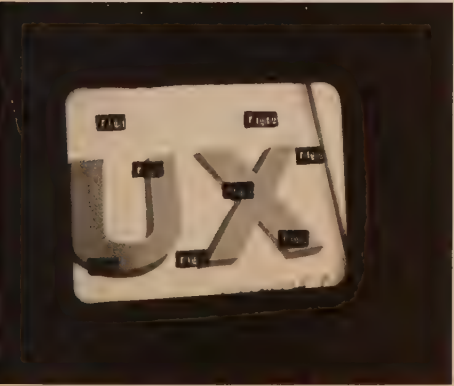
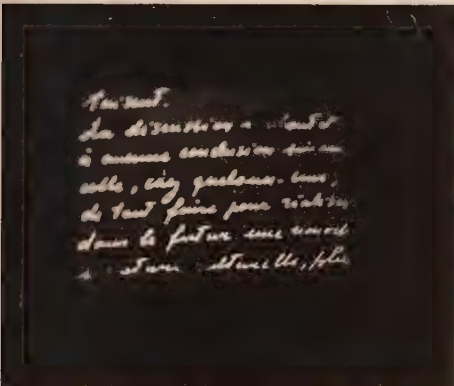
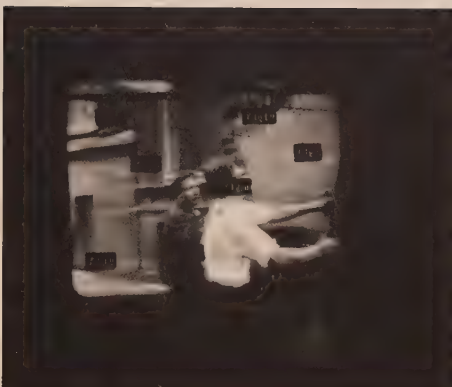
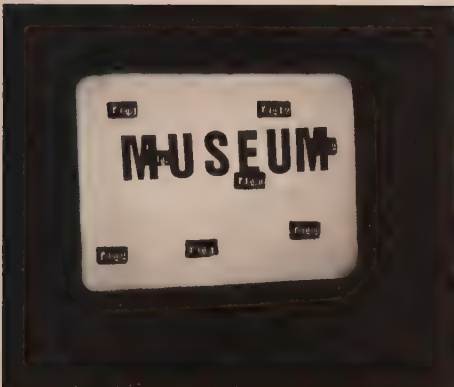
Other sequences show the head of a talking child and Broodthaers himself speaking and wearing a false nose, like in *Un Voyage à Waterloo*. All these are mute and without subtitles so we do not know what is being said. A sequence filmed in the garden shows Broodthaers pacing to and fro in front of a painted sign, DÉPARTEMENT DES AIGLES. At first the camera is still while Broodthaers moves back and forth across the frame and then the camera begins to follow him. There are also shots taken from the rushes of *La Pluie*. One version is introduced by a sequence filmed from projected slides for the Museum. These resemble the views in the filmed sequences seen in the other versions. Finally, some of the versions are punctuated by strips of black-and-white film and by segments of countdown leaders. In one case a length of clear film on which instructions to the editor had been written by hand have been incorporated into the film itself. The editing is characterised by sharp cutting back and forth between action shots (some as short as three frames) and still images, and from these to longer shots including camera movements. There are many repetitions and there is a powerful rhythmic effect.

Une Discussion Inaugurale, 1968

16 mm, black-and-white, various versions: from 8 min. 30 sec. to 10 min., Brussels

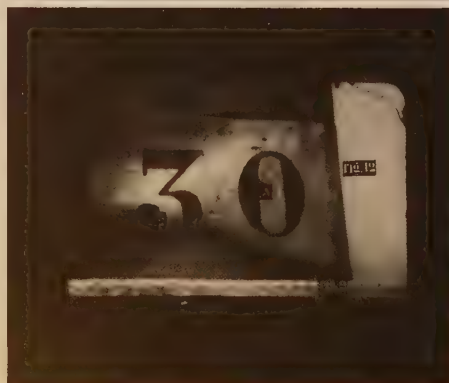
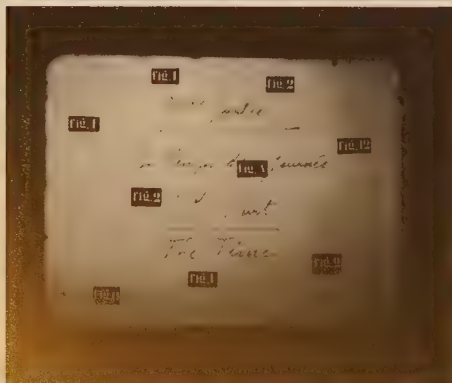
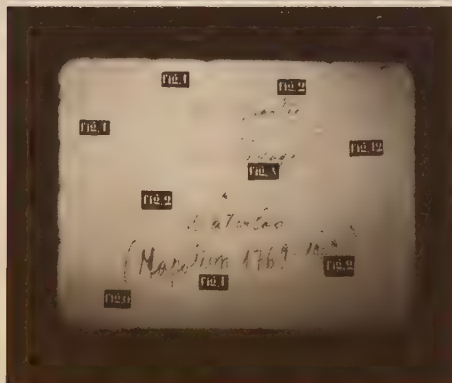
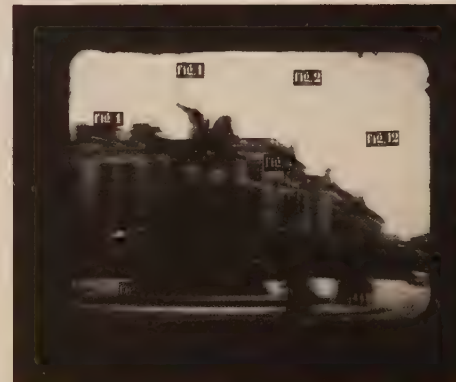
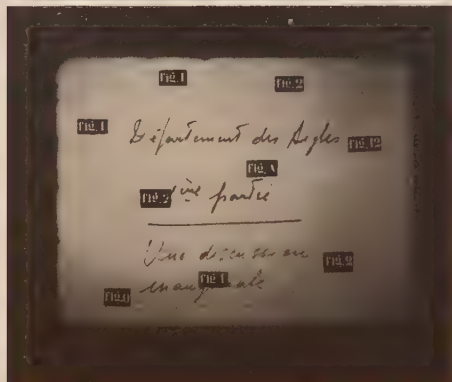
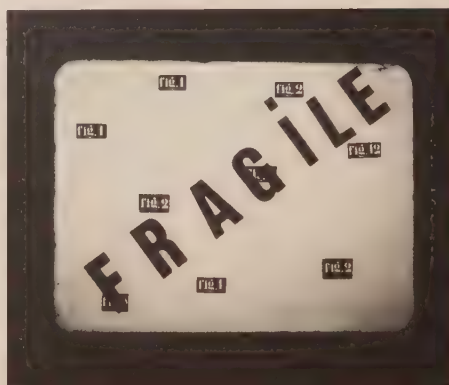
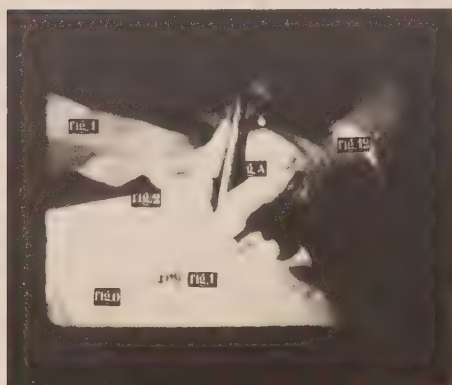


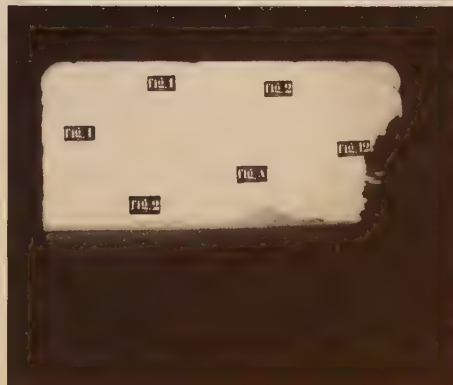
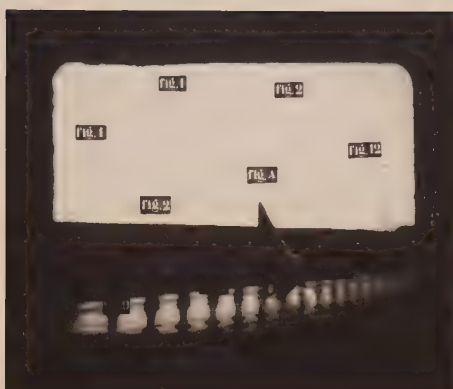
- inconsciemment le plus
souvent - chacun répondait
à ces questions avec plus ou
moins de passion, d'esprit
d'analyse, de bonne foi,
de mauvaise foi, à côté
parfois de la question essent-



Un Voyage à Waterloo (Napoléon 1769-1969), 1969

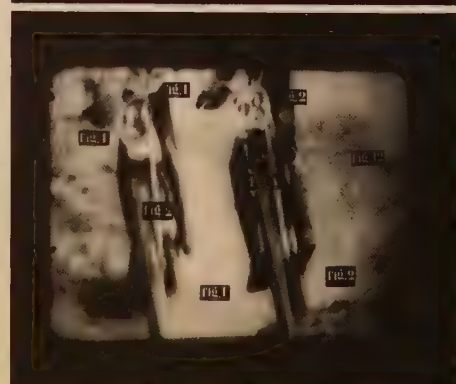
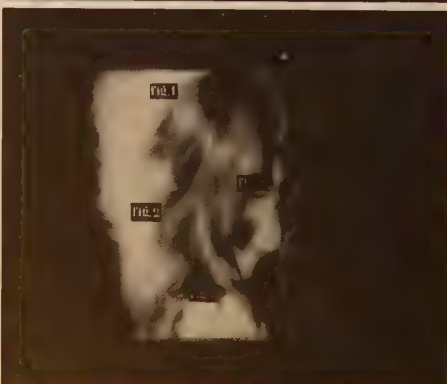
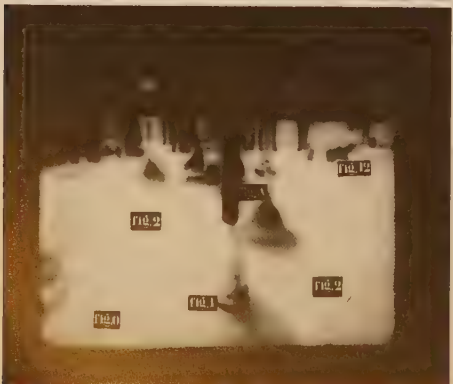
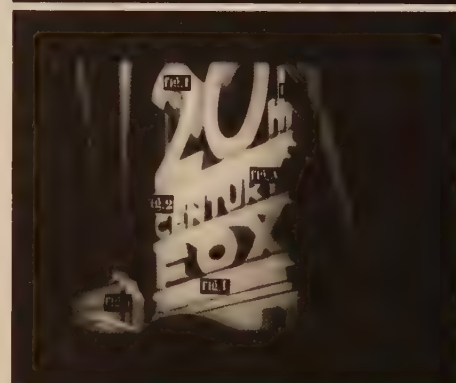
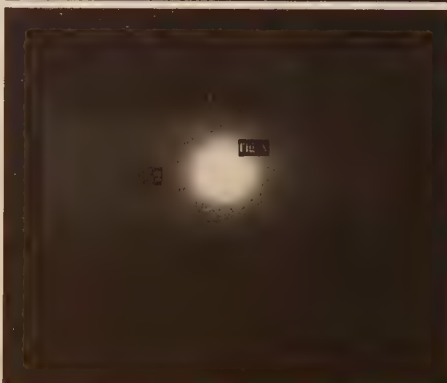
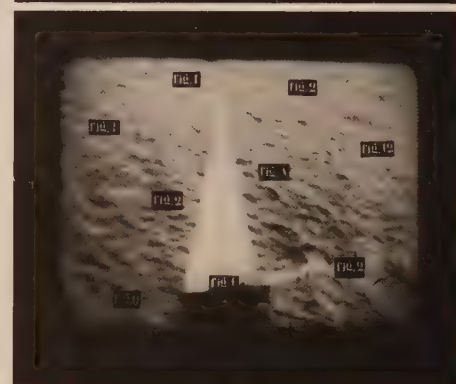
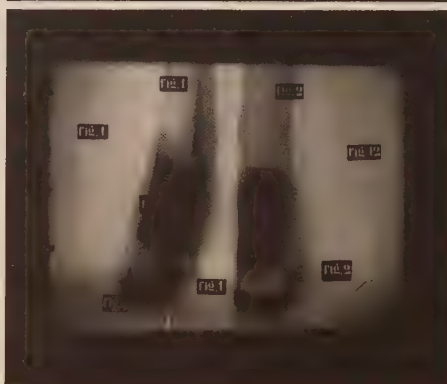
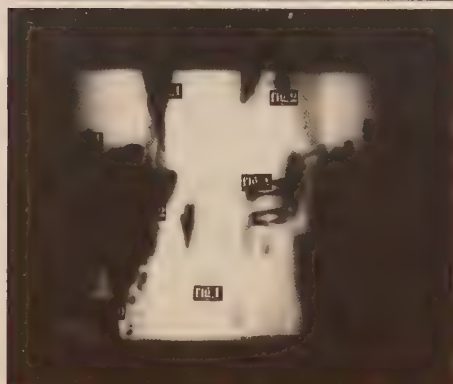
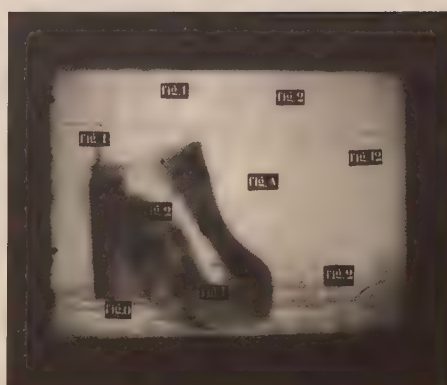
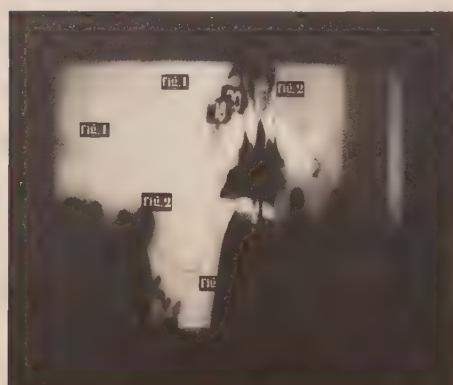
16 mm, black-and-white, 13 min.

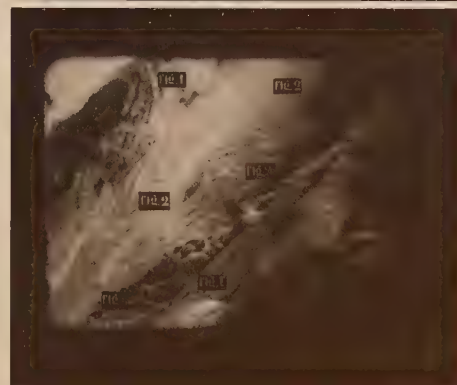
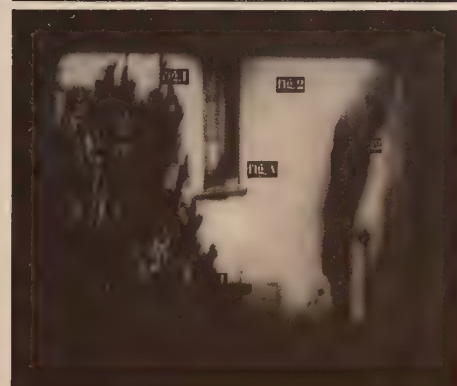
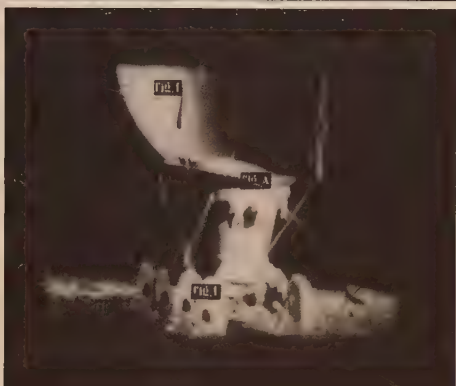
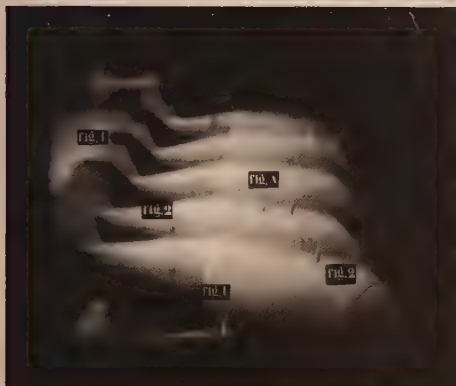
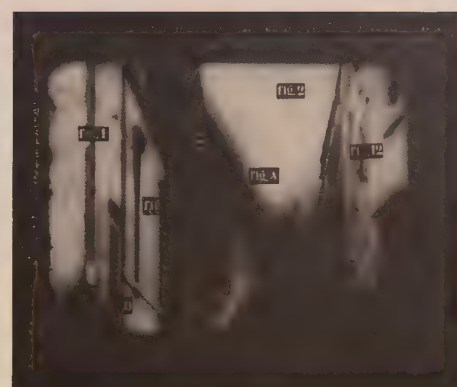
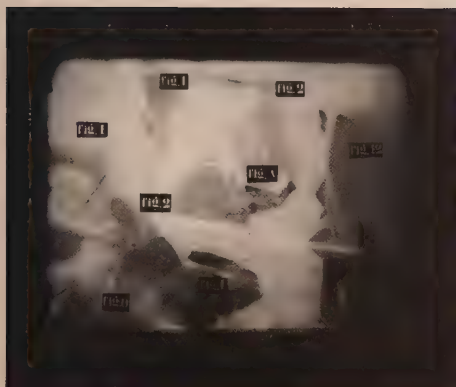




BelgaVox – Mode – 20th Century Fox, 1971

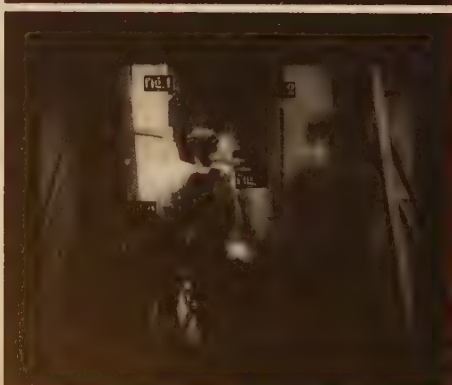
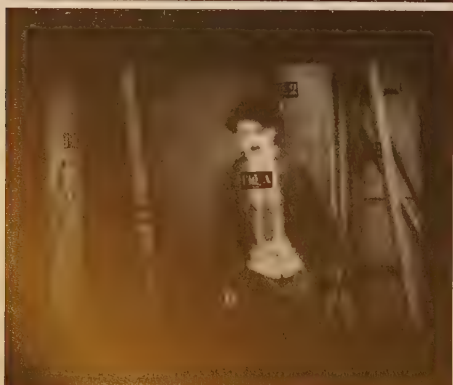
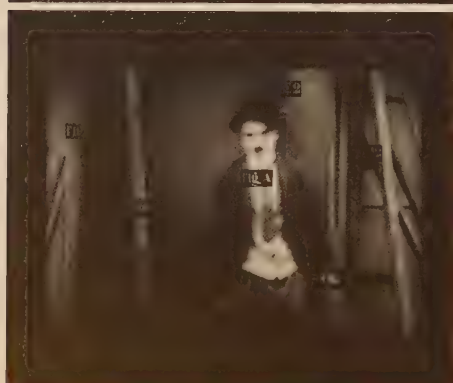
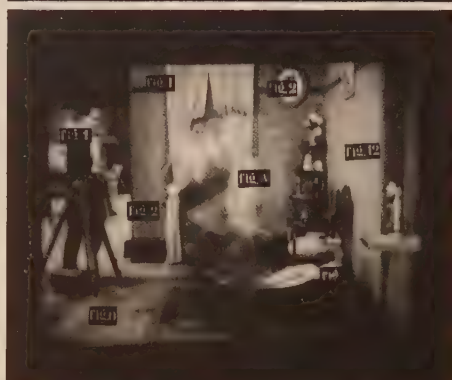
16 mm, black-and-white, 8 min. 30 sec.





Charlie als Filmstar, 1971

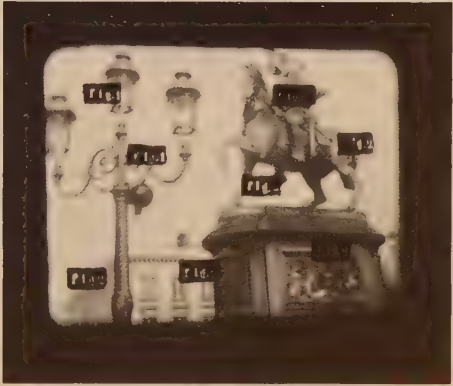
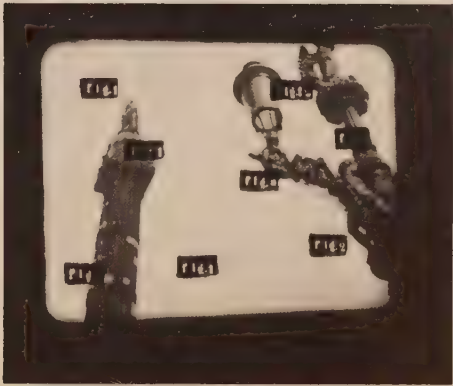
16 mm, black-and white, 2 min 30 sec.



Compilation of excerpts from a Chaplin film put together by Globus Film.

Brüssel Teil II, 1971

16 mm, black-and-white, 2 min. 20 sec.



Compiled by Globustilm and Filmoffice.



Photomontage by Joaquim Romero Frias (1971) showing the inner room of Section Cinéma before the ensemble of objects was sold.

Vous verrez au musée de Mönchengladbach, une boîte en carton, une horloge, un miroir, une pipe et aussi un masque et une bombe fumigène, l'un ou l'autre objet encore dont je ne me souviens plus, accompagnés de l'expression fig. 1 ou fig. 2 ou fig. 0 peinte sur la cloison en-dessous ou à côté de chacun d'eux. Si l'on se fie au sens de l'inscription, l'objet prend un caractère illustratif se référant à une sorte de roman de la société. Ces objets, le miroir et la pipe, soumis à cette même numérotation (ou la boîte en carton et l'horloge et la chaise), deviennent les éléments interchangeables sur la scène d'un théâtre. Leur destin est ruiné. J'obtiens, ici, une rencontre espérée de fonctions différentes. Une double assignation et une texture lisible – bois, verre, fer, tissu – les articulent moralement et matériellement. Je n'aurais pu atteindre cette complexité avec les objets technologiques dont l'unicité voue l'esprit à la monomanie: minimal art-robot-ordinateur.

Les nos. 1, 2, 0 apparaissent figuralemment, et les abréviations fig. mal dans leur sens.

Est-ce la condition pour que vous vous sentiez bien dans le vôtre?

Ce qui me rassure, c'est l'espoir que celui qui regarde court le risque – un instant – de ne plus se trouver si bien dans le sien. Ne manquez pas de passer au musée de Mönchengladbach.

Excerpt of a text by Marcel Broodthaers after an interview with Irmeline Lebeer, "Dix mille francs de récompense", *Marcel Broodthaers: Catalogue – Catalogue*, Palais des Beaux-Arts, Brussels, 1974.



PHOTO JOAQUIM ROMERO FRIAS



The ceiling light.



Presented in the inner room, the ensemble of objects comprised 12 elements including a chest which itself contained another 11 elements, thus forming another set of 12 elements. Each element was accompanied by the words "fig. 1", "fig. 2", "fig. 1 & 2", "fig. A", or "fig. 12".



PHOTO JOAQUIM ROMERO FRIAS

In an article published on 6 February 1971, Helga Meister relates her visit to Burgplatz:

Whoever enters Broodthaers' residence [in Bismarkstrasse, Düsseldorf] first finds themselves in the Film Department (*Filmabteilung*), which is painted black and white. Here, on request, you can watch films from his home town of Brussels. The whitewashed screen has numbers and the abbreviation "fig." written on it, and this interferes with the film being projected. Having crossed this room, one comes to the "Museum" in the strict sense, a severe room also painted black and white. This is

where one finds the "management" and the "collection": a shelf with some dusty binders and yellowing paper – just three binders, empty ones, are clean. Broodthaers ironically comments that "it's my personal documentation".

On the wall opposite: mirror, mask, pipe, calendar, accordion (leaning), smoke bomb. The clock belonged to his grandfather and no longer works. It has stopped, like the calendar, whose leaves no one tears off any more.

This, then, is fictive time. A tiny toy eagle which gave its name to the fictive Museum, and which is to be associated with glory,

strength and power, is also fading away. For Broodthaers, a question mark hangs over art in the conventional sense of the word. "Poetic reality is over, I am sorry to say. What is left? Pessimism and a Museum which gives one something to think about, as a place of communication and not a shelter for works of art."

Helga Meister, "Fiktives Museum. Marcel Broodthaers gibt einen Denkanstob", *Düsseldorfer Nachrichten*, no. 31, 6 February 1971.



Documentation from the shelves, photographed in 1996.



On wooden shelves on the wall facing the one where the series of objects were displayed Broodthaers kept his "personal documentation": cans and reels of film, binders and boxes of photographs, some of them bearing the inscriptions:

- fig. 1 écritures
- fig. 1 (bis) Signatures
- fig. 2 Moules – œufs
- fig. 2 (bis) Objets comiques
- fig. 3 Toiles photographiques
(1ère transcription des objets en 3 dimensions)
- fig. 4 Plaques plastiques
- fig. 4 (bis) Toiles imprimées
- fig. 5 films – programme
- fig. 5 (bis) Editions
- fig. 6 Théorie des fig.
- fig. 6 (bis) Nouveaux objets et interventions
dans cat. et publicité
- fig. 7 Documents Portraits
- fig. 5 arbres pommes de terre
- fig. 5 (bis) Eau Ville



p. 2 (verso)

1. Il y a deux systèmes en cause :

a) un jeu de douze référents qui est donné par l'étalage du contenu du coffre, l'exposé pourrait-on dire puisqu'il est le seul ensemble qui s'offre comme une énigme à résoudre, b) ce même coffre est contenu dans une série de figures qui n'est jamais donnée en tant que telle, mais sous forme de répétitions successives seulement.

La référence de la figure décrite sous a) est incluse dans la série fermée, mais se trouve également dans l'ensemble de figures répétitives décrit sous b). En plus, si nous sortons de ce circuit fermé, et si nous nous tournons vers ce qui devrait en être la motivation – ce qui constitue la motivation puisqu'il s'agit d'un ensemble d'objets, plutôt un jeu d'objets inventé dans l'enceinte d'un musée de fiction (Musée d'Art Moderne, Département des Aigles) et nourri par elle (ce jeu d'objets n'est pas un constituant du musée) – nous constatons que déjà à ce niveau-là, "l'objet du monde" n'est présent que comme figure dans un système binaire (quasi parfait) de signification (fig. 1 et fig. 2; mélange de fig. 1 et fig. 2 dans fig. 12 et fig. 1 & 2). La référence ultime se trouve donc être image elle-même.

A côté de cet aboutissement symbolique de la série (coffre fermé, miroir, masque, valise contenant probablement un instrument de musique, lumière artificielle), cette image générale, le musée, peut être reconstituée par des éléments plus subtils, qui prolongent la chaîne des figures. Si l'accumulation des nombres sert dans deux cas à insister sur ce caractère symbolique, et à désigner une motivation qu'on espère être plus intense, et si entre le piano et l'instrument qui sert à monter des films la transition vers l'horloge reste dans l'ordre symbolique, la grande aiguille de cette horloge désigne encore ce même 12, jonction entre le niveau visuel et le niveau linguistique, qui se retrouve d'ailleurs comme inscription sous l'objet. En plus, mais c'est accessoire, cette inscription a un caractère extrêmement pictural. Comme vendredi 12 février, le signe paraît être la fin de sa série d'avatars, et l'écriture commence, avec la lettre A.

2. Nous avons considéré la fig. A comme étant plus ou moins hors du système et les objets qui sont gratifiés de deux chiffres comme particulièrement significatifs. Dans cette symbolique des nombres, le cinq est le seul dans son genre ; or, on le retrouve sur le seul objet sans aucune implication culturelle ou symbolique : c'est une boîte en carton qui n'apporte aucune information, boîte dans une boîte. Est-ce qu'il y a un système de rapport entre l'information du nombre et l'information de la figure ? Est-ce que la redondance et l'information de l'image et du nombre sont en raison inverse ?

Oui. Ce signe de désordre ouvrirait aussi un nouveau système.

Ou, plus simplement, est-ce que nous retrouvons, d'une façon également symbolique, une clôture aux deux extrémités de la chaîne des figures ? S'il y a clôture, celle-ci s'enjambe facilement.

3. Nous avons donc indiqué quelques possibilités de la chaîne des références, le rapport éventuel entre l'information et la redondance par la mise en œuvre de la quantité, finalement nous pouvons parler de l'emploi de la similitude et de la contiguïté comme principes d'association. Les objets sont isolés, la répétition renforce cet isolement en les rendant identiques à eux-mêmes, d'une façon absolue. C'est un univers discontinu, puisque chaque objet n'est là que comme représentation, comme figure servant à... Il reste la matrice linguistique (jeu sur le concept même du contenant et du contenu) qui sera enregistrée comme une lamentation hypocrite sur la destruction de l'objet par la linguistique autant que comme un essai de mise en rapport de la figure comme représentation visuelle d'une forme, et la figure comme représentation du langage.

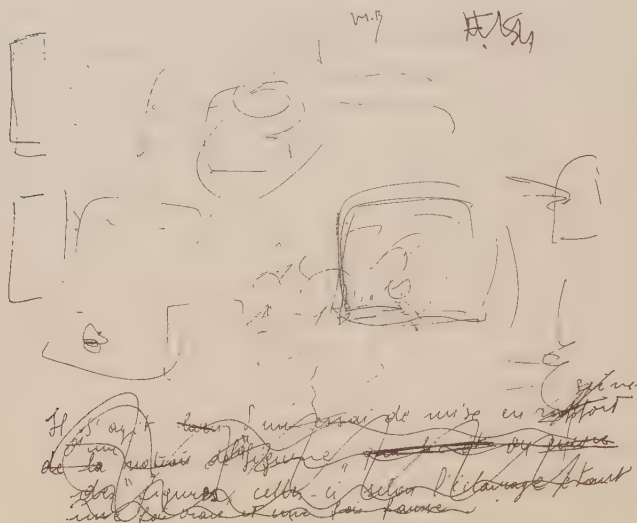
Connaissez-vous la charge de Reichhoffen ?

Il fallait voir les cuirassiers charger.

Cuirassiers, attention, chargez !

3 Nous avons donc indiqué quelques possibilités dans xxxxxxxxxxxx de la chaîne des références, le rapport éventuel entre l'information et la redondance par la mise en oeuvre de la quantité, finalement nous pouvons parler de l'emploi de la similitude et de la contiguité comme principes d'association. Les objets sont isolés, la répétition renforcée est isolément en insistant sur les identités à eux-mêmes, d'une façon absolue. C'est un univers discontinu, puisque chaque objet n'est là que comme représentation, comme figure servant à ...

Il ne reste que la matrice stylistique (jeu sur le concept même du contenant et du contenu) qui pourrait être enregistrée comme une lamentation sur la destruction de l'objet par la linguistique plutôt que, comme un essai de mise en rapport de la figure comme représentation visuelle d'une forme, et la figure comme représentation par le langage?



p. 3 (recto)

Il note la matrice linguistique ... qui sera enregistrée comme une lamentation sur la destruction de l'objet par la linguistique plutôt que, comme un essai de mise en rapport de la figure comme représentation visuelle d'une forme, et la figure comme représentation par le langage?

de lecture une Pour plus d'information, le lecteur est invité à voir le dossier H.9 12. Buffat y a mis beaucoup d'effort, mais est excusé du fait.

Comme ça me va

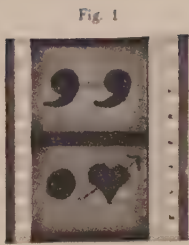
p. 3 (verso)

Connaître - nous la change de Reichhoffen ? Il fallait voir les curassiers changer. Curassiers, attention, change !

p. 4 (recto)

MUSEE D'ART MODERNE
DEPARTEMENT DES AIGLES

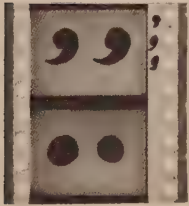
- 1968 . Bruxelles XIX^e siècle
- 1969 . Antwerpen XVII^e siècle
- 1970 . Düsseldorf XIX^e siècle (bis)
- 1971 . Düsseldorf section cinéma



L'ensemble d'objets figurant Burzplate 12 à Düsseldorf au
"Département des Aigles", (section cinéma) est en vente par
l'intermédiaire de la Wild White Space Gallery. Catalogue
spécial sur demande (prix 600 fr.). Col. 03 / 38 13 55.

Die Gegenstände, die sich im "Département des Aigles" (Section
Cinéma), Düsseldorf, Burzplate 12 befinden, werden durch die
Wild White Space Gallery verkauft. Besondere Katalog auf
Anfrage (Preis 600 Bfrs.). Col. 03 / 38 13 55.

Afb. 1

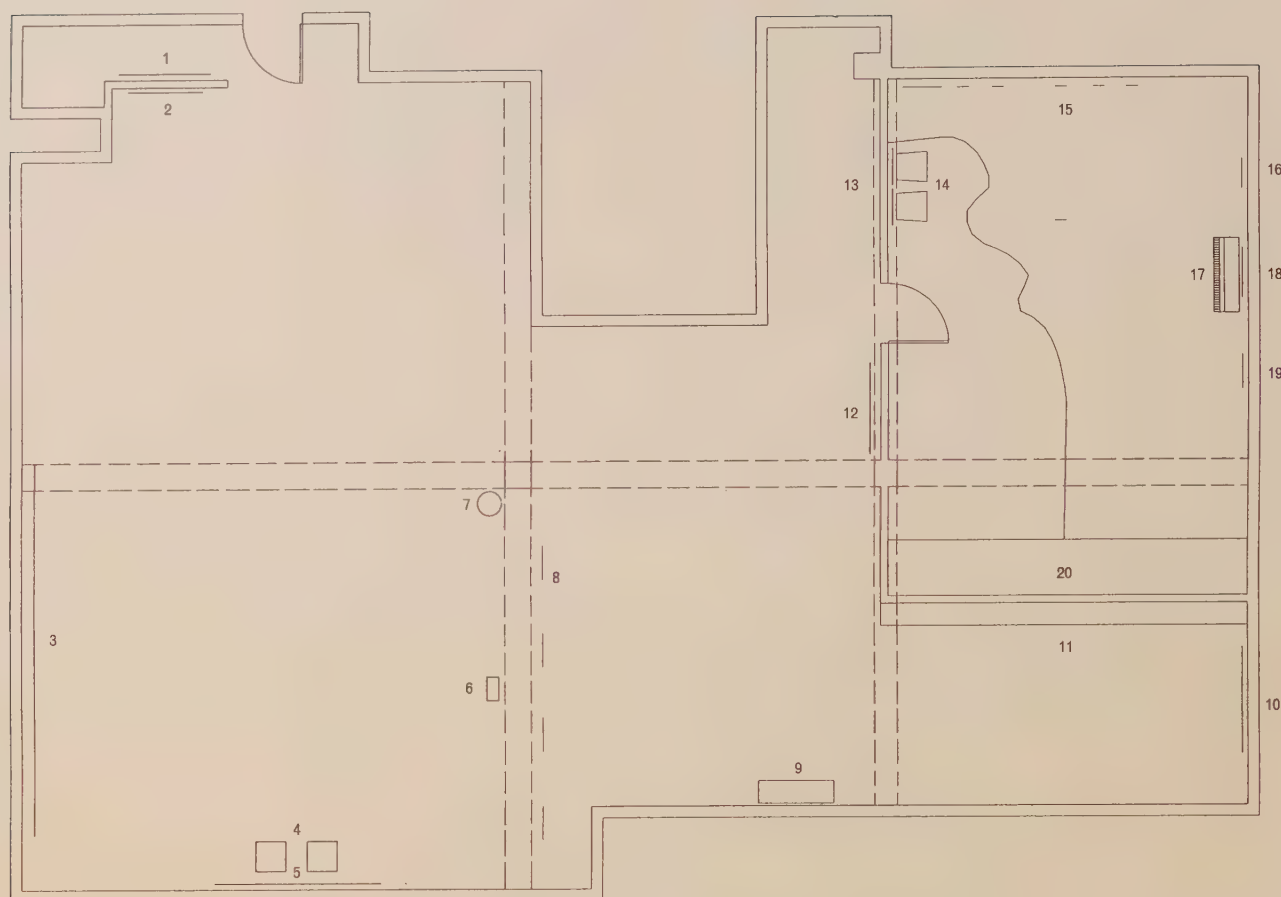


Die Gegenstände, die sich befinden
in Düsseldorf, Burzplate 12
im "Département des Aigles",
(section cinéma) werden te koop
aangeboden door
Wild White Space Gallery.
Speciale catalogus op aanvraag
(prijs 600 fr.).
Col. 03 / 38 13 55.

POSTKAART

Announcement of the sale of the objects presented in Düsseldorf and the publication
of an accompanying catalogue.

Section Cinéma, 1972



Plan of the Section Cinéma, June – October 1972.

SECTION CINEMA

OUTER ROOM

1. SECTION CINEMA (inscription)
2. SILENCE (inscription)
3. fig. 12 fig. 2 fig. 1 fig. A (painted screen)
4. two canvas chairs with armrests
5. SILENCE (380) (inscription)
6. film projector
7. standing lamp
8. 21 12 0 2 (inscriptions) (beam)
9. shelf with viewer and winder
10. SILENCE (inscription)
11. photography table
12. SILENCE (inscription)

INNER ROOM

13. two posters
14. two chairs
15. inscriptions
 - fig. 2 (wall)
 - fig. 2 (wall)
 - fig. 1 (wall)
 - fig. 12 (wall)
 - fig. A (wall)
 - fig. 1 (wall)
 - fig. 2 (floor)
 - fig. 1 (ceiling)

16. MUSEE (inscription)
17. piano (fig. 12)
18. Musée-Museum fig. 1 (framed)
19. MUSEUM (inscription)
20. DEPARTEMENT DES AIGLES 24 images/seconde
(inscription on documentation shelf)



When the set of objects had been acquired by the Städtisches Museum Mönchengladbach, sometime around June 1972, Broodthaers left the inscriptions "fig. 2", "fig. 2", "fig. 1", "fig. 12", "fig. A", "fig. 1" on the wall in the inner room, but replaced the inscription "fig. 12" with another "fig. 12" in much bigger letters. He also added the inscription "DEPARTEMENT DES AIGLES, 24 images/ seconde" on the shelf. In the outer room the word "silence" was stencilled in four different places on the walls. He also wrote the numbers "21", "12", "0", "2" on a beam and painted the wooden partition black. In the entrance he painted SECTION CINEMA on the wall in red. In this new configuration the Section Cinéma remained open to the public through to the month of October 1972, when it closed.

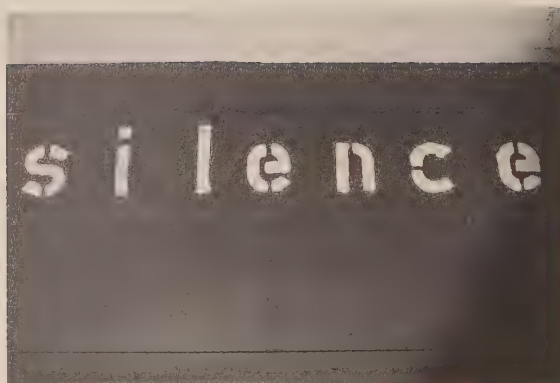
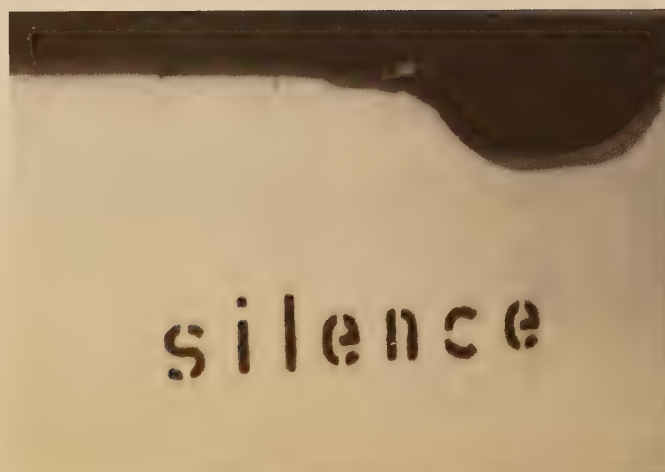
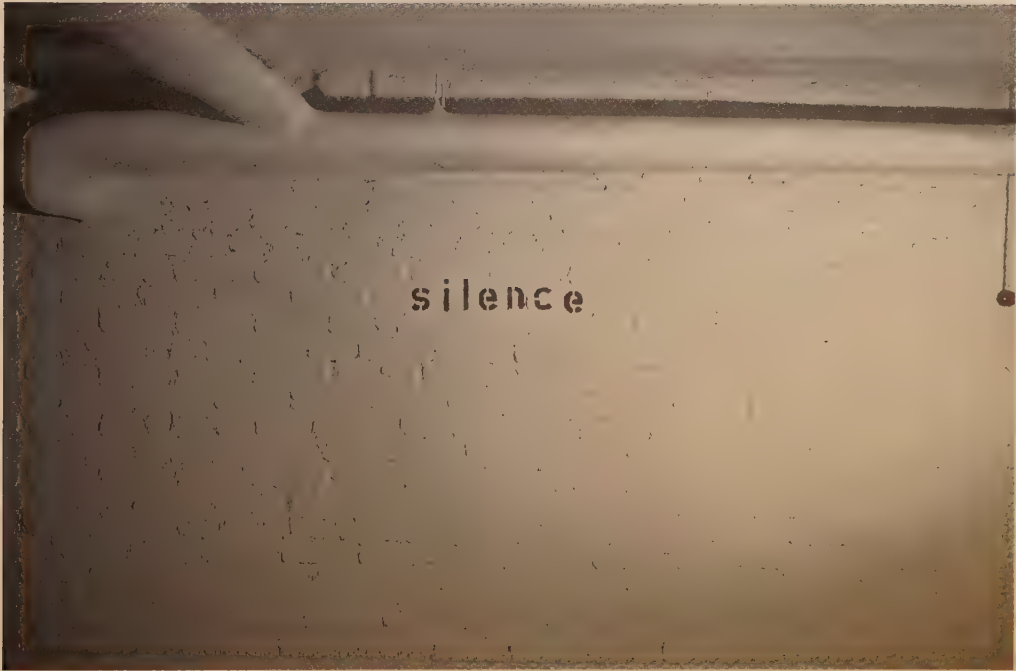


PHOTO BERND JANSEN







The montage above comprises the photograph of the two adjacent walls and a photograph taken in 1996 of the inscriptions still in place.

After the removal of the objects Broodthaers replaced the inscription "fig.12", which was initially assigned to the clock, by bigger stencilled characters. Through this act of modification "fig.12" is being emphasized as the central feature. The application and signification of the numeral may be explained as follows: The numeral 12 results from one of the two combinations of the ciphers 1 and 2. The alternative combination 21 – which is virtually inverted – has been dropped (compare the ciphers represented on an beam without the complementary "fig." sign). Broodthaers however uses the numerals in a figurative sense, as if relating to an unknown discourse. Consequently "fig.12" means much more than what is indicated by the simple combination "fig.1 & 2". "Clock 12" for example reminds us still of what is recognized as a completed cycle, and Broodthaers certainly suggests a reading

of the numeral 12 as a symbolic figure, thus referring to our cultural memory. We also may pay attention to the "fig.12" on the floor in front of the black wall at the right hand from the white one. This inscription, just on the ground where visitors would stand, invites us to refer to Broodthaers' "Musée" with its eagle notion as the final figure in general, beyond the Section Cinéma. Or does it call for the onlooker like the inscription on the white wall calls for the clock? The ultimate "fig.12" can be regarded as symbolic and self referential at the same time. Once the inscription takes the place of the object it previously designated, the presentation and the designation are represented by and through one and the same sign. This fiction of a "figura figurans" (analogous to "natura naturans"), which designates the essence of what is absent, has almost the character of an artistic heritage.





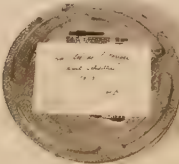
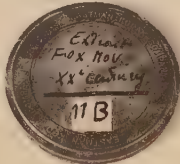
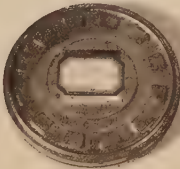
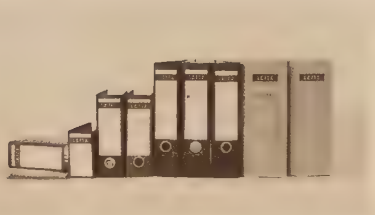
PHOTO BERND JANSEN



The inscription added to a board that formed part of the shelves where Broodthaers placed his "personal documentation".



PHOTO BERND JANSEN



f ig. 12



GEORGES SADOUL

★

L'INVENTION
DU
CINÉMA

1832-1897

fig. 1

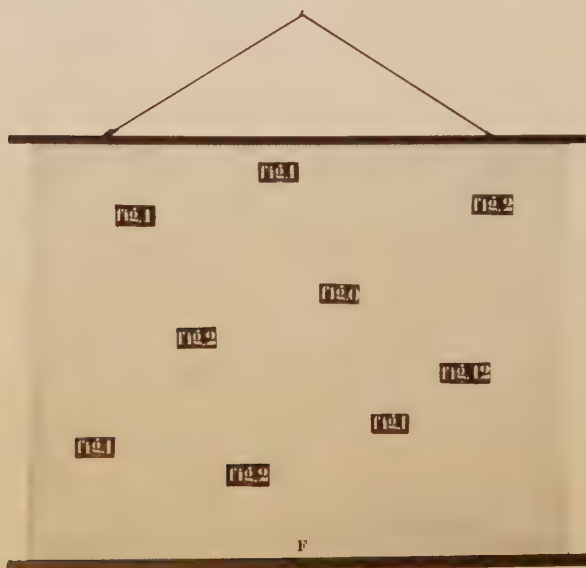
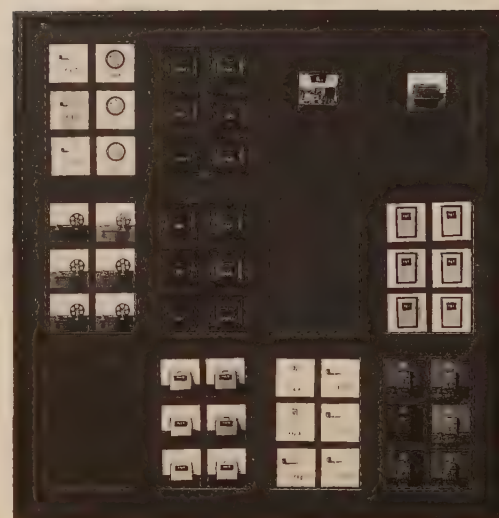
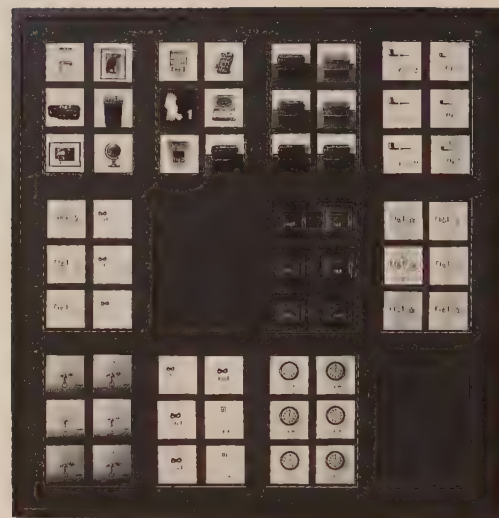
ÉDITION

Related Works

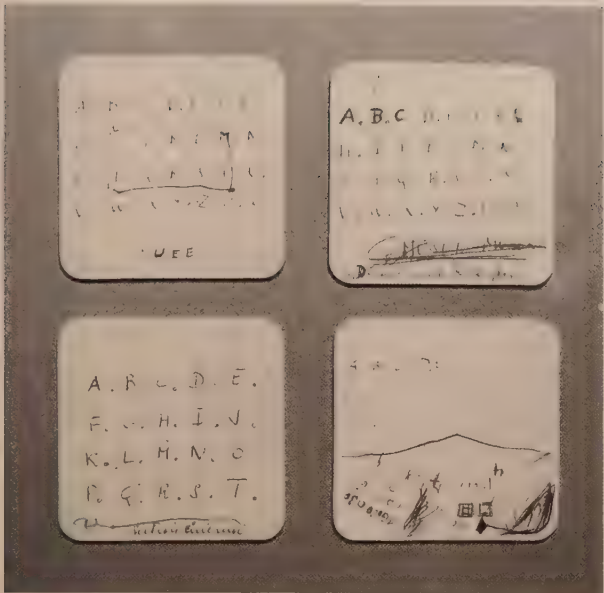


Broodthaers had intended to publish a catalogue of the objects shown at 12, Burgplatz. When this project broke down, the proofs were made using photographic montages designed by the artist, but the layout and the captions were chosen without his knowledge.

Later, Broodthaers arranged these proofs in a sealed vitrine and had the original photographic montages framed, recto verso, under glass. This ensemble was shown at the Cologne Art Fair from 5 to 10 October 1971.

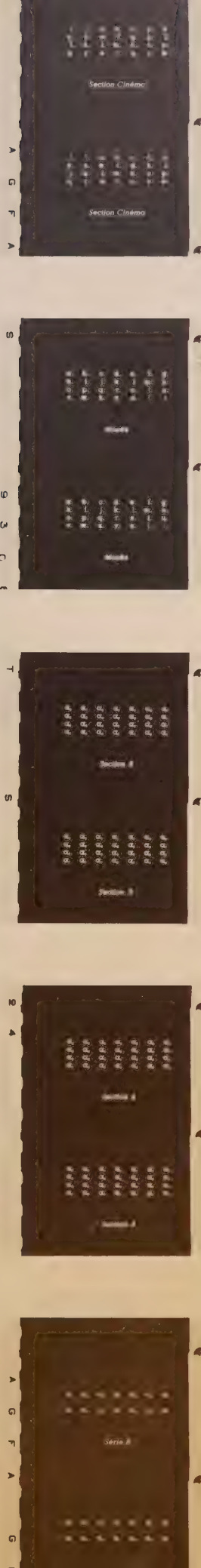
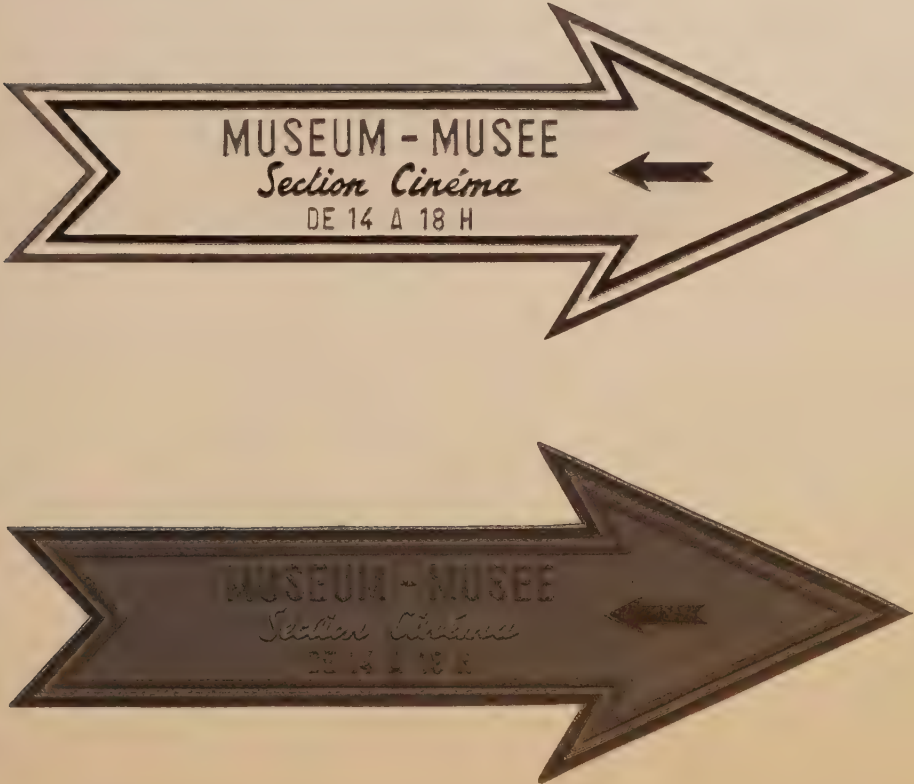


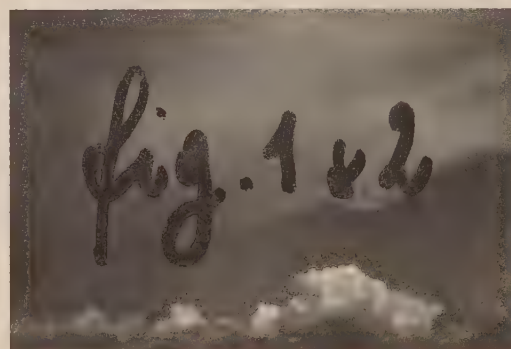
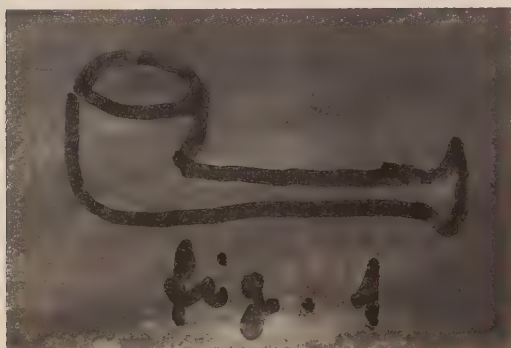
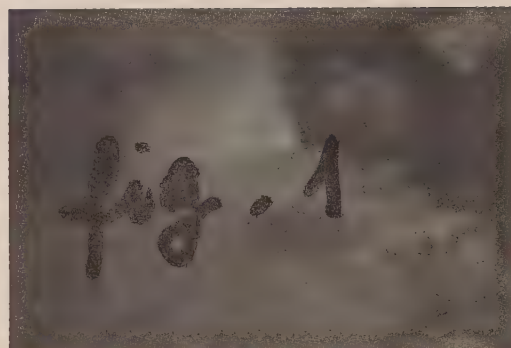
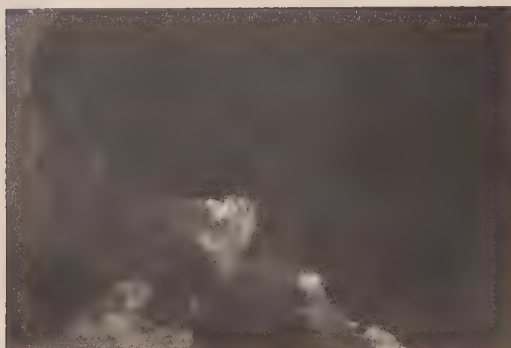
The painted screen served as the model for a series of roll-up screen-paintings done on canvas which Broodthaers made and used to project films during various exhibitions. He planned to produce 26 of these screen-paintings, and for each of them to have its own letter of the alphabet. In the end he made only eleven: nine corresponding to the letters A B C D E F G H I and two without letters.



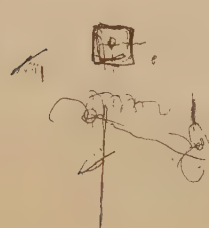
Sketches for *La Société des Musées présente*.

In 1971 Broodthaers prepared *La Société des Musées présente*, a 35 mm film to be made using the technique of subtitling. He worked from sketches, like those for *Projet pour un Poisson*. The images include letters of the alphabet and subtitles: "Musée", "Département des Aigles", "Section Cinéma", together with handwritten inscriptions and drawings suggesting signs in a museum.





1^{er} mot autour d'une caisse.
 ponctuation seule. écran rempli.
 discussion avec cassettes postales en sur.
 2^{es} ponctuation écran rempli.
 discussion image fixe en négatif
 un mot de temps en temps & ponctuation.
 Musée en positif.
 + des vis
 3^{es}



This draft of an editing script shows that Marcel Broodthaers considered including shots based on slides of clouds, entitled *Nuages*, 1969. At a later date he inscribed on some of these slides the words "fig. 1", "fig. 1 & 2" and a drawing of a pipe.



fig. 1



fig. 2



fig. 3



fig. 4

Ô Mélancolie, nigre ~~de la~~ ^{de la} ~~de la~~ • fig. 1142
 Ô Existence envol de canards sauvages • fig. 364

MUSEE D'ART MODERNE MUSEUM
 OF MODERN ART. CINEMA-KINO
 4 DÜSSELDORF
 12 BURG PLATZ
 51001 DÜSSELDORF

Drawing related to Section Cinéma also included in *Exposition de 40 dessins* organised by Galerie Michael Werner.

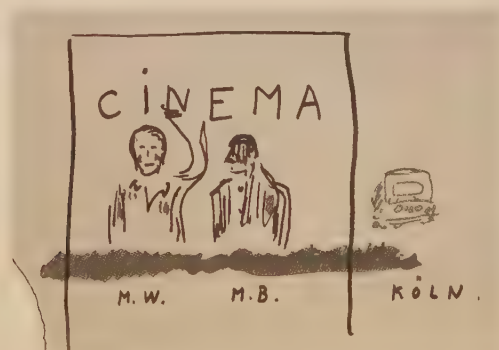
Abb. 1

(Projection d'un film du Musée d'Art Moderne)



Michael Werner and Marcel Broodthaers.

The film *La Pipe* (Magritte), 1969, was given its first showing using a continuous 16 mm projection box at *Letterlijk en Figuurlijk*, an exhibition at the Zeeuws Museum, Middelburg (10 July – 30 August 1970). The second showing was in Cologne, at Galerie Michael Werner during the *Exposition de 40 dessins* (January-February 1971). There the film was shown on the screen of the projection box with the inscription "Abb. 1". Lettering was put across the window of the gallery so that the word CINEMA could be read from the outside and from the inside. On the wall were forty drawings, some of which were related to *Cinéma Modèle*.



Drawing from the photo, 1971.



View of the exhibition at Galerie Michael Werner.

GALERIE M. WERNER
DEPARTEMENT DES AIGLES

- *projection d'un film du Musée d'Art Moderne*
- *exposition de 40 dessins*



Fig. 1



Fig. 2



Fig. 3

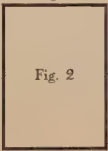


Fig. 2

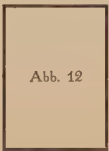


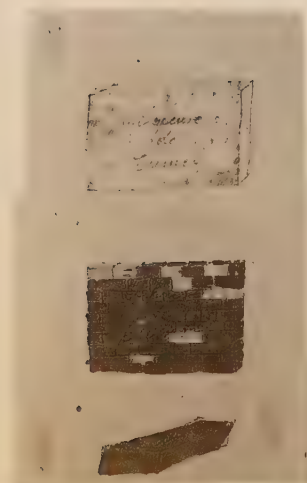
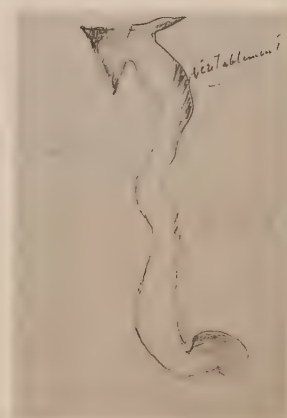
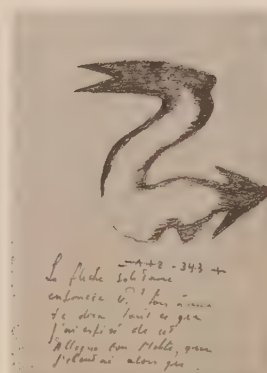
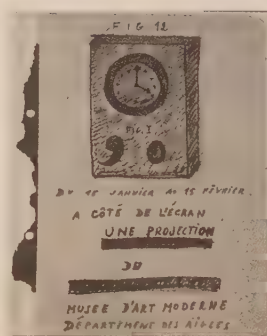
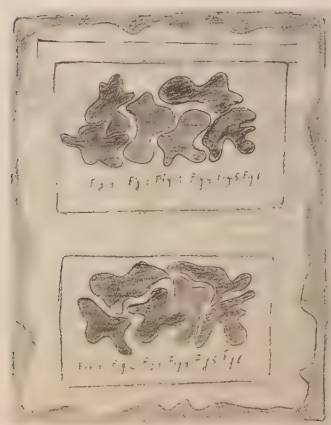
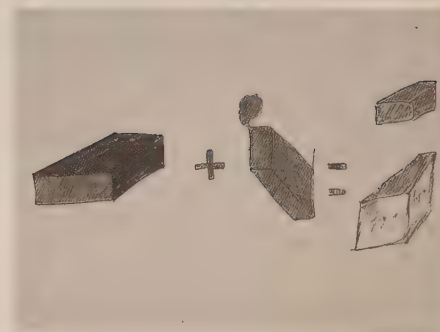
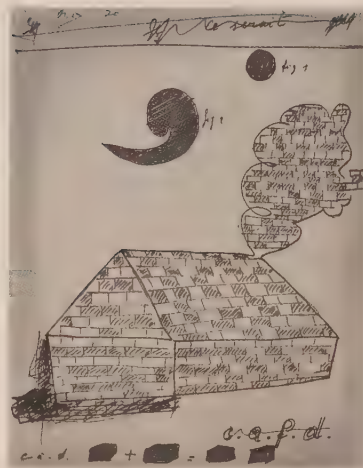
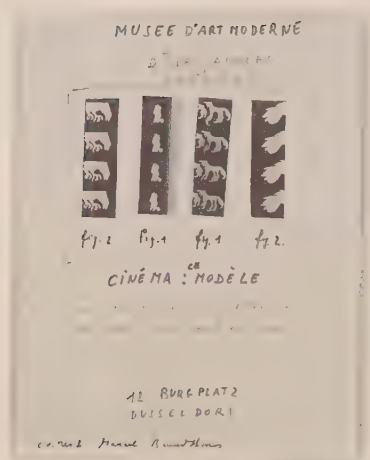
Abb. 12

5 Köln 1, St.-Apern-Strasse 14-18
Telefon 23 09 85

Geöffnet 10 bis 13 Uhr und
15 bis 18.30 Uhr
samstage 10 bis 14 Uhr
vom 16. 1. 1971 bis 15. 2. 1971

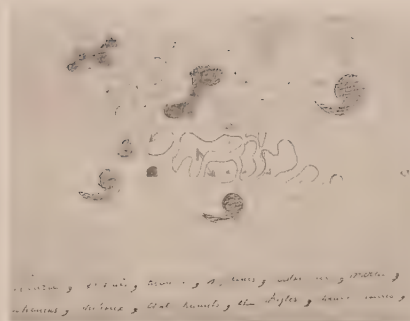
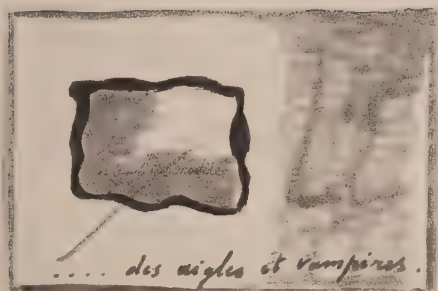
POSTKARTE

The invitation card indicates that this was a joint presentation by the Galerie Michael Werner and the Département des Aigles and that the film was a production of the Musée d'Art Moderne.



Some of the drawings shown in the exhibition.

The projection box.

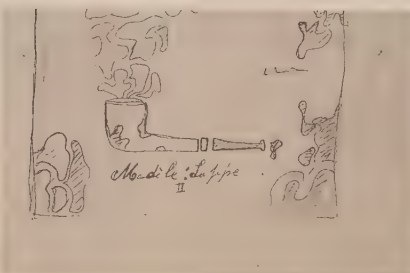


Ô Milanese, regie chateau de angles • fg. 9162
 Ô Bouteuse en vol de canards sauvages • fg 9614

ART MODERNE KUNST
MODERN ART CINEMA KING
40 ÜSSELDORF
12 BURG-PLATZ
BOLLENDORF



4. Requiem
 construisait la face,
 la face & l'âme, et l'âme,
 la face & l'âme, et l'âme,
 et l'âme, et l'âme, et l'âme,
 l'âme, et l'âme, et l'âme,
 l'âme, et l'âme, et l'âme,
 l'âme, et l'âme, et l'âme, (dit-on)



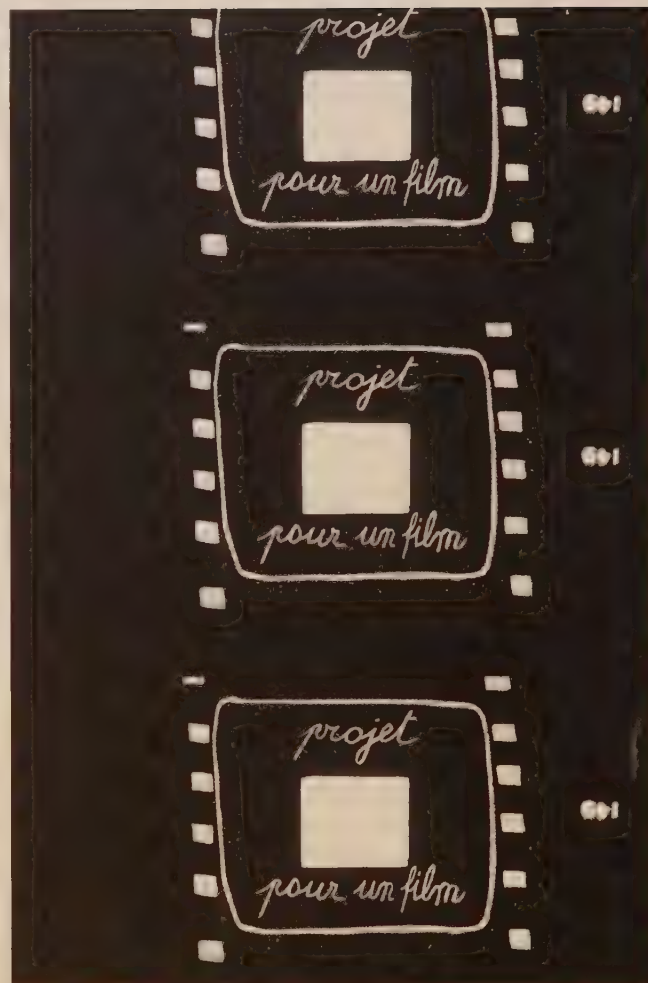
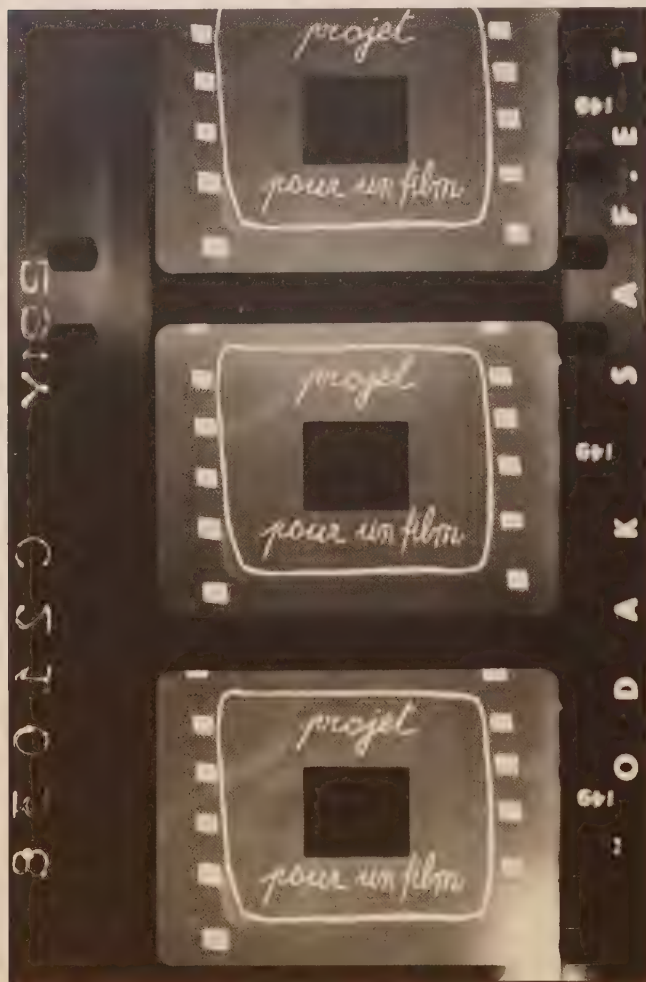
A B C D E F
L M N O P Q
R S T

(1) $\lim_{x \rightarrow 0} \frac{1}{x} = \infty$
 (2) $\lim_{x \rightarrow 0} \frac{1}{x^2} = \infty$
 (3) $\lim_{x \rightarrow 0} \frac{1}{x^3} = \infty$

Projet pour un Poisson

(Projet pour un Film)

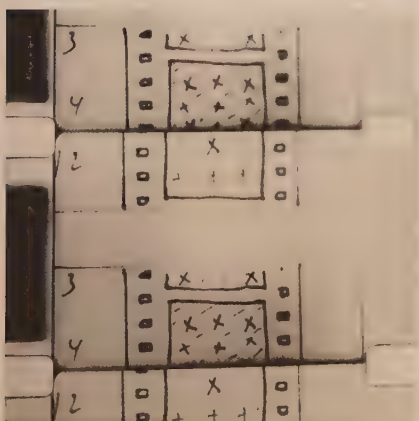
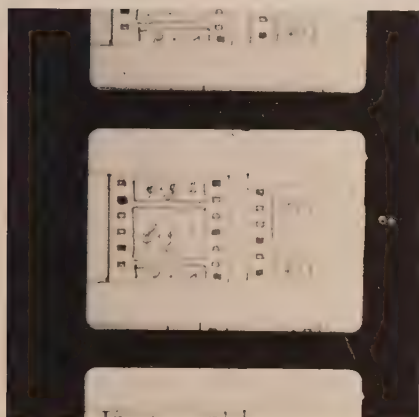
35 mm, black-and-white, 9 min. (with title sequence), Brussels and Cologne
 Camera for the title sequence: Jean Harlez



The body of this film was made in 1970 without a camera with the title *Le Poisson*. As Broodthaers wrote in Michael Werner's announcement for the film, the drawings were "applied to film by the subtitling process". The film was based on a series of drawings in a sketchbook, which may have been intended either for a book or for a film. Broodthaers copied these out again in fine ink drawings, adding others in the process, and a technician transferred them to film stock. The result was a series of images

engraved in white lines on black. For *Projet pour un Poisson* this was used as negative to be printed in black on white. This device exemplifies the theme of positive-negative transformation characteristic of Broodthaers' work in all media. Some of the images done in this way had subtitles superimposed. The images themselves are of a variety of types. Some represent fishes (always without the head) or their scales; others are the names of fishes, signs, words or phrases; many represent film clips, with their perforations

and frames, which in turn contain fishes, words, etc.; other words or signs may be drawn alongside these. Broodthaers also drew storyboards or editing scripts to indicate the sequence of images, but what has survived does not generally match the finished film. Some of these storyboards, or new drawings like them, became the basis of the title sequence which he added the following year, in 1971. The usual contrast between the static title sequence and a moving narrative film was reversed by

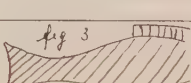


The title sequence.

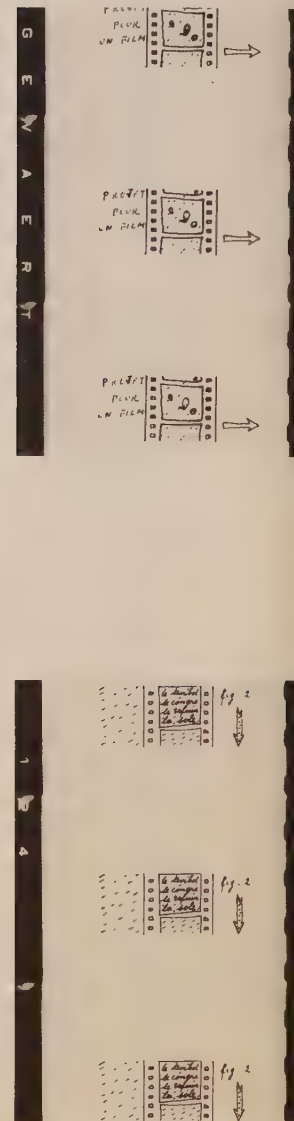
Broodthaers in *Projet pour un Poisson*. The title sequence is filmed with camera movements, while the greater part of the film is engraved and is static. The title sequence takes the form of a storyboard for the film itself. Some of the frames represented in it are accompanied by arrows indicating the directions of tracking which are followed by the actual camera. Two shots represent a black shield of the kind used to mask a camera. But Broodthaers incorporated the mask itself into the film by inscribing the

words "projet pour un film" on it and drawing perforations on the edges. His idea was to zoom through its opening onto the drawings behind. However, when this proved problematic, he had the mask appear showing first a white field and later a black field through its rectangular opening. The film exists in versions with and without title sequence. It was shown for the first time at the Galerie Michael Werner in 1971. Several similar drawings were used for a book, *Jeter du Poisson sur le Marché de Cologne*,

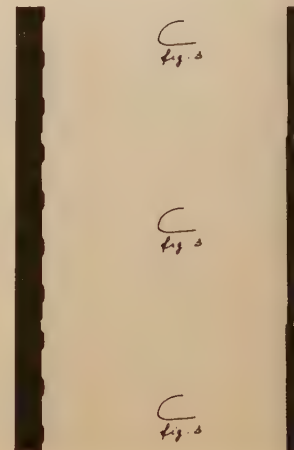
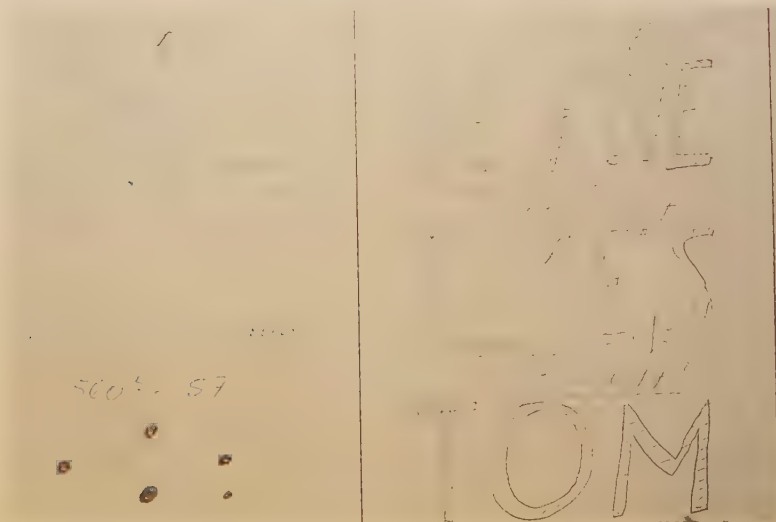
published by Galerie Michael Werner in 1973. A second film, *Le Poisson est Tenace*, was made partly from the out-takes of *Projet pour un Poisson*. The first part of this is in black on white, but the rest is in white on black. The film *Exercice* was made by the same method and seems to link *Projet pour un Poisson* to the Museum.

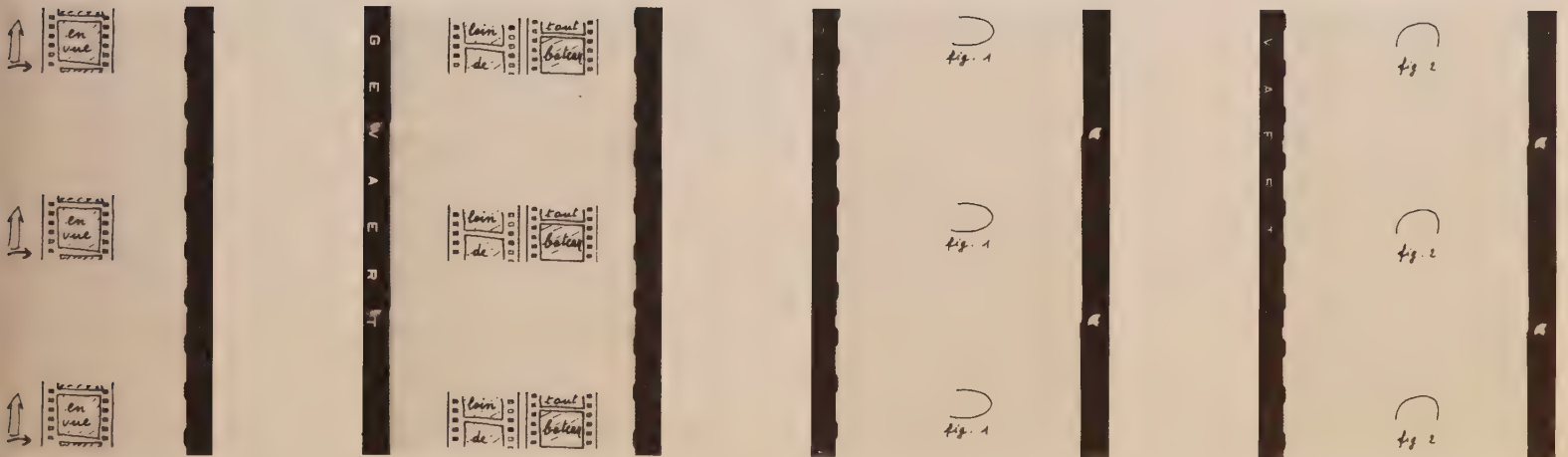
1	sans tête	de mer	10
2	Projet pour un poisson sans tête o une partie	de mer froide	11
3	 fig. 1	image de mer	12
4	 fig. 2	AU LARGE DE WALCHEREN	13
5	 fig. 3	projet pour un poisson formé bride avec une image de mer au large de Walcheren en jour de grande lumière à l'heure la plus favorable pour de	14
6	fig. 1 fig. 2 fig. 3	tout bateau en une selon un plan orienté du Nord au Sud la tête dans cette	15
7	projet	direction o o o	16
8	pour un poisson	S.  N.	17
9	un poisson		18

Coo - Védution 20/12 pour film - 14/12/1961 - 182 FIN



The images used in *Projet pour un Poisson* and *Le Poisson est Tenace* were assembled from the sheets of drawings such as the one above. These sheets also contain images that were not included in either film.



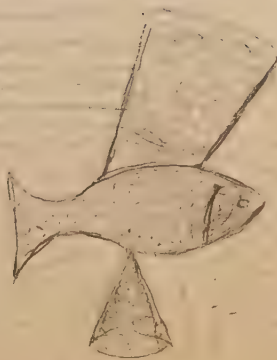


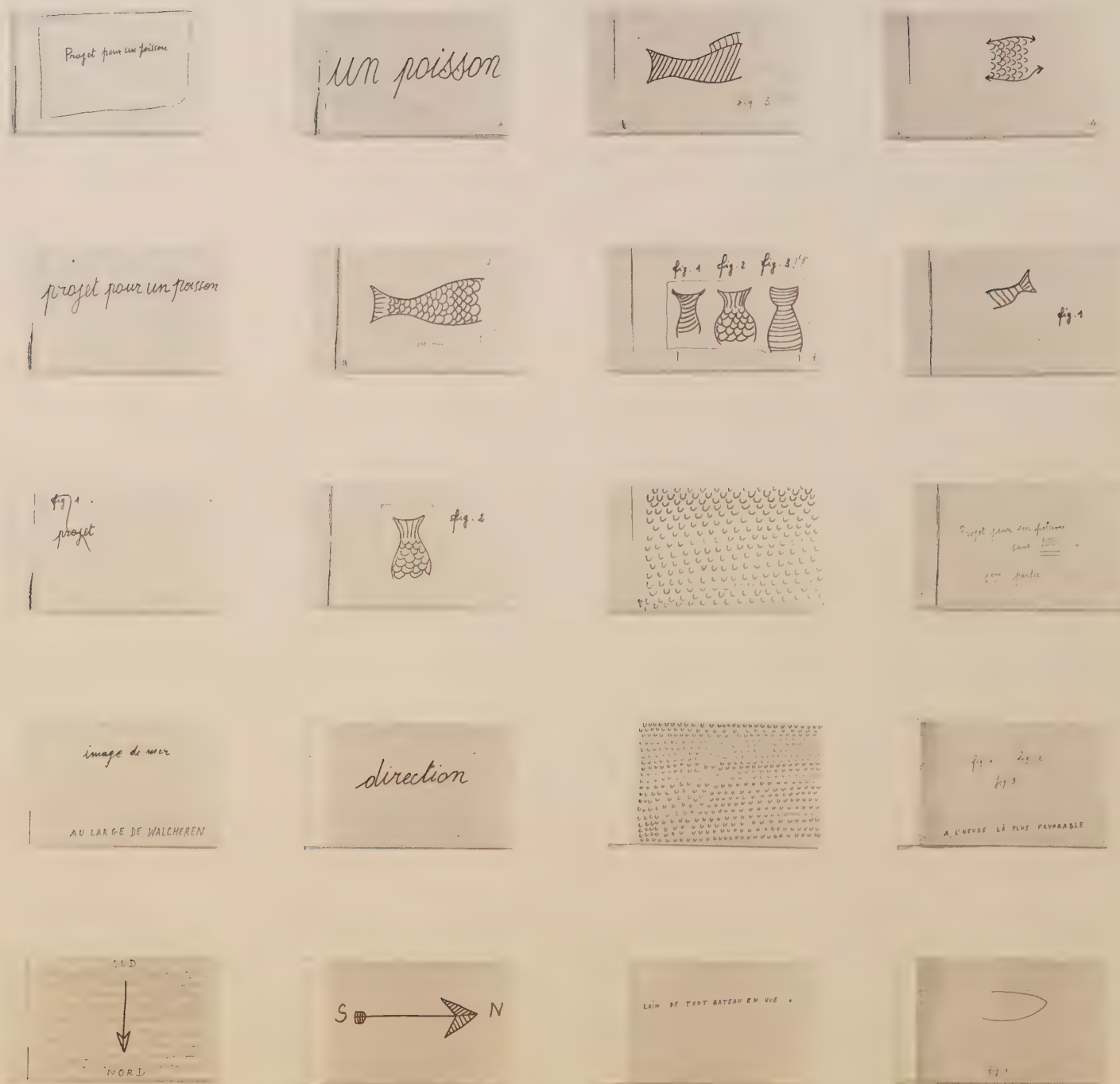
Toutefois, on ne peut pas dire
~~qu'il y ait~~ de quelque
 chose d'extraordinaire par le
 fait de voir qu'il y a
 un grand nombre de
 qui ont été ~~trouvés~~ dans les
 et les ~~de~~ ~~les~~ ~~par~~
 une autre occasion. etc.

THE 11th BOOK IN POISSON.

~~Les poissons, on les trouve
 dans une partie et une
 autre partie. Leur
 nombre est de deux mille
 et quelques-uns se trouvent
 dans les mers et dans les
 rivières.~~

Et dans les lacs.

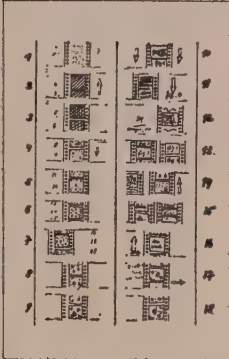




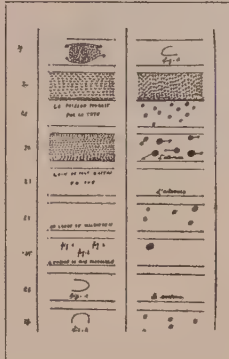
Sketches from a book of drawings for *Le Poisson* and *Le Poisson est Tenace*. All this material was intended for a single film, but Marcel Broodthaers made the two from it. *Le Poisson est Tenace* includes a sequence in which the original engraved film is projected.

Der Fisch / ein Film von Marcel Broodthaers

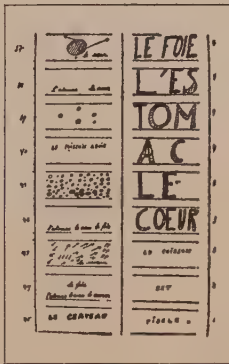
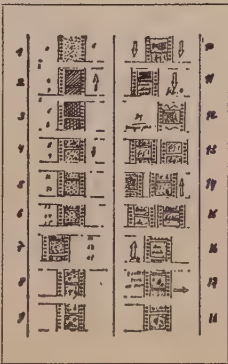
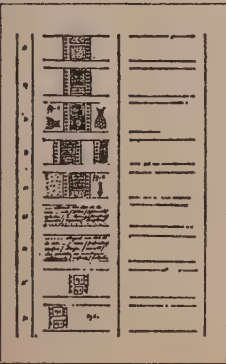
1. Le poisson est-il gothique? Le style, c'est l'aigle des mers.
2. Le poisson comme idée de non-communication. Le poisson, lui-même, comme film immobile.
3. Le poisson comme marché d'art enfantin. (Jeter du poisson sur le marché)



PROJET
POUR
UN
POISSON



1. Is it a gothic fish? Style is the eagle of the sea.
2. The fish as an idea of non-communication. The fish itself as a motionless film.
3. The fish as childish art market. (dumping fish on the market)



1. Ist der Fisch gotisch? Der Stil ist der Adler der Meere.
2. Der Fisch als Idee der Nicht-Kommunikation. Der Fisch selbst als unbewegter Film.
3. Der Fisch als kindlicher Kunstmarkt. (Fisch auf den Markt werfen)

Dessins gravés sur pellicule avec les procédés du sous-titrage. Copy 16 mm d'un film réalisé en 35 mm. 7 min. 35 sec.
Drawings applied to film by sub-titling process. 16 mm copy of a 35 mm film. 7 min. 30 sec.

Durch Untertitelungsmaschine auf Filmmaterial übertragene Zeichnungen. 16 mm Kopie eines 35 mm Films. 7 min. 30 sec.
DM 800,-

Galerie Michael Werner
5 Köln 1 St. Aperi Straße 14-18

Five of the sheets of fine drawings made by Marcel Broodthaers for the film were used by him for an advertisement announcing that the film was available for purchase from Galerie Michael Werner. For this they were printed on tracing paper.

Projet pour un poisson - scénario du
film sans titre - Düsseldorf - mars 21.
M. Broodthaers

Jeter du Poisson sur le Marché de Cologne, 1973



Cover and opening pages of the book published by Galerie Michael Werner. The text "Le Poisson pourrit par la tête" runs across all the pages.

Rondeau. Le temps a laissé son manteau de vent, de froidure et de pluie et s'est vêtu de broderies, de soleil riant clair et beau.

Rondeau. Le temps a laissé son manteau de vent, de froidure et de pluie et s'est vêtu de broderies, de soleil riant clair et beau.

Recited 10 times in succession by Marie-Puck Broodthaers.

What follows the rondeau recited by Marie-Puck is part of a conversation between Marcel Broodthaers, Maria Gilissen and Michael Werner which took place in three languages: German, French and English.

MW: Es brauchen keine Zeichnungen zu sein. Der Film kann auch.

MB: On va acheter des films sur les poissons et on va projeter ça sur l'écran.

MB: This type of book with the fish is not so good. It is a hundred examples.

MW: Hundred is OK. And we make something with 10 pieces expensive or so, you know. 10 pieces on special paper.

MG: 10 exemplaires de luxe.

MW: Maybe not? It is always the same with books, you know. Because I am not a book man, I sell very few. If I sell very few, it must be a high price.

MB: It is a gallery.

MW: Let's say 50 marks.

MG: Nein, plus, mehr.

MW: It can be very interesting. I like very much the idea, because it is a new...

MB: (inaudible)

MW: The fish. Ah ah ah ah.

MB: It is a fabrication.

MW: It is a joke, Marcel. Don't take me too serious.

MB: The book with the fish is a little anecdotic.

MW: You can start your research about figure and image. Yes, there is a book about the fish, you remember?

MB: Yes, it is not a book about the fish.

MW: Yes, it is a book about the fish.

MB: Yes, it is a book with the contents of fish, but the subject is...

MG: Est-ce que tu te souviens qu'il y a un livre avec des poissons?

MB: Que moi j'ai fait?

MG: Original Buch.

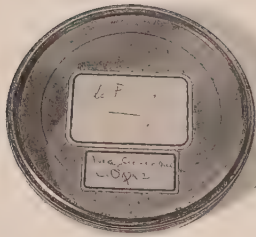
MB: Ah ja. Oh yes, yes, I remember. But we make a choicé with one or two or three. It is different. This is the fish in the film. That's Figure I. Figure II is the drawings of the fish and Figure III, the fish as photographic film fish, no? And the last figure is the screen with the figure. Ça fait 4 figures, c'est ça. Yes, and the last figure, Figure 5, is the text with the fish. Three or four poems with the fish. It is an analysis of different forms of the fish as language. It is good. It is classical. Why not?

MW: Why not. Classic.

MB: We have the text of the film. "Le Poisson aboie". "Le Poisson est fidèle". Qu'est-ce qu'il y a encore comme texte? "Le Poisson pourrit par la tête". Qu'est-ce qu'il y a d'autre? Mm, qu'est-ce qu'il y a d'autre comme text qui vient? "L'estomac, le foie, le cœur". Qu'est-ce qu'il y a d'autre? "Le foie, l'estomac, le cœur".

MW: It is very lustig.

MB: You have this cliché? Very good. I make this book in Brussels.



La formule du poisson est féroce,
c'est un cube, une boule, une pyramide
ou un cylindre obéissant aux lois de la mer.
Un cube bleu. Une boule rouge. Une
pyramide blanche. Un cylindre blanc.

Ne bougeons plus. Silence. L'espèce
dilate et fait mouvement.

Un cube vert. Un boule bleue. Une pyramide
blanche. Un cylindre noir.

Comme les rêves dont on ne se souvient pas.
Ils nagent ailleurs dans un monde ou Requin,
Couteau, Cuisinier sont des synonymes.

Un cube blanc. Une boule blanche. Une pyramide
blanche. Un cylindre blanc.



Film als Objekt – Objekt als Film

MUSEUMSVEREIN MÖNCHENGLADBACH, BISMARCKSTRASSE 97

FILM ALS OBJEKT

EINLADUNG ZUM FILMABEND MIT

MARCEL BROODTHAERS

AM DONNERSTAG, DEM 21. OKTOBER 1971, 20 UHR

- | | |
|---|--|
| <p>1 <i>La Clef de l'Horloge</i>
(Kurt Schwitters)
16 MM, S/W, 7', TON, 1957</p> <p>2 <i>Le Corbeau et le Renard</i>
(Lu Fontaine)
16 MM, FARBE, 7', OHNE TON, 1967
SPEZIALPROJEKTIONSWAND</p> <p>3 <i>Section XIXe siècle</i>
(Musée d'Art Moderne,
Département des Arts)
16 MM, S/W, 12', OHNE TON, 1968</p> <p>4 <i>Une Seconde d'Eternité</i>
(Mr. Signature)
16 MM, S/W, 11', OHNE TON, 1970</p> <p>5 <i>La Ruie</i>
(Regel pour un Texte)
16 MM, S/W, 3', OHNE TON, 1970</p> <p>6 <i>M. T. F.</i>
(L. T. H.)
16 MM, FARBE, 6', TON, 1970</p> <p>3a <i>Diapositives</i>
1968, SPEZIALPROJEKTIONSWAND</p> | <p>7 <i>La Pipe</i>
(René Magritte)
16 MM, S/W, 5', OHNE TON, 1971</p> <p>8 <i>Un film de</i>
<i>Ch. Baudelaire</i>
(Carte politique du Monde
ou Système de Signification)
16 MM, FARBE, 5', TON, 1971</p> <p>9 <i>Histoire d'Amour</i>
(Dr. Haysmans)
16 MM, FARBE, 5', OHNE TON, 1971</p> <p>10 <i>Le Poisson</i>
(Le Poisson)
16 MM, S/W, 7' 30", OHNE TON, 1971</p> <p>11 <i>Fig. 0, Fig. 1, Fig. 2,
Fig. A</i>
(These and other Films)
NICHT LIMITIERT, 1968-1971
SPEZIALPROJEKTIONSWAND</p> <p>4a <i>Diapositives</i>
1968, SPEZIALPROJEKTIONSWAND</p> |
|---|--|

FOR MITGLIEDER DES MUSEUMSVEREINS IST DER EINTRITT FREI. NICHTMITGLIEDER DM 2,-, SCHÜLER, LEHRLINGE, STUDENTEN DM 1,-.

DAS MATERIAL DES FILMABENDS BLEIBT VOM 22. OKTOBER BIS 7. NOVEMBER 1971 ALS AUSSTELLUNG BESTEHEN. AUS ANLASS DER VERANSTALTUNG UND AUSSTELLUNG ERSCHEINT EIN KASSETTEN-KATALOG NACH EINER IDEE VON MARCEL BROODTHAERS UND MIT EINEM TEXT VON J. CLADDERS. NUM. AUFLAGE: 220 EX., PREIS DM 6,50.

OBJEKT ALS FILM

STÄDTISCHES MUSEUM MÖNCHENGLADBACH, BISMARCKSTRASSE 97



This was an exhibition which took place at the Städtische Museum in Mönchengladbach from 21 October to 7 November of 1971. It comprised films, slide projections and objects. There were four rooms; two for films and two for slides. In one room, which was conceived as a movie theater, films were projected on a plain hanging screen, with, on the walls, objects by Broodthaers associated with films. In a second room two alternative roll-up screens hung one over the other. These were the special screens of

Le Corbeau et le Renard and *Fig. 0, Fig. 1, Fig. 1, Fig. A*. On the latter the films of Section Cinéma were projected. In a third room slides were projected onto a packing case beside which hung a frame with postcards from the Section XIXe siècle. In a fourth room there were three slide projections on a special screen: *Où est la signature?* (1971) *Signatur?* (1971) and *Projektion* (1971). The catalogue of the exhibition was conceived by Broodthaers as a unique variation on the museum's own series

of catalogue boxes (*Kassettenkataloge*). There were four boxes, one inside the other like a Russian doll, the innermost one being empty. Each had an inscription – "Fig. 1", "Fig. 2", "Fig. 0", "Fig. 12" – on the top. A text by Cladders was printed on the back and headed with the inscription "Fig. A".



Film room. On the wall works related to the films *MTL*, *La Pipe*, *Un Film de Charles Baudelaire*, *Histoire d'Amour*, *Projet pour un Poisson*.

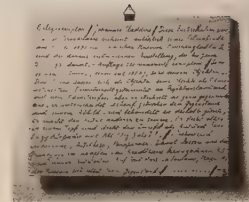


PHOTOS RUTH KAISER

2 types de projections (diapos, films)
 s'exprimant sur le même objet-
 écran - la caisse, celle-ci
 étant en même temps le
 sujet de l'ensemble - ^{signifiant} symbolique
 & le déploiement du langage
 est ~~comme~~ démontant le
 mécanisme de la magie
 (ou art ou religion) - visible
 dans cette manifestation -
 - l'espace - ne sert à exalter
 la C.M. que pour mieux
 faire valoir finalement ce
 qui est inscriptif - →

Musée - Dpt. des Aigles
 chargée de ~~cette~~ cet esprit
 critiquant la catégorie
 culturelle comme fonctionnement
 d'une société destinée à
 satisfaire - bonne conscience -

(méta) langage exprimant le vrai sur
 le vrai ? à partir
 d'une autre vérité comme
 cause, [la plus importante]
 laquelle ? ?



2 types de projections (dias, films)
 s'exprimant sur le même objet-écran - la
 caisse, celle-ci étant en même temps le sujet
 de l'ensemble - signifiant symbolique, le
 déploiement du langage démontant le
 mécanisme de la magie (ou art ou religion)
 - visible dans cette manifestation - dans
 l'espace - ne sert à exalter la C.M. que pour
 mieux faire valoir finalement ce qui est
 inscription.

Musée - Département des Aigles chargé de
 cet esprit critiquant la catégorie culturelle
 comme fonctionnement d'une société
 satisfaite - bonne conscience -

langage exprimant le vrai sur
 (méta)

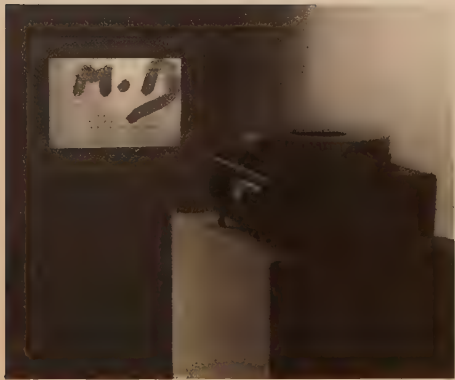
le vrai ? à partir
 d'une autre vérité comme
 cause, [la plus importante]
 laquelle ? ?



The second room.



The third room.



The fourth room.

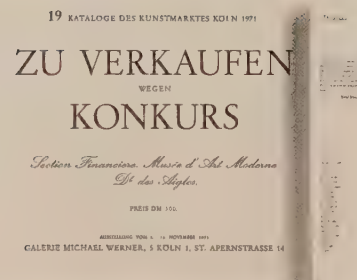


Crime à Cologne

35 mm, black-and-white, sound, 1 min. 30 sec., Cologne
Actors: Jule Herbert and Marcel Broodthaers

Dans le but de nouer une intrigue, je dédie cette jaquette recouvrant le catalogue de la foire artistique de Cologne aux personnes imaginaires et réelles dont les noms suivent. La plupart d'entr'elles ne s'étaient jamais rencontrées.

Marcel Broodthaers



LES AIGLES

Dans le but de nouer une amitié et d'établir une entente, favorable à la culture, avec un pays de l'étranger aux perceptions magiques et riches dont les noms résonnent, la plupart d'entre elles ne s'éloient jamais rencon-

Marek Boudubiers



.Fig. 11

o Mélancolie

aigre chatou des aigles

SECTION FINANCIERE

MUSEE

DART MODERNE

A VENDRE

1970 - 1971

POUR CAUSE DE

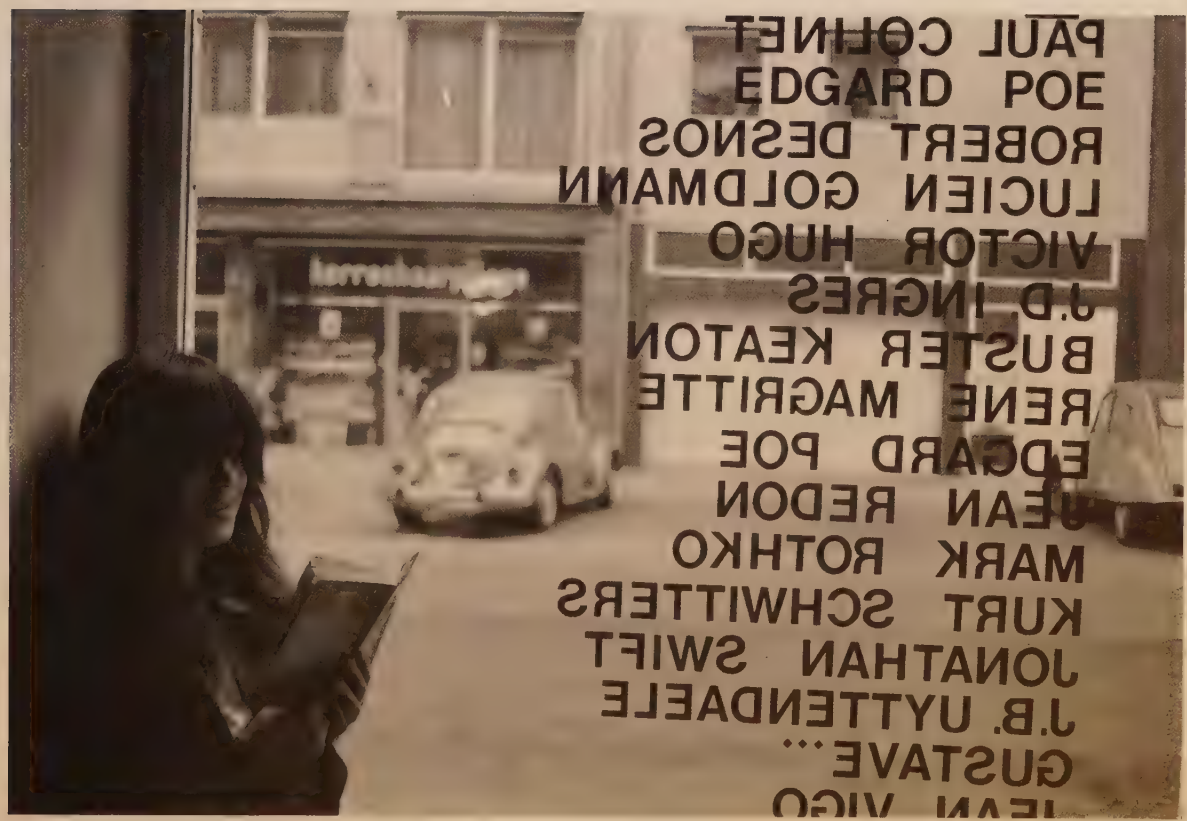
FAILLITE

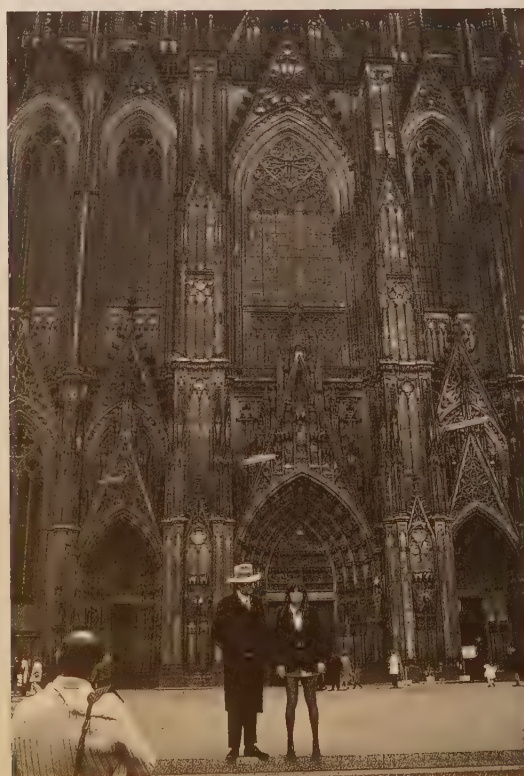
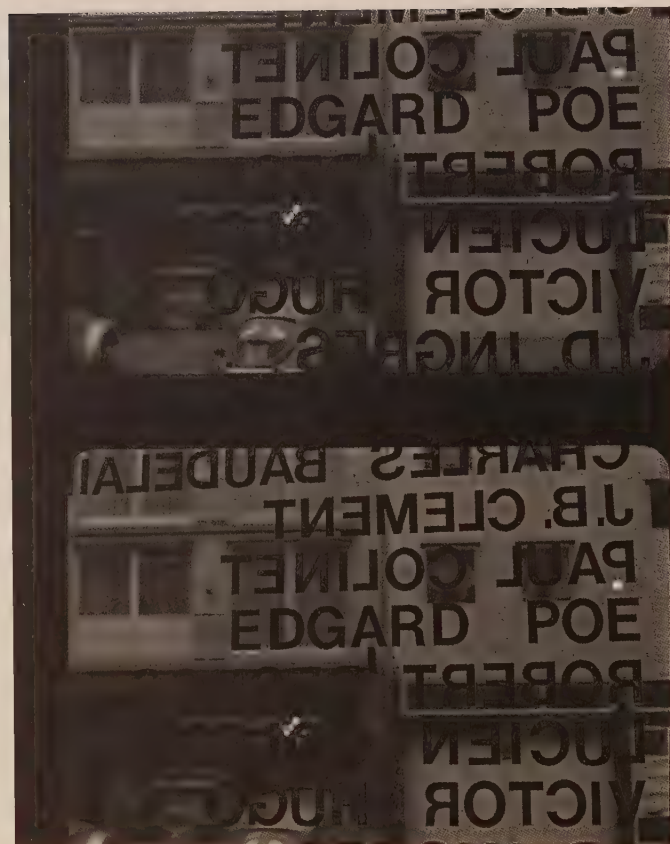
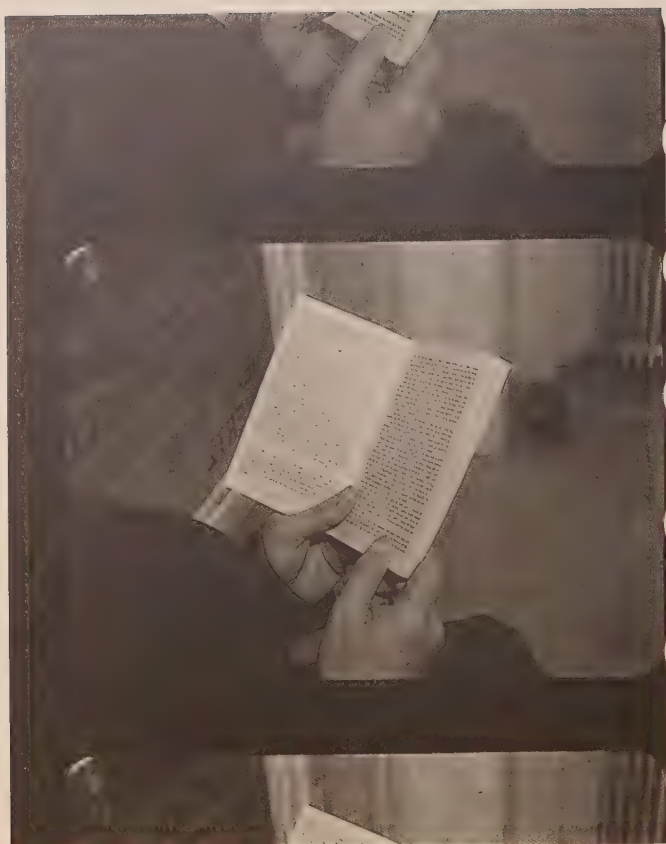
DEPARTEMENT DES AIGLES

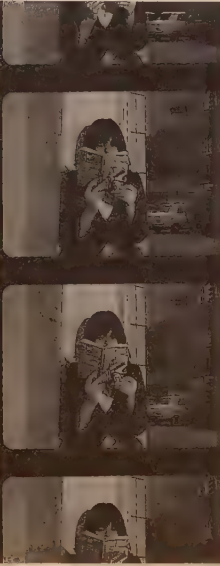
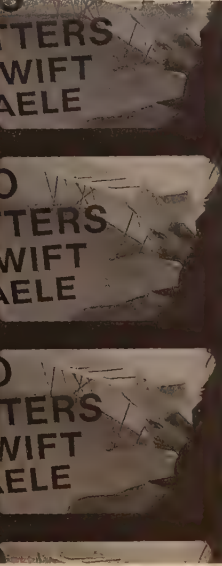
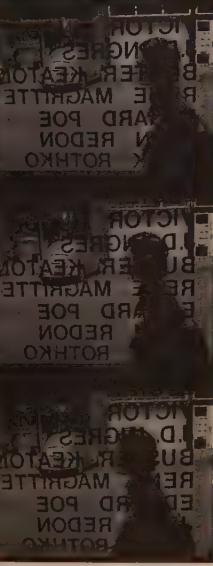
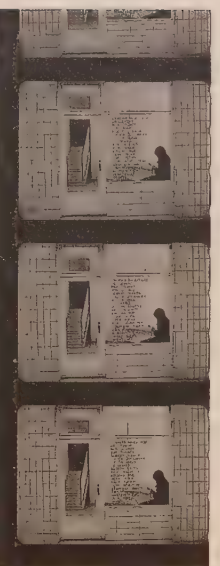
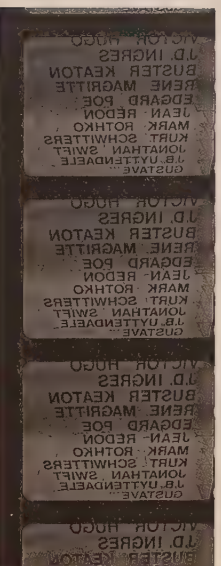
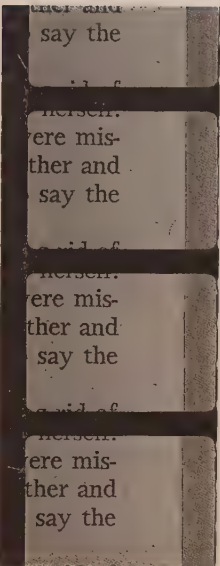
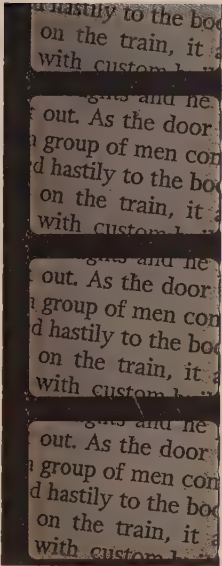
In 1971, Broodthaers took nineteen copies of the Cologne Art Fair catalogue and wrapped each of them in a jacket of the Section Financière of the Musée d'Art Moderne. In this he declared that the Musée d'Art Moderne was for sale as a result of bankruptcy. For this jacket, Broodthaers used the same design as the two pages in the Galerie Michael Werner section of the Art Fair catalogue. On the inside flap he printed the names of nineteen poets, artists, filmmakers, etc. As well as at the Art Fair, these catalogues

were exhibited at Galerie Michael Werner. In the gallery window Broodthaers also displayed the 19 names written on the catalogue flap, but in place of the name of Jacques Darche he had the name of Edgar Poe written so that it could be read from inside as well as from outside. Poe thus appears on the window twice. During the exhibition Broodthaers made this film in the gallery. The first shot is of an open book in the hands of a reader. This is followed by the image of a girl, sitting on the window sill and reading a book by John Blackberry.

She appears to be shot by a man. The music played in the film is Offenbach's "Orphée aux enfers". It starts after the first image and continues throughout the movie, even after the last image. There is a 16 mm version of this film which ends differently, i.e., with a panning view of the Cologne cathedral façade, and it is also clearer that in the first sequence of the film it is the man who is reading the book.



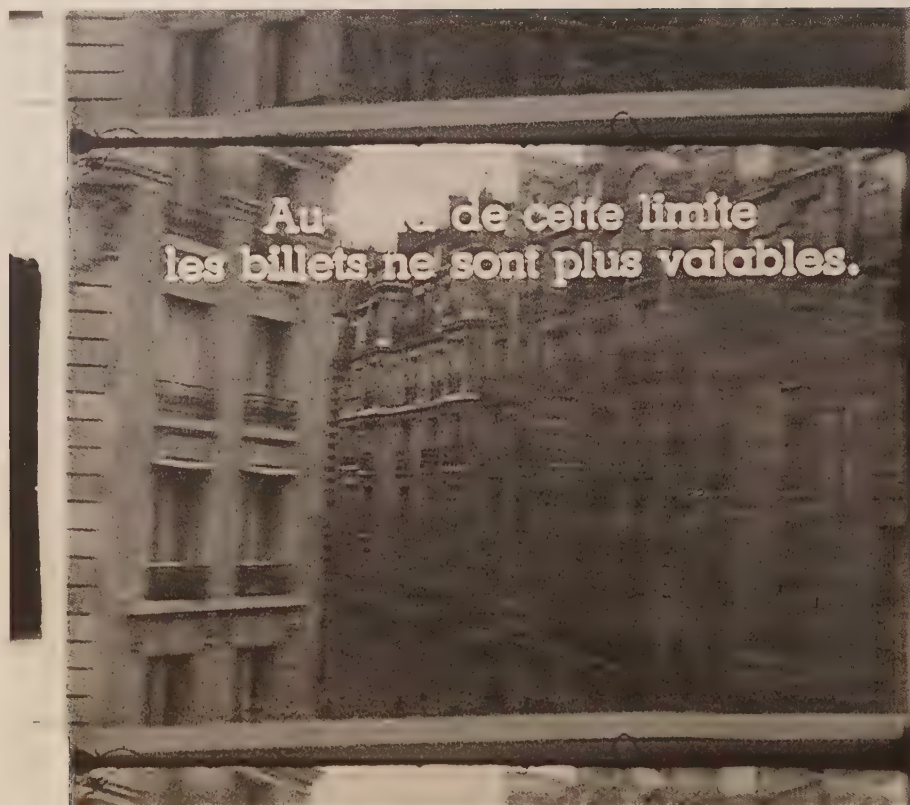




1971

Au-delà de cette limite

16 mm, black-and-white, 7 min. 30 sec., Paris and Berlin



Au-delà de cette limite opens with its title followed by a sequence showing details of the metro sign AU-DELA DE CETTE LIMITE LES BILLETS NE SONT PLUS VALABLES (Your ticket is no longer valid once you pass this point). This phrase, or sections of it, appears in the form of inscriptions engraved by means of the subtitling process at the top, bottom and even the middle of various shots throughout the film. After the first sequence we see typical Parisian buildings filmed from an overhead metro train. The track curves ahead into a station. The camera goes down the stairs and into ticket halls all liberally peppered with signs including LIMITE DE VALIDITE DES BILLETS which also appears as an inscription. We see passengers walking up and down the steps and crowding past the walls and entranceways. Eventually the camera emerges from the subway onto the

street. Originally the film continued with images of the Jardin des Plantes, the Pergamon Museum, a gallery interior and Broodthaers at a metro gate. Broodthaers replaced this montage sequence with a series of shots taken from still photographs by Maria Gilissen. We see still views of the station and details of the tiled wall and sign over which the camera moves up and down. A series of poetic inscriptions appears over the shots: A LA LIMITE D'OBJETS IDENTIQUES and A LA LIMITE... LE MOI... LE SUJET. The letters ILLE from "billets" become ELLE from "Bellevue" and we have a brief view of the Berlin Bahnhof Bellevue. This is followed by more live sequences of the metro, metro stations (including Austerlitz) and the street. Finally we see an overhead train passing. The camera tilts up and then tilts up again to show only the sky, over which we see the inscription LIMITE

JURIDIQUE. With this the film ends. Broodthaers made a second version of this film in which he repeats the sequence of the tiled wall including the following text in subtitling: AU-DELA DE CETTE LIMITE LES BILLETS NE SERONT PLUS VALABLES, EN DEÇA AU-DELA, A LA LIMITE... LE MOI... LE SUJET, A LA LIMITE DE LA PASSION, DE LA FOLIE, DE L'INTERNEMENT, A LA LIMITE... LE MOI... LE SUJET, EN DEÇA AU-DELA, A LA LIMITE D'OBJETS IDENTIQUES. This sequence is intercut with filmed photographs of the underground signs AU-DELA DE CETTE LIMITE LES BILLETS NE SONT PLUS VALABLES and LIMITE DE VALIDITE DE BILLETS. It ends with the latter.





*Au delà de cette limite
vos billets ne sont plus valables*

CHEZ YVON LAMBERT 15, RUE DE L'ÉCHAUDÉ, PARIS-6°
à partir du 15 Décembre 1971 à 18 h. 30

This film was shown at Galerie Yvon Lambert in Paris, and in the following year
at the Galerie Françoise Lambert, Milan.

MARCEL BROODTHAERS

"Au delà de cette Limite . . ."
film 16 mm.

da Françoise Lambert
bastioni di porta nuova 11
MILANO telef. 650087
dal 19 aprile 1972

A LA LIMITE... LE MOI... LE SUJET.
A LA LIMITE D'UNE THÉORIE
D'OISEAUX, DE CHOUX, DE PIQUETS.
A LA LIMITE DE LA PASSION, DE
LA FOLIE, DE L'INTERNEMENT.
L'ANCIENNE ? LA NOUVELLE ? A LA
LIMITE D'OBJETS IDENTIQUES.
EN DE ÇA . AU DELA

Düsseldorf, le 25 nov. 71.

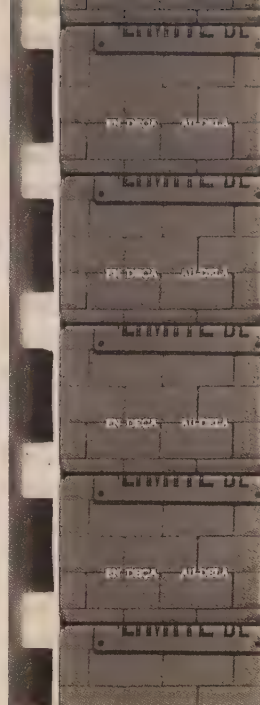
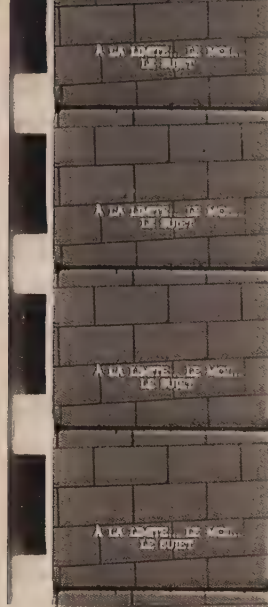
Cher Yvon Lambert,

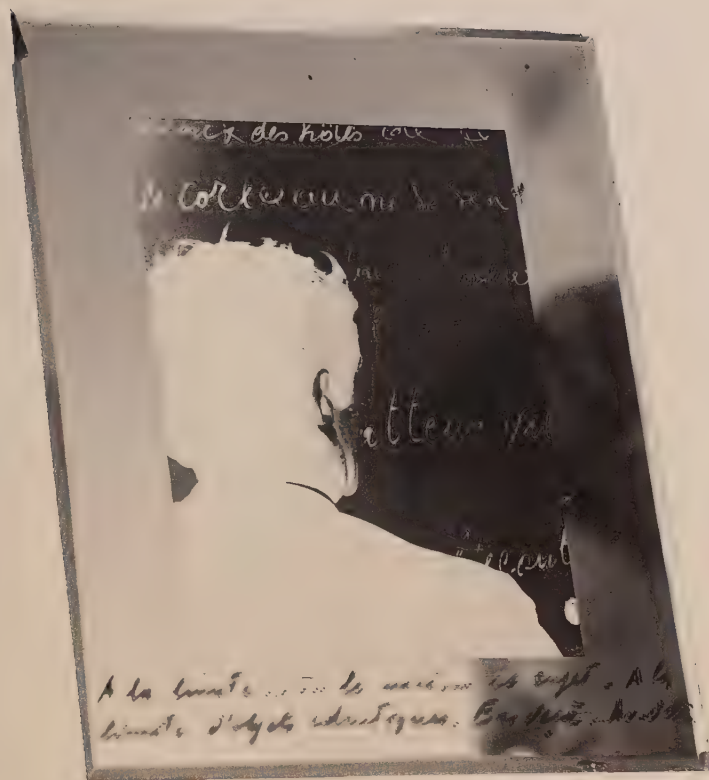
Le film sera terminé de justesse. Il coûtera plus cher que prévu. Enfin il me coûtera plus cher. Le sujet est mince... aussi me faut-il le soutenir sans avarice. C'est dire que je tiens aux 15% qui me reviennent sur chaque vente. Je ne ferai plus jamais un prix forfaitaire de production aussi bas. D'autre part je tiens absolument à ce qu'il soit présenté comme *tirage illimité*. Sinon il perdrait de sa logique... ces quelques minutes...

Je crois qu'il convient de nous entendre sur les moyens de le défendre. Un tirage illimité ne peut se vendre à un prix élevé (hélas). C'est-à-dire qu'il est susceptible d'être acheté par des associations culturelles qui pourraient alors non seulement s'en servir à bon compte mais encore l'insérer dans des programmes ridicules. Pas de projections publiques sans mon accord. Voilà la promesse qu'il faudrait arracher à l'acheteur éventuel. C'est à toi de le lui faire savoir. Au-delà d'une certaine limite les billets même de banque ne sont plus valables.

Beaucoup de soucis. Un voyage à Berlin pour choisir quelques aigles dans les musées. Le foie me fait souffrir. Je supporte fort mal un régime astreignant. Une fatigue permanente obscurcit tous mes projets. Maria m'aide en la circonstance, mais elle est difficile, à son tour. Evidemment. Enfin ce film sera terminé.

This letter by Marcel Broodthaers was never posted.





A la limite... le moi... le sujet. A la limite d'objets identiques. En deçà. Au-delà, 1967-71, negative print mounted on bevelled mirror-glass frame.

Les billets ne sont plus valables.

être copains comme cul et chemise

changer d'avis comme de chemise

Vendre jusqu'à sa dernière chemise

Les billets ne sont plus valables, être copains comme cul et chemise, changer d'avis comme de chemise, vendre jusqu'à sa dernière chemise, 1971, India ink on film stock.

Au-delà de cette limite les billets.....

Au-Delà En Deçà

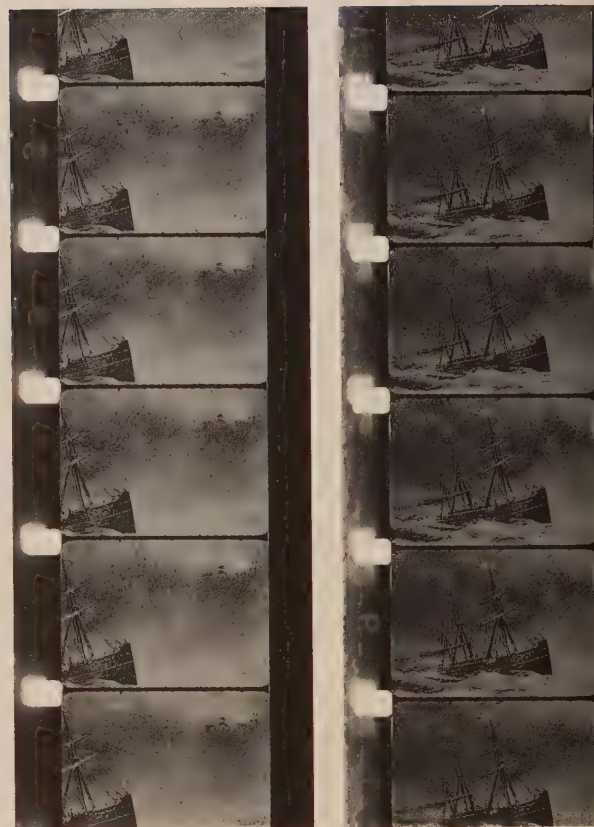
A la limite -----

L'ancienne ? la nouvelle ?

Au-delà de -----

En deçà -----

16 mm, black-and-white and toned, 4 min., Brussels



Chère petite sœur was based on two images: the front and back of a postcard found by Broodthaers showing a boat sailing into port during a storm. Broodthaers repeated the words written on the card in the subtitles of the film. A negative print of the same image was used as the invitation to the first showing at Galerie Michael Werner in June 1972. A negative was also used for the edition of an offset print published by the same gallery. The film was subsequently reprised in *Trois Cartes Postales* and *Rendez-vous mit Jacques Offenbach*. Like *Le Mauritania* (1972), *Chère petite sœur* is one of several films made by Broodthaers on the basis of postcards.



GALERIE MICHAEL WERNER
5 Köln 1, St. Apenstr. 14-18
vom 15. Juni bis 4. Juli 1972

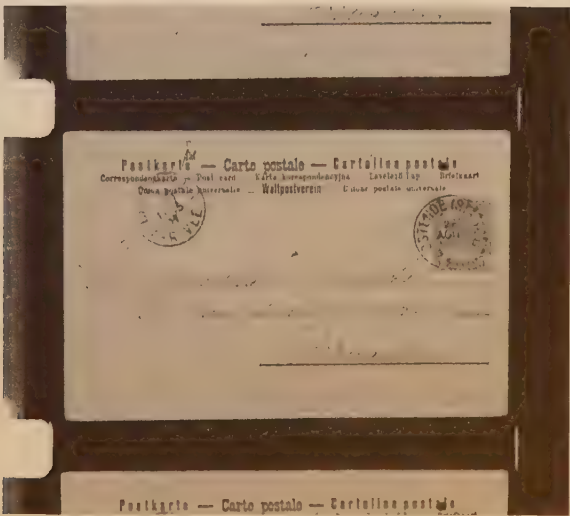
24-9-1901

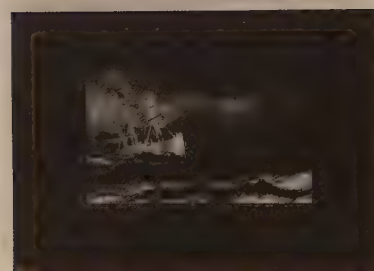
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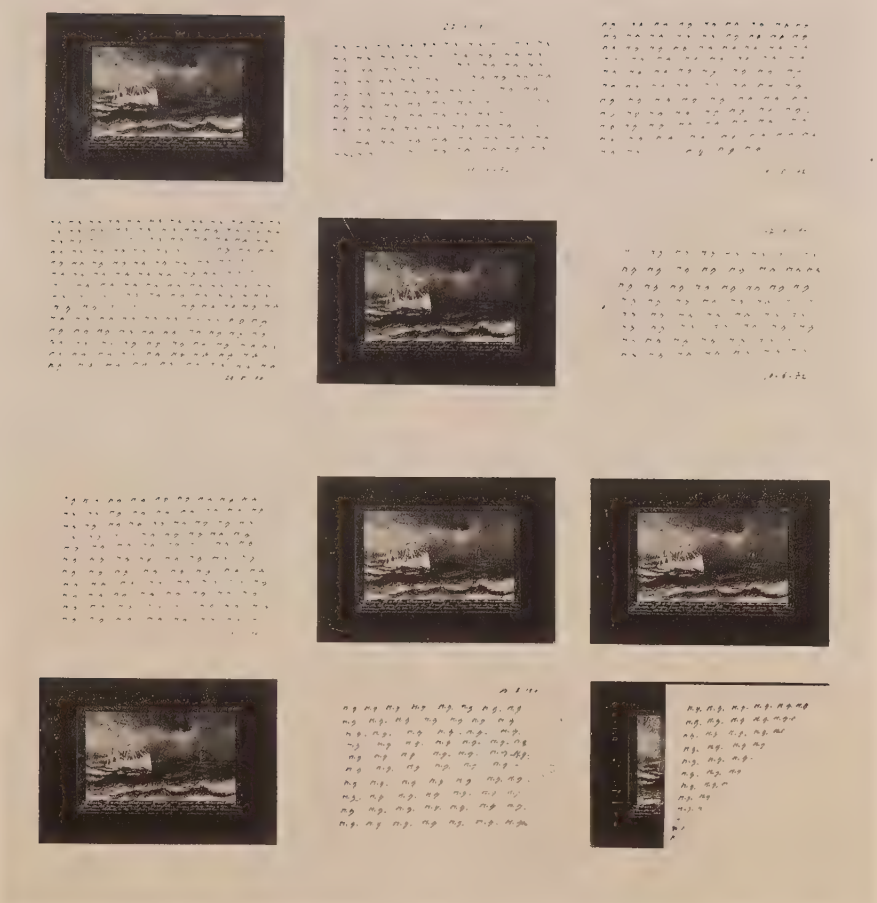
Chère petite sœur,
ceci pour te donner
une idée de la mer
pendant la tempête
bonnes amitiés et à bientôt.
Marie

Inscription found under the picture on the postcard and used by Marcel Broodthaers in the subtitles.

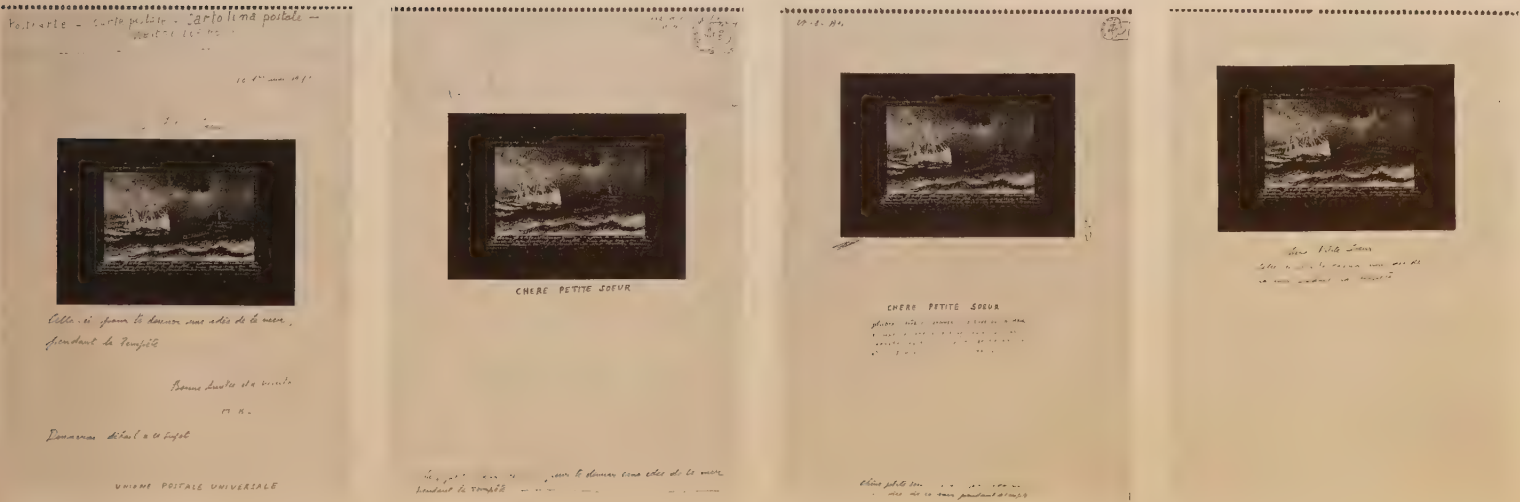




Drawing and offset print of *Chère petite sœur* published by Galerie Michael Werner, 1972.



Twelve photographic prints in negative with an inscription on the back, and laid on card either face up or face down.



Collages-manuscripts.

Rendez-vous mit Jacques Offenbach

16 mm. black-and-white and colour, sound, 18 min. 30 sec., Brussels and Düsseldorf

Opening titles

Made between 1967 and 1972.

This programme covers the period which has seen the birth and development of inflation and its consequences.

Marcel Broodthaers

(cf. Speech by Nixon, summer 1971)

countdown leader

1. *La Pipe Figure* (fragment)

countdown leader

2. *Chère petite sœur*

countdown leader

3. *Gare Centrale* (fragment)

countdown leader

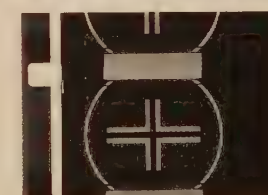
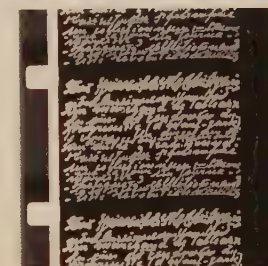
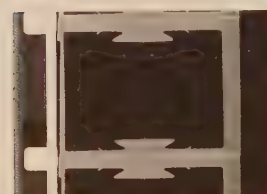
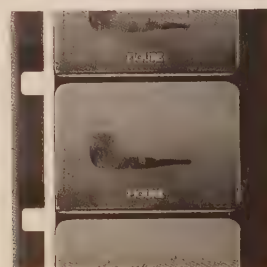
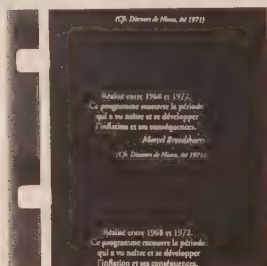
4. *Le Musée et la Discussion* (fragment)

countdown leader

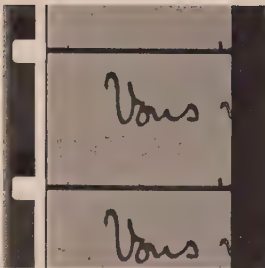
This film is a montage of films, or sections of films, divided by countdown leaders. All the films were by Broodthaers himself, except for a sequence showing crowds at the Gare Centrale, Brussels. It may be compared to his montages of work by other filmmakers such as *Le Chant de ma*

Génération, 1959. The only new material filmed for *Rendez-vous mit Jacques Offenbach* were the "fig. 0", "fig. 1", etc., sequences. The sound track was taken from a record issued under the title "Rendez-vous mit Jacques Offenbach". This film was first shown at the Palais des Beaux-Arts on

7 December 1972, in response to an invitation of *Jeunesse et Arts plastiques* to present a programme of his films. Originally, this was to have been a set of separate, complete films, among them *Mademoiselle* which was not finally included in the montage.



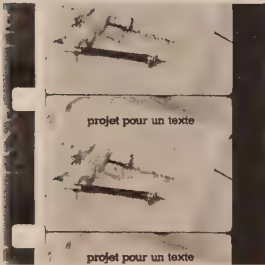
5. *Histoire d'Amour* (Dr A. Huismans)
(sound)



countdown leader



6. *La Pluie* (*Projet pour un texte*)



countdown leader



7. *Une Seconde d'Eternité*



countdown leader



8. *Crime à Cologne*
(Sound)



countdown leader



Fig. 0
Fig. 1
Fig. 2
Fig. 0
Fig. 1

Fig. 1 Fig. 2 Fig. 0
Fig. 0 Fig. 2 Fig. 1
Fig. 1 Fig. 1 Fig. 1
Fig. 2 Fig. 2 Fig. 2
Fig. 2 Fig. 2 Fig. 1
Fig. 2 Fig. 2 Fig. 0

9. *Ah, que la chasse soit
le plaisir des Rois*
(fragment)

countdown leader



fig. A
fig. 0
fig. A



countdown leader



(sound begins again here
and continues until the end)

fig. A fig. 0
fig. 0 fig. A
fig. A fig. 0



countdown leader

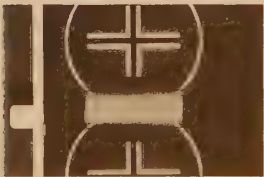
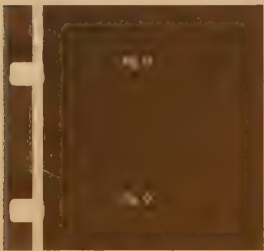
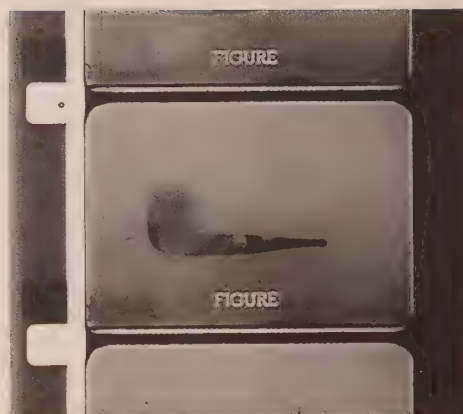
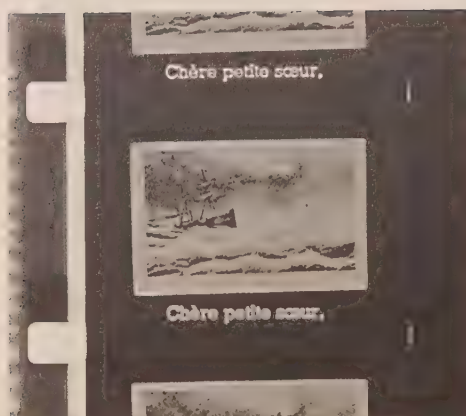


fig. 0





JEUNESSE ET ARTS PLASTIQUES

rue Royale 10, 1000 Bruxelles, tél: 12.10.05

JEUDI 7 DECEMBRE 1972 à 20 heures

dans la salle de la Rotonde du Palais des Beaux-Arts
(entrée rue Ravenstein):

MARCEL BROODTHAERS : FILMS

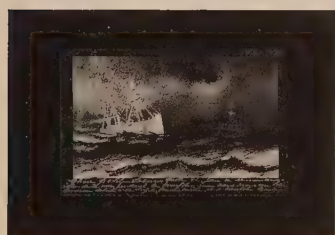
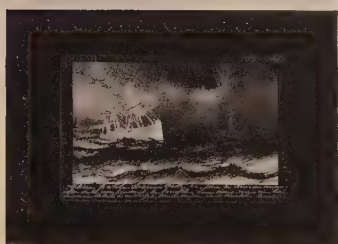
Contrairement aux autres séances du cycle Art Contemporain de Jeunesse et Arts Plastiques, telles: L'avant garde en France, Documenta 5, ou L'enseignement de la peinture, cette séance n'est pas une discussion critique sur l'art contemporain mais bien la présentation par Marcel Broodthaers d'œuvres utilisant le support cinématographique et qu'il considère comme des créations artistiques, réflexions fragiles et politiques sur ce qu'est l'académie aujourd'hui.

" Sont parus dans la publicité pour cette séance les termes "compléments essentiels à son œuvre plastiques" ou encore "films expérimentaux". Ils ne me paraissent pas convenir pour qualifier les films que je veux montrer... Ce n'est pas de l'art cinématographique, c'est... Pas plus et autant qu'un objet de discussion comme pourrait l'être un tableau de Meissonier ou de Mondrian, ce sont des films..."

Marcel Broodthaers

Mlle Mademoiselle,

séance de films.

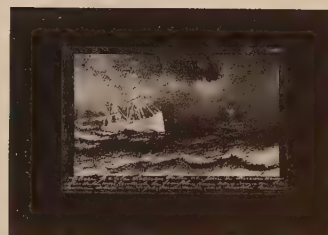
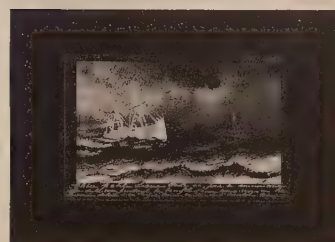


Le 7 décembre 1972

MD

CHÈRE PETITE SŒUR

séance de films



Le 7 décembre 72.

MD

Design for posters by Marcel Broodthaers to announce the programme of films at the Palais des Beaux-Arts in Brussels which became *Rendez-vous mit Jacques Offenbach*.

Fig. 1 Programme, 1973

Fig. 1

PROGRAMME

MARCEL BROODTHAERS



13/1/73, 20h.30

SEANCE DE PROJECTIONS • FILMS • DIAS •

WIDE WHITE SPACE

SCHILDERSSTR. 2 ANTWERPEN

VAN 13 TOT 28 JANUARI 1973 OPEN 14-18 U. TEL. 03/381355

After showing *Rendez-vous mit Jacques Offenbach* at the Palais des Beaux-Arts, Broodthaers put on an exhibition at the Wide White Space Gallery called *Fig. 1 Programme*. The main elements were the film and a work also untitled *Fig. 1 Programme*. The exhibition

comprised also the poster for the show, which was folded and sent as an invitation card, the sleeve of the record and the projection of a set of eighty slides. The film projector used in the show had no sound system, so Broodthaers brought in a record

player and played "Rendez-vous mit Jacques Offenbach". Snatches of this music, such as "Orphée aux enfers", had been used by Broodthaers in the film.



Marcel Broodthaers with Benjamin Katz and Herman Daled.



Pierrette Broodthaers, Anny De Decker, Jule Herbert and Michael Werner.

. n . g . n . g .
 . g . n . g . n .

Vous

n . g . n . g . n . g .
 n . g . n . g . n . g .
 n . g . n . g . n . g .

projet pour un texte

n . g . n . g .
 n . g . n . g .
 n . g . n . g .

CHARLES BAUDELAIRE
 J.B. CLEMENT
 PAUL COLINET
 EDGARDE POE
 ROBERT DEBORD
 LUCIEN COLINET
 VICTOR HUGO
 J.D. INGRES
 CHARLES BAUDELAIRE

n . g . n . g . n .
 n . g . n . g . n .
 n . g . n . g . n .

Fig. O

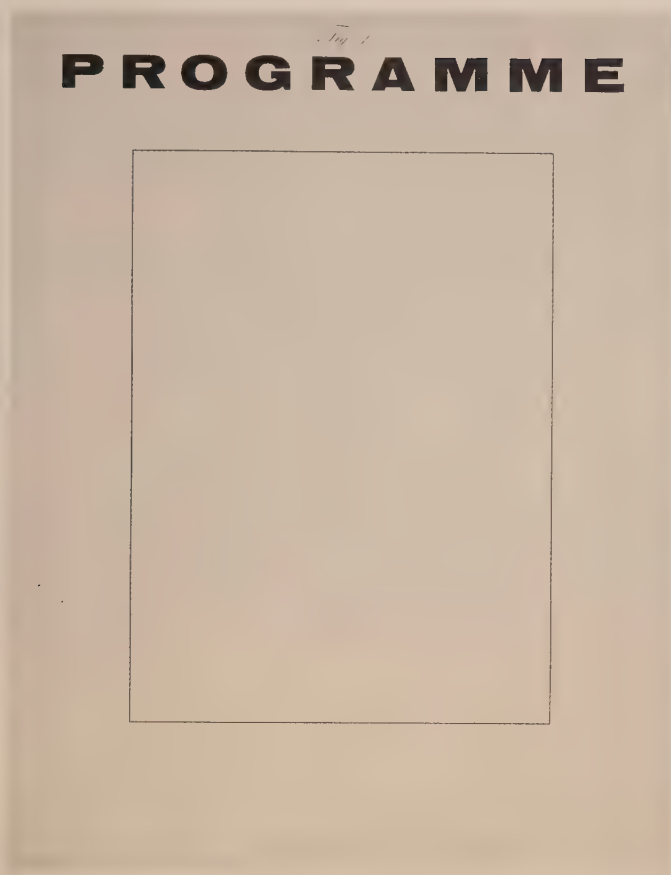


Fig. 1 Programme

Four stacks of heavy paper, laid out on a table between two potted palm trees. On each sheet the words "Fig. 1 Programme" are printed in a ruled box, as on the poster, but without the remaining details.



Bilder-Objekte-Filme-Konzepte, 1973

This film was screened as part of the collection of Jost Herbig in an exhibition entitled *Bilder-Objekte-Filme-Konzepte*. The exhibition included films by other artists which were listed on the programme.

Städtische Galerie im Lenbachhaus München

Luisenstraße 33

3. April - 13. Mai 1973

Bilder · Objekte

Filme · Konzepte



Carl Andre
Georg Baselitz
Joseph Beuys
Claus Böhmler
Marcel Broodthaers
Daniel Buren
James Lee Byars
Ron Cooper
Hanne Darboven
Walter de Maria
Franz Eggenschwiler
Dan Flavin
Gilbert & George
Erwin Heerich
Douglas Huebler
Jörg Immendorff
On Kawara
Imi W. Knoebel
Bruce Nauman
Claes Oldenburg
Palermo
Panamarenko
A. R. Penck
Sigmar Polke
Gerhard Richter
Diter Rot
Robert Ryman
Richard Tuttle
Lawrence Weiner
Stefan Wewerka

Täglich, außer Montag
9-16.30



Bilder · Objekte Filme · Konzepte

3. April - 13. Mai 1973



Marcel Broodthaers with Jost Herbig.

1) Si mes souhaits sont réalisables, il serait intéressant que je vienne à Berlin, dès cet été... Cela est sans doute difficile... Je pourrais peut-être y passer mes vacances...

2) Un programme de mes films vient de passer à Munich avec un certain succès – dans le cadre de la collection J. et B. Herbig.

From a letter to Karl Ruhrberg, Director of the DAAD, Berlin, 1973-74.

Städtische Galerie im Lenbachhaus
B. München 8, Luisenstr. 53, Tel. 52 14-51

Filme zur Ausstellung "Bilder -- Objekte, Filme -- Konzepte"

- Dienstag, 10.4.1973: Marcel Broodthaers, Filmprogramm:
Rendezvous mit Jacques Offenbach
- Mittwoch, 18.4.1973: Walter de Maria, Hard Core
Gilbert und George, The nature of
our looking
- Donnerstag, 26.4.1973: Joseph Beuys
Eurasienstab, Transsibirische Bahn,
Film-TV-Aktion, Galileo
- Donnerstag, 3.5.1973: Marcel Broodthaers, Filmprogramm:
Rendezvous mit Jacques Offenbach
- Dienstag, 8.5.1973: Joseph Beuys
Eurasienstab, Transsibirische Bahn,
Film-TV-Aktion, Galileo
- Donnerstag, 10.5.1973: Walter de Maria, Hard Core
Gilbert und George, The nature of
our looking

The programme of films shown during the exhibition.

COLLECTION PRIVEE

*Einzigste, letzterste, vorletzterste, überlebte
der Serie von 9 Bildern in deutscher Sprache,
die in München zum ersten Mal
entstehend der Ausstellung der Sammlung
von D. und J. Herbig gezeigt werden.*

DIE WELT VON xxx

*C'est la dernière pour regarder avec confiance
la série de 9 tableaux en langue allemande
exposés pour la première fois à Munich
dans le cadre de la collection de D. et J. Herbig.*

DIE WELT VON xxx

*Practical guide for the proper comprehension
of the series of 9 paintings in German language,
exposed for the first time in Munich
on the occasion of the exhibition
of the collection of D. and J. Herbig.*

PRAKTISCHE ANLEITUNG

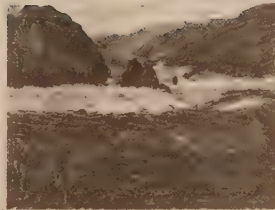
GUIDE

PRATIQUE

PRAKTICAL GUIDE



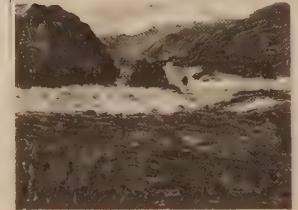
KANDINSKY



KANDINSKY



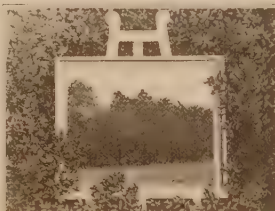
KANDINSKY



KANDINSKY



LENBACH



MAGRITTE



KANDINSKY



LENBACH



LENBACH



KANDINSKY



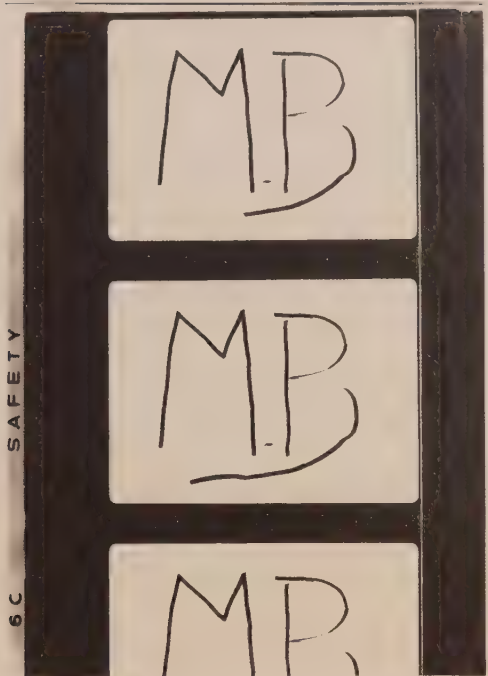
MAGRITTE



MAGRITTE

46 47

FILME



MARCEL BROODTHAERS

MB



48 49

MB



Photographien von J. Roussier und M. Gibson

FILME

42 43

FILME



CHARL 33.200 TONNES 320 000 Kil.
2.000 CHEVAUX FORCES
71 M DE LONG
30 M DE LARGE
16,20 M DE PROFONDEUR



*Images extraites du "Programme"
"Rendez-vous mit J. Offenbach"
31 minutes - 16 mm - à voir avec F*

ALLGEMEINE THEORIE DER KUNST UND DER SAMMLUNG

50

Bild M. Die Welt von Beethoven
Die Welt von Nietzsche
Die Welt von Hegel
Die Welt von Marx
Die Welt von Goethe
Die Welt von Kant
Die Welt von Hölderlin
Also, ich lese Hölderlin, du liest Kant, er ließt
Goethe wir lesen Marx, ihr lest Hegel, sie lesen
Nietzsche
Und Beethoven?
Bild B. Wäre ich Sammler,
würde ich sorgfältig die Werke von Baumgarten
sammeln und die von Bernhard und Hilla Be-
cher und noch die von Niele Toroni, deren
Verschiedenheit mich immer wieder überrascht

M. B.

THEORIE GENERALE DE L'ART ET DE LA COLLECTION

figure M. Die Welt von Beethoven
Die Welt von Nietzsche
Die Welt von Hegel
Die Welt von Marx
Die Welt von Goethe
Die Welt von Kant
Die Welt von Hölderlin
Donc, je lis Hölderlin, tu lis Kant, il lit Goethe
nous lisons Marx, vous lisez Hegel, ils lisent
Nietzsche.
Et Beethoven?
figure B. Si j'étais collectionneur,
je collectionnerais soigneusement les œuvres
de Baumgarten et celles de Bernhard et Hilla
Becher et encore celles de Niele Toroni dont
la diversité ne cesse de me surprendre.

M. B.

Retrospective, 1973

Rendez-vous mit Jacques Offenbach is a filmic retrospective. The idea of the work of art as retrospective is a recurrent theme in Broodthaers' œuvre. This film itself is listed in yet another retrospective which he presented in 1973 in the form of a publication, *Art & Project*, Bulletin 66, 17 March – 14 April 1973.

art & project

bulletin 66

amsterdam 7
van breestraat 18
4020 792835

drukwerk aan/
imprimé à

marcel broodthaers

retrospective (octobre 1963 - mars 64)

req. objet, représente son, prend sa place
dans les films correspondant à des thèmes
à la signature de l'artiste, la toile
photographique, la peinture, la sculpture,
l'architecture, la musique, la danse,

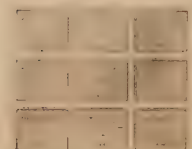
4.1. est pas fait meri. n. le thème
"a. s. l'arr. - zéro, 1118 timent des algues".
qui de "d. b. 2" rec. est une variante ou. sur
en question. a. n. tior. 2. zéro. des algues.
6. x. conton.



2. passerole et moules fumées. .965
sans l.ire. 1966.



2. zahl. litro, 1000
 1000 = "figura" von "mille",
 "und die den figuren"



14 sans titre, .973
 offre de neuf tableaux en l'église
 néerlandaise sur un sujet de peinture.

photos.
r. van den Bempt, anvers
serie gillissen, bruxelles
hans hoogland, amsterdam
stuyck-vender, paris

1972

Speakers Corner

16 mm, black-and-white, 8 min., London

Camera: Maria Gilissen

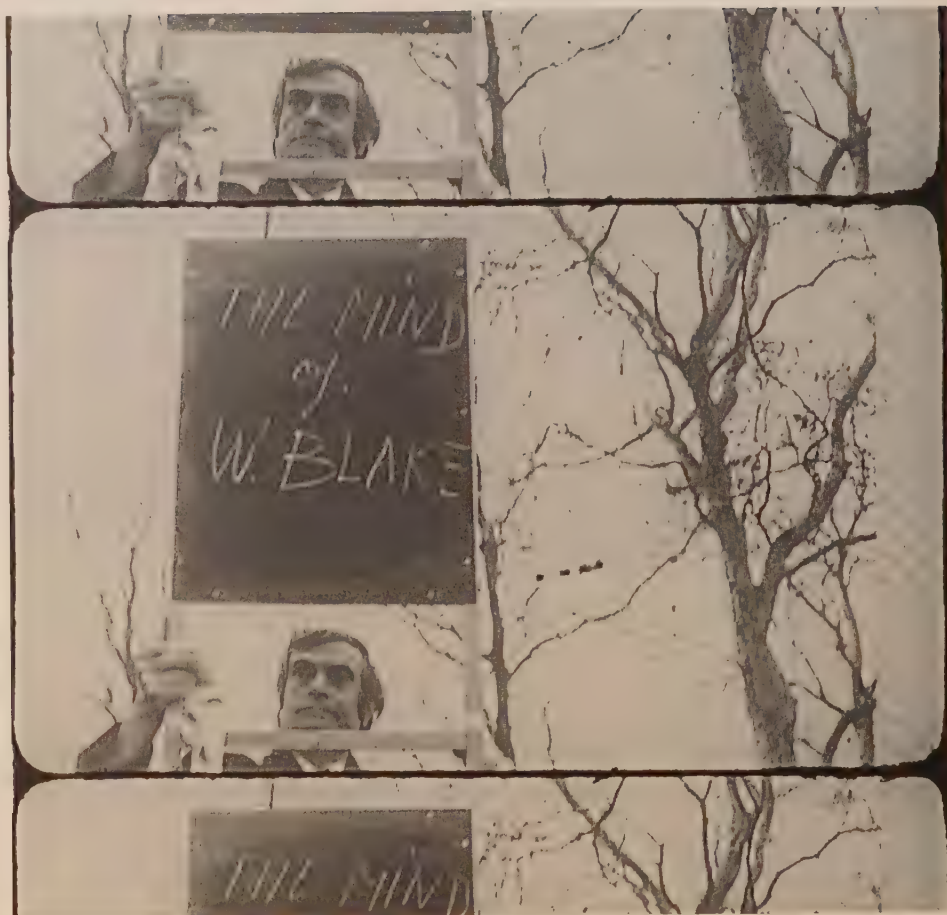
Edited by Maria Gilissen and Jean-Louis Dewert, 1987

SILENCE
SILENCE
SILENCE

OH - AM.

HA - HA - HA - HA!

PAY - ATTENTION - PAY ATTENTION
CULTURE: EU



This film was made in connection with Broodthaers' exhibition of *Neuf peintures, Série anglaise* at the Jack Wendler Gallery, London, 1-22 December 1972. *Speakers Corner* was filmed a few days after the opening of the exhibition. Three jottings seem to indicate Broodthaers' thoughts about it. In one we read "Narcissism / as motor / manifestation / Speakers Corner"; on the same sheet: "Art will be a process of reification which the artist cannot escape if he has to take responsibility for the reproduction, certificates and

insurance." The film was shot at Speaker's Corner, a paved and fenced area of Hyde Park near Marble Arch where anyone may hold forth on any topic, often to heckling crowds. The film includes shots of several speakers, audiences and of Broodthaers, whose speech consisted in holding up a small blackboard on both sides of which he wrote words or phrases, wiping them out between each. These were addressed to the audience and said: SILENCE, PAY ATTENTION, FOR ARTISTS ONLY, YOU ARE ARTISTS, VISIT NATIONAL

GALLERY, VISIT TATE GALLERY, and VISIT EUROPE. Also included were the titles of some of his *Neuf peintures, Série anglaise* paintings such as *The Mind of William Blake*, *The Mind of James Joyce*, *The Turpitude of Oscar Wilde*, etc. The speech ended with the phrase SILENCE THANK YOU. Since the film came out too dark and the inscriptions were barely legible, it was completed with footage made using still photographs.

Mind of James Joyce

1882-1941

The Turpitude of Louis Carroll

The Turpitude of Oscar Wilde

1854-1900

The Mind of William Blake

1757-1827

The Turpitude of Charles Dodgson

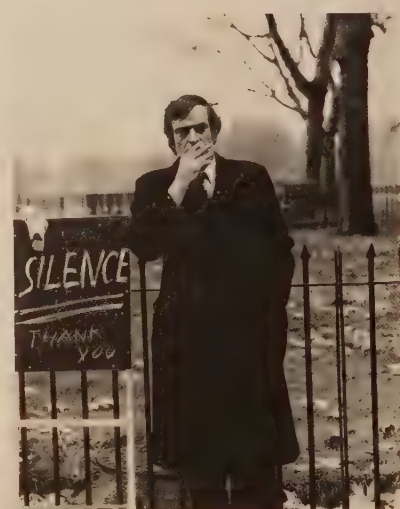
The Dimension of Jonathan Swift

1667-1745

1809-1849 1832-1898 1667-1745
1757-1827 1882-1941 1854-1900
1832-1898

The Dimension of Edgar Allan Poe

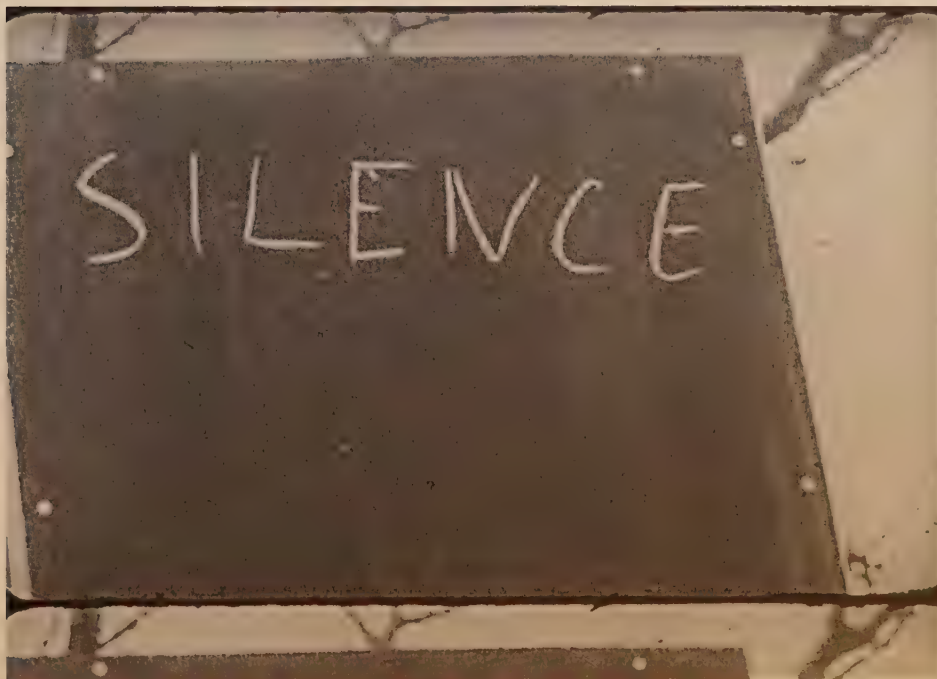
1809-1849



Photographs taken during the event
by Maria Gilissen and Marie-Puck
Broodthaers.



PHOTO MARIE-PUCK



1973

Analyse d'une Peinture

16 mm, colour, 6 min., Brussels



*À l'occasion de l'ouverture de cette exposition
sera projeté un film en couleurs :
Analyse d'un tableau .*

The starting point for this film was an amateur painting of boats at sea which Broodthaers purchased from a shop in Rue Jacob, Paris. This was to be the subject of a book to be published by Petersburg Press in London, and of a second film *A Voyage on the North Sea*. *Analyse d'une Peinture* must have been made at the latest in August 1973 because it is mentioned on the printed

invitation for the private view on 7 September. It consists almost entirely of static takes showing the whole painting, numerous details, the picture frame and the frame on its own, together with takes of primed canvases at various distances. The only action sequence shows the artist rolling up a canvas at the end. This film was first shown at Galerie Rudolf Zwirner, Cologne, during

the private view of the exhibition *Peintures Littéraires*. It was shown again on 29 October 1973 in the same gallery, with *Chère petite soeur (La Tempête)*. At the first showing, the painting which is the subject of the film was hung in the same room.

Avertissement

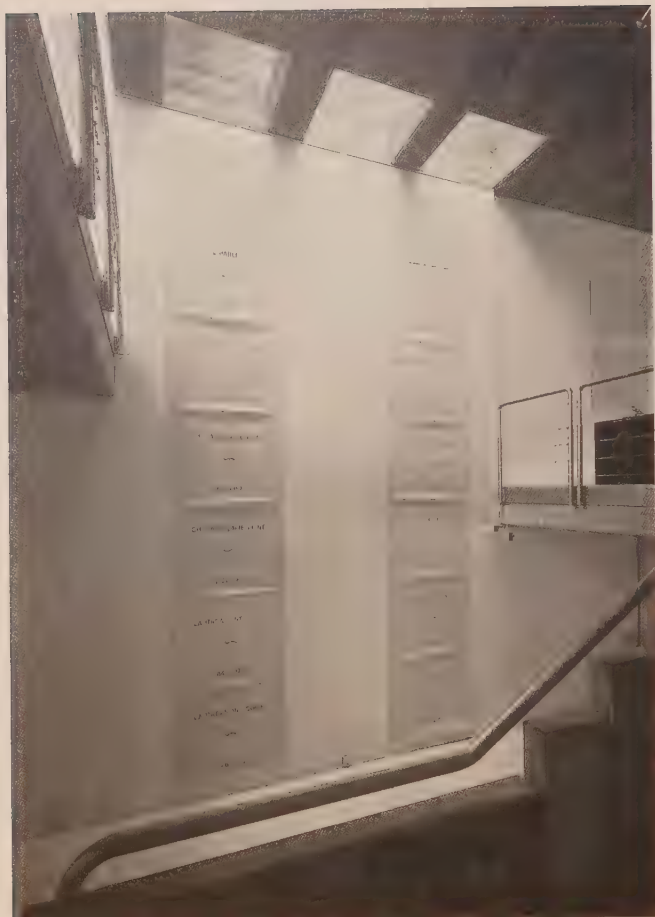
En paroles françaises, les mots *tableau* et *bateau* se prononcent à l'aide de sons semblables. Si l'on répète plusieurs fois de suite *tableau* et *bateau* l'on ne manquera, là où la langue fourche, de remplacer l'un par l'autre. C'est ainsi que l'on dissentera aussi bien sur le dernier bateau que sur le dernier tableau.

La marine reproduite dans ces pages a été achetée dans une boutique de la rue Jacob à Paris. De crainte qu'elle ne m'échappe, je n'ai osé la marchander et l'ai payée un prix élevé – celui du coup de foudre – bien qu'elle ne soit pas signée.

Le sujet, peint dans un style qui rappelle la fin du XIX^e siècle, raconte le retour d'une flotille de pêche française (drapeaux tricolores). A l'avant-plan de la composition : une bouée, un morceau d'épave, une embarcation montée par des bretons que l'on reconnaît à la blouse rouge et au gilet noir qu'ils portaient à l'époque. Tout indique que la flotille s'approche d'un port du Finistère, les voiles gonflées par la brise, cependant l'on déduira de l'état peu agité de la mer, que cette brise légère ne peut être seule à remplir ces voiles, que la force principale qui les tend est l'abondance d'un vent victorieux.

Face à la côte où femmes, parents et spectateurs s'agitent et répandent la bonne nouvelle du retour, deux pêcheurs, dont les silhouettes esquissées s'accourent au bastingage, supputent, si nous les entendions parler, la part de bénéfice qui leur revient de la campagne. La cale est pleine de morues sans compter les turbots et les soles...





Einladung zur Eröffnung der Ausstellung
am Freitag, dem 7. September um 20 Uhr

Marcel Broodthaers zeigt seinen Farbfilm

"Analyse eines Bildes"

*My life is very big
peinture. My life is very big
- Psychanalyse d'un tableau -
16 mm. couleurs, écran spécial.*

Galerie Rudolf Zwirner 5 Köln 1 Albertusstraße
18 Tel. 23 58 37

Draft for invitation card.



The exhibition at Galerie Rudolf Zwirner, Cologne.



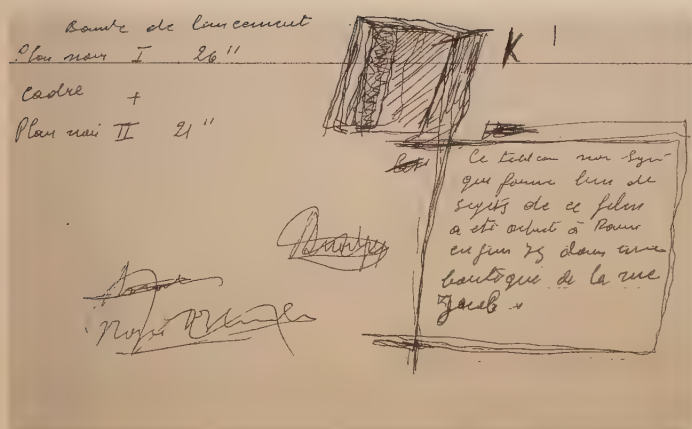
Einladung zur Eröffnung der Ausstellung
am Freitag, dem 7. September um 20 Uhr

Marcel Broodthaers zeigt seinen Farbfilm

„Analyse eines Bildes“

Galerie Rudolf Zwirner 5 Köln 1 Albertusstraße 18 Tel. 23 58 37 + 23 58 38

Invitation card for the private view.



THE NEW FILM OF MARCEL BROODTHAERS 'ANALYSIS OF A PAINTING' WILL BE SHOWN TOGETHER WITH HIS FILM 'Chère petite soeur' IN THE CONTEXT OF HIS EXHIBITION 'PEINTURES LITTÉRAIRES' AT GALLERY ZWIRNER 5 KÖLN 1 ALBERTUSSTRASSE 18 ON SATURDAY, SEPTEMBER 29 AT 9 p.m.



MARCEL BROODTHAERS
ANALYSE D' UNE PEINTURE 1973
FILM, couleur, 16 mm

INTERVIEW WITH MARCEL BROODTHAERS ON HIS FILM 'ANALYSIS OF A PAINTING' BY B.H.D.BUCHLOH AND MICHAEL OPPITZ
(Excerpt version)

M.O.: The film is called 'Analysis of a painting', the actor is a picture. Do You understand the film as analysis of this particular picture or does it serve as an example, as a reduced model ?

M.B.: Does a particular picture exist at all, a picture which is really different from the others ? Let us leave this question without answer, which always would be either too long or too short. But I love the idea of the reduced model. The Jivaro Indians for example make the small heads out of the cut-off heads. If one analyses the small heads of the Jivaro Indians one imagines that these heads have been very much larger. That is between a small one and a large painting...

M.O.: The film is constituted by a number of elements, of the picture itself, of its frame, of a white canvas and a black background. All these elements are sometimes shown together, sometimes shown separately. When You film them as separate elements, does this attitude already imply some relations to the word and the sense of the title 'analysis' ?

M.B.: Some relations, certainly. But some responsible relations ? The word and the meaning are sometimes divergent.

B.B.: One important part of the film is composed following a visual experience which to me seemed to be similar to that of a painter. For example the painterly value of the close-ups...

M.B.: Not so fast. Otherwise there will not remain much to speak about but the frame.

B.B.: Does the film succeed to isolate the idea of painting ? This would be the condition of an analysis.

M.B.: Ah, I am going to capsize even though the sea is calm and the port is already in view.

M.O.: The subject of the picture in the film is a ship on the sea.

M.B.: Yes, the boats. I have been happy to make a film on the image representing a ship. It is approaching the coast, it must be charged with soles, with turbot, with soles. It is a fishing boat which returns from a campaign. It approaches the coast of Brittany. By the way a French flag is flapping on the masts.

M.O.: Do You like the images of ships or do You like ships ?

M.B.: The two.

M.O.: Is this painting a part of your personal collection ?

M.B.: Yes, I have found this little picture for a high enough price in a curiosity shop in the Rue Jacob in Paris. It is a little painting from around the end of the XIXth century. It is not signed. It is the work of an amateur.

M.O.: Perhaps the artist has been from the coast. He had loved the sea...

M.B.: I do not believe so. The amateur would rather paint a landscape that is not his own. He possibly

lived in Rue Jacob and on Sundays he painted.

B.B.: To the intrinsic value of the pictorial close-ups comes in as an addition their succession. The one detail passes for a romantic English landscape, the other appears in the manner of paintings from l'Ecole de Paris, finally monochrome structures fill the canvas. It is with a historical eye that the camera makes a review...

M.B.: ...a review of the history of art through one picture, which is subject of a film. This is what you are speaking about.

B.B.: The last series of images shows the white empty canvas...

M.O.: ...and of the point of view of camera operation it is treated in a manner parallel to the painted canvas, which suggests a homology of the painted picture and the empty canvas ?

M.B.: Yes, undoubtedly.

B.B.: But these are quite obvious allusions to certain actual painterly activities which are of importance in the actual artistic discussion. I ask myself if these attacks against a way of painting which intends to maintain an obsolete position does not only constitute a polemic of little value - Your way of ironically repeating the painterly gestures of reduction and annihilation in film, - do not the same obsolete and retardative principles determine your own analysis of a painting as well ?

M.B.: I do not see how repetition should use up an annihilation. It is true however that the appearances are often deceptive as well as to the mind as to the eye. You have believed to see a painting, but nevertheless you have seen a film.

B.B.: But yet a film that still deals with the problem of painting, perhaps even in a painterly attitude...

M.B.: Not with painting as a problem, but with painting as a subject. If there is in your opinion a problem of painting I pretend to have treated the film which we are speaking about in a style that transforms this problem.

B.B.: This does not prevent, that your choice, the painting, determines your attitude. I would underline the pictorial value of your film for proving that you play more the role of the artist than the one of a critical analyst in the actual social situation.

M.B.: But is the tool of the analysis really sufficient for 'working' ? It is not a magic Sesame. I want to say that the terms of the artist and the terms of the analyst are not completely contradictory. I do not play entirely the role of the artist in the actual state of society, and I do not accept this role without frowning.

B.B.: Undoubtedly you obtain a critical perspective by the end of the film. There is in effect this sequence where the gesture of rolling up a canvas destined to be painted is confounded with the gesture of rolling up the same screen onto which the image has been projected. The painter's canvas and the canvas of the film screen have become identical. But why does one see after that again the frame of the painting on a black background ? One would say, that you hardly feel pleasure in disengaging yourself from the artistic frame, that you even feel chagrin in doing it.

M.O.: Yes, the frame is made of gold, you know.

M.B.: It is not of massive gold. It is a gilded frame, a frame of the epoch.

M.O.: Do You love gold ?

M.B.: I love gold very much. Gold is symbolic, like the inalterable sun...

M.O.: Do You collect gold like You collect paintings ?

M.B.: Yes, I collect gold coins with eagles. I possess coins of Mexico, American 20 dollar, 10 dollar and 5 dollar coins. Also a few marks...

B.B.: So Your frame still is the fetish of merchandise...

M.B.: Yes, without any doubt.

THE COMPLETE VERSION OF THE CONVERSATION WITH MARCEL BROODTHAERS WILL BE PUBLISHED IN interfunktionen No.11 WHICH WILL BE OUT IN NOVEMBER 1973.
DISTRIBUTION OF INTERFUNKTIONEN : BUCHHANDLUNG WALTHER KÖNIG 5 KÖLN 1 BREITE STR.93

KÖNIG PUBLISHERS ANNOUNCE THE PUBLICATION OF MARCEL BROODTHAERS EDITION OF MICHEL FOUCAULT'S TEXT:
'THIS IS NOT A PIPE-CECI N'EST PAS UNE PIPE- DIES IST NICHT EINE PFEIFE

Deux Films

16 mm, colour, 12 min., Brussels



MARCEL BROODTHAERS



1^{er} film : 7' couleurs 16 mm. Sujet : une
peinture d'amateur découverte dans
une boutique de curiosités, ~~MARTIN~~.
2^{ème} film : 5' couleurs 16 mm. ~~peinture d'amateur~~
Sujet : le même, revu d'après critiques.

1. Une peinture d'amateur découverte
dans une boutique de curiosités.
7 min. couleurs 16 mm.
2. Le même film, revu après critiques.
5 min. couleurs 16 mm.

Galerie
Yvon Lambert
15 rue de l'Echaudé
Paris III^e

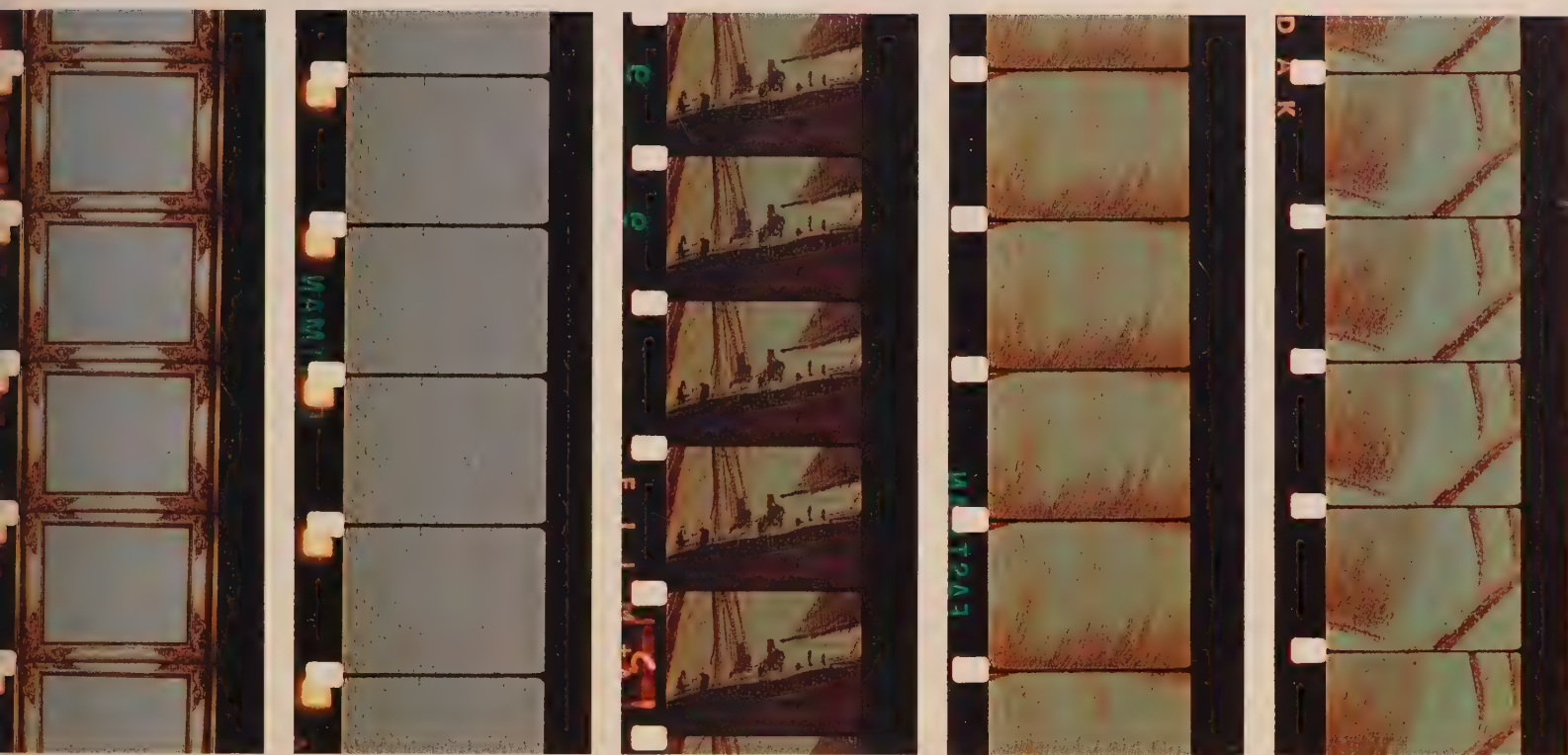
Deux Films

Du 6 novembre au
15 novembre 73

Galerie Yvon Lambert
15, rue de l'Echaudé
Paris 6^e

DEUX FILMS
DE
MARCEL BROODTHAERS

A partir du 6 novembre 1973



Film strips from the second part of *Deux Films*.

Deux Films was first shown at Galerie Yvon Lambert on 6 November 1973. The two films remain spliced together on one reel and were shown at the gallery without an intervening title sequence. The first film was identical to *Analyse d'une Peinture*; the second contains sequences of similar details from the painting of the boats with, at the beginning and end, photographs by Broodthaers of modern yachts seen at Ostende that also appear in the film *A Voyage on the North Sea*. It can be seen as

a first version of the latter. The images of the sails of the boats here clearly alternate with images of the canvas. There is no sound track, but the showing of the films was accompanied by a long-playing disc of sounds of the sea: *Bruitage Cinéma* (vol. 1, Mer – Plage – Vent – Tempête – Orage. EMI Pathé). The painting on which it was based was intended by Broodthaers to be exhibited in the gallery with the films but in the event was hung only in the gallery office.



1973-74

A Voyage on the North Sea

16 mm, colour, 4 min. 15 sec., Brussels and London



This film - 16mm.
 colour - silent
 4 minutes 15 seconds
 is the complimentary to the book
 of images 'A Voyage on the North Sea'.
 It accompanies the first hundred copies of
 this book. It is seen as an intrinsic part
 of the publication.

It must not be shown in public except by museums
 and Universities, nor can the material be used for
 formal exhibition or video tape recordings without
 the consent of the author.

This film was made between November 1973 and January 1974 from the same master as *Analyse d'une Peinture* with additional material including takes from photographs of yachts at sea off Ostende, taken by the artist. The film is in the form of a book, comprising a title page and running titles for each shot or sequence of shots: "Page 1", "Page 2", etc. Slides were made in preparation for the book and the film itself also resembles a slide show in that it is made up exclusively of shots without action or camera movements. The artist prepared a slide show, *Bateau Tableau* (1973), intended to be exhibited with the

film, but which, as it turned out, would not be projected in his lifetime. The film was first shown at Petersburg Press, Portobello Road, London, on 28 January 1974, at the opening of an exhibition marking the publication of Broodthaers' book of the same name. The painting was also exhibited. The book together with the film packed in a grey-blue box were published by the Petersburg Press as a numbered edition of 100 copies signed by the artist. An early maquette for the book proposes two volumes to be called *Analyse d'une Peinture*.

© copyright by Marcel Broodthaers 1974



Slides included in *Bateau Tableau* (1973).

59A Portobello Road London W11 3DB 01-229 8791

Petersburg Press Ltd

MARCEL BROODTHAERS - born 28.1.1924 in Brussels, has exhibited in numerous museums and art galleries - objects, paintings and theme collections that lead him to editions of books and films.

A Voyage on the North Sea

A book suggesting image as function. A book suggesting the text as function.

More than a theory, the subject of this proposition reflects a *simple image* of the frustration that rules the social condition of today, for example this year. Perhaps I should add that *le sujet brille*.

18-1-74 M.B.

A book of black and white photographic images of a pleasure boat on the North Sea and colour reproductions from an oil painting of a small fleet of fishing vessels by an amateur around the year 1900.

38 pages, 6" x 7" (15cms. x 18cms.) with 10 images in black and white and 68 in colour, printed letterpress on coated paper with soft binding.

A colour film in 16mm. making use of the same elements as the book; running time is 4 minutes 15 seconds.

The book, accompanied by the film, is available in a signed and numbered edition of 100 with 20 artists proofs.

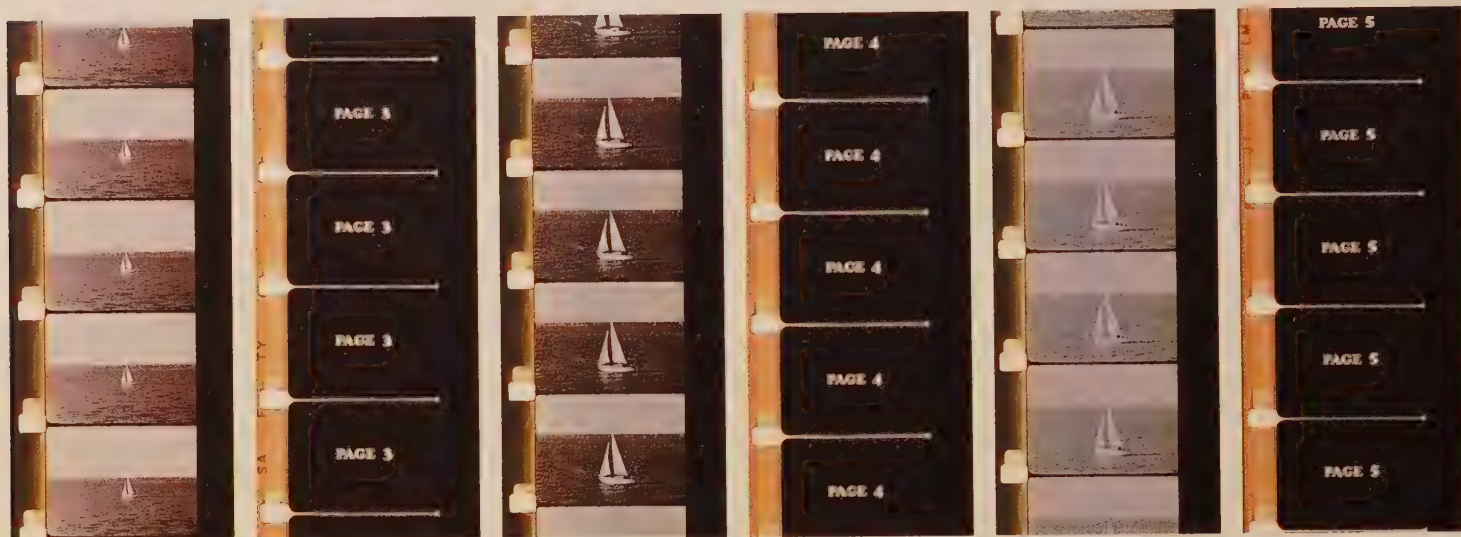
The book is also available in an unsigned edition, without film.

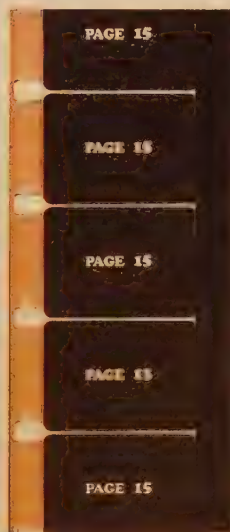
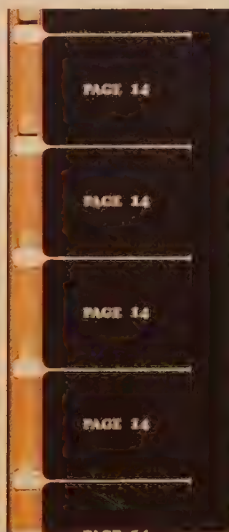
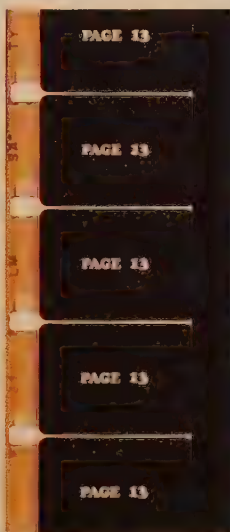
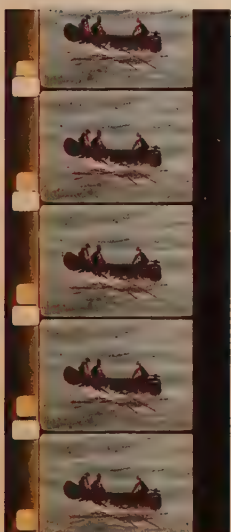
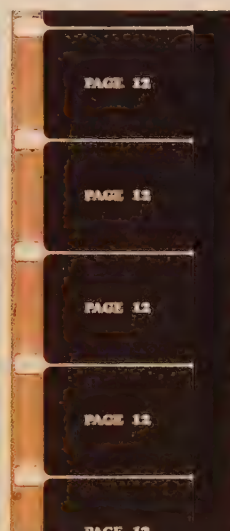
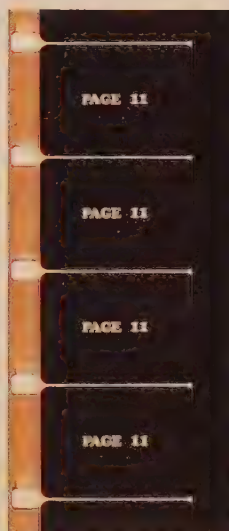
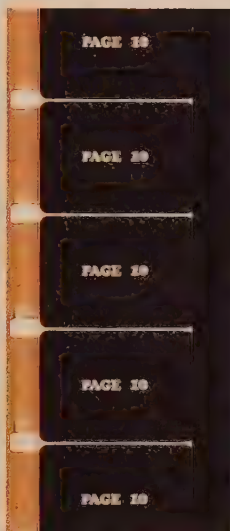
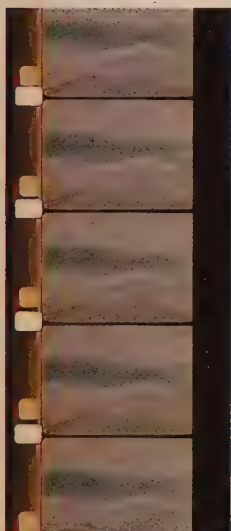
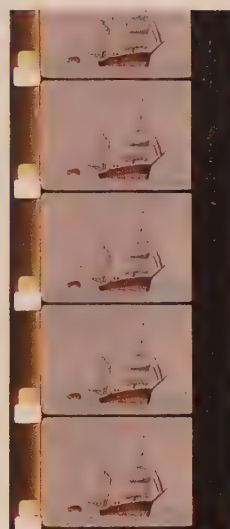
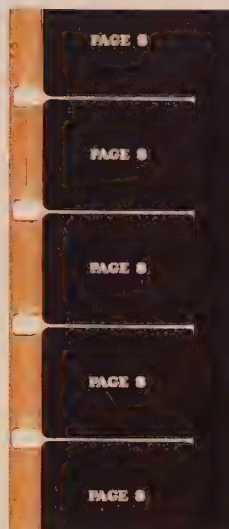
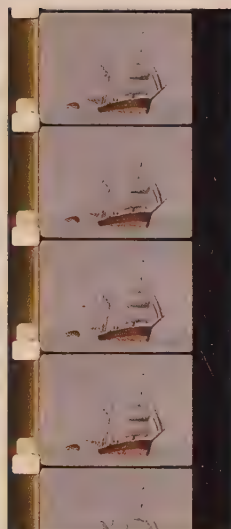
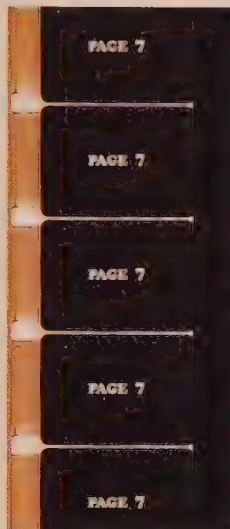
Unsigned book: \$12.50

Limited edition book and film: \$450



A Voyage on the North Sea



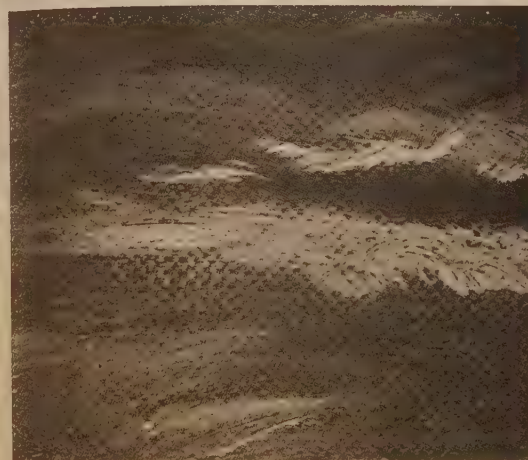
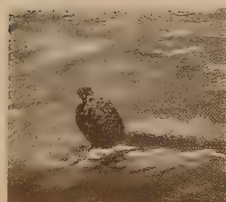
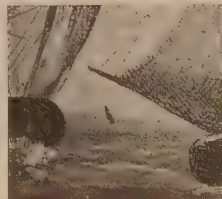
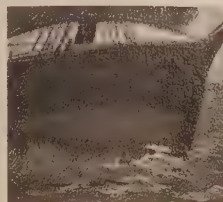


MARCEL BROODTHAERS
A VOYAGE ON THE NORTH SEA



PETERSBURG PRESS, LONDON

Pages from the book *A Voyage on the North Sea*
published by Petersburg Press, London,
in November 1973.



BEFORE CUTTING THE PAGES THE READER HAD BETTER BEWARE OF THE KNIFE HE WILL BE WIELDING FOR THE PURPOSE. SOONER THAN MAKE SUCH A GESTURE I WOULD PREFER HIM TO FLING AWAY THAT WEAPON, THAT DAGGER, WHICH, SWIFT AS A MIRACLE, MIGHT TURN INTO A PIECE OF OFFICE EQUIPMENT. THESE PAGES MUST NOT BE CUT. IT IS UP TO THE ATTENTIVE READER TO FIND OUT WHAT MOTIVE INSPIRED THIS BOOK'S PUBLICATION. TO THAT END HE MAY MAKE USE, IF NEED BE, OF SELECT READINGS FROM TODAY'S PROLIFIC OUTPUT. SEE CATALOGUES, PAPERS, REVUES.

MARCEL BROODTHAERS



A VOYAGE ON THE NORTH SEA



BEFORE CUTTING THE PAGES THE READER HAD BETTER BEWARE OF THE KNIFE HE WILL BE WIELDING FOR THE PURPOSE. SOONER THAN MAKE SUCH A GESTURE I WOULD PREFER HIM TO HOLD BACK THAT WEAPON, DAGGER, PIECE OF OFFICE EQUIPMENT WHICH, SWIFT AS LIGHTNING, MIGHT TURN INTO AN INDEFINITE SKY. IT IS UP TO THE ATTENTIVE READER TO FIND OUT WHAT DEVILISH MOTIVE INSPIRED THIS BOOK'S PUBLICATION. TO THAT END HE MAY MAKE USE, IF NEED BE, OF SELECT READINGS FROM TODAY'S PROLIFIC OUTPUT. THESE PAGES MUST NOT BE CUT.

A VOYAGE ON THE NORTH SEA



MARCEL BROODTHAERS

1974

Un Jardin d'Hiver (A B C)

35 mm. colour, sound, 6 min., Brussels

Camera: Paul De Fru



In January 1974 Broodthaers installed a winter garden in one of the galleries of the Palais des Beaux-Arts in Brussels, as part of a group show. It constituted the subject and location of the film of the same name, *Un Jardin d'Hiver (A B C)*. The installation included about twenty-six palm trees; sixteen folding garden chairs; six photographic enlargements of natural history prints on the walls; a red carpet; a video camera; a monitor; two vitrines, one containing original prints, the other the catalogue of the exhibition and the book *Un Jardin d'Hiver*. On top of one vitrine was placed a pile of duplicated hand-outs. The monitor showed the people in the same room. The film made at this event was then shown in the installation *Un Jardin d'Hiver II* done for another exhibition at the Palais des Beaux-Arts; *Catalogue – Catalogus*

(September-November 1974). The film opens and closes with the letters A B C. It comprises general views of the previous exhibition and shots of the specific elements, among them the television monitor showing a camel coming into the entrance hall of the Palais des Beaux-Arts. Later on, we also see a direct shot of the camel entering the Palais. The film thus articulates several different levels of representation: images of the camel on the video monitor, a direct shot of the camel and the photographic enlargements of prints depicting camels. The action within the gallery includes visitors during the exhibition and Broodthaers himself reading the pages devoted to him in the catalogue. The sound track is a plangent tune which Broodthaers had discovered in a sound studio.





UN JARDIN D'HIVER

Ce serait un A.B.C.D.E.F....du divertissement, un art du divertissement.

...G.H.I.J.K.L.M.N.O.P.Q.R.S.T.U.V.W.X.Y.Z....

Pour oublier. Pour dormir, serein, bien pensant. De nouveaux horizons se dessinent. Je vois venir à moi de nouveaux horizons et l'espoir d'un autre alphabet (voir catalogue).

Ecrit à Bruxelles, le 7-I-74 à l'occasion d'une exposition collective au Palais des Beaux-Arts à laquelle je participe avec ce jardin.

Marcel Broodthaers



One of the hand-outs placed on top of a vitrine during the exhibition.



Freddy De Vree: Vous présentez un *Jardin d'Hiver*, vous présentez des plantes tropicales et la première pensée qui m'est venue à l'esprit c'était l'image d'un désert.

Marcel Broodthaers: Oui, l'image d'un désert. Je suis assez content que vous vous fassiez de ce... une image supplémentaire qui ne se trouve pas présente dans les objets, palmiers, chaises et images qui sont présentés, parce qu'en effet l'idée fondamentale est le désert.

FDV: Et l'absence?

MB: Et l'absence de désert. Ce désert à la fois réel et à la fois symbolique concernant tout aussi bien la situation, alors d'un point de vue illustratif, et la situation politique et économique actuelle, mais davantage sans doute le désert régnant dans notre société, le désert du loisir, le désert finalement du monde de l'art.

FDV: Qu'est-ce que c'est le *Jardin d'Hiver*? Vous avez fait, Marcel Broodthaers, un texte sur cette œuvre?

MB: Un texte qui tente de s'emparer de cette idée pour le situer par rapport aux théories et idées circulant actuellement dans le monde artistique.

Ce qui est en somme... On pourrait faire cette remarque: ce qui est en somme extrêmement difficile au point de vue communication. Il y a ainsi plusieurs cercles. Il est certain que je suis totalement d'accord avec tout ce qui se passe ici quand je pense à l'art traditionnel tel qu'il se manifeste, tel qu'il est encouragé dans nos pays. Alors les nuances qui nous séparent s'effacent devant cette espèce de monument de laisser-aller que chaque société érige, faisant de l'art vraiment le pilier de l'état comme la prison, comme l'hôpital; ça c'est vraiment très ennuyeux. Alors les nuances dont un texte pareil semble user, par rapport à ce que font les autres artistes, concernent finalement un monde

artistique qu'on appelle le monde artistique d'avant-garde qui est extrêmement étroit. Mais justement au plus il est étroit, au plus me paraît-il être une caisse de résonnance véritable des événements qui se déroulent alors à l'échelle des masses et à l'échelle du monde. C'est paradoxal, mais ce microcosme est particulièrement efficace si on veut se donner la peine de le regarder comme tel. Non ?

...

FDV : Et pourquoi les video-caméras ?

MB : Oui, il y a la télévision partout actuellement, et cela comme une idée de télévision. La télévision dans ce *Jardin d'Hiver* n'est pas utilisée comme moyen de prédilection pour délivrer un message artistique spécifique lié à ce média.

FDV : Marcel Broodthaers, dans votre *Jardin d'Hiver* est-ce que l'on s'assoit dans l'art ou est-ce que c'est une oasis dans le monde et hors du monde de l'art ?

MB : Mais nous avons parlé d'un désert. Est-ce qu'un désert peut être une oasis ? Qu'est-ce qu'une oasis dans le désert ? C'est ce qui n'est pas le désert, mais je pense que, oui on pourrait peut-être dire actuellement qu'un véritable désert est devenu une oasis, en ce sens que les vacances, la musique qui accompagne le travail des gens, et tout ça constitue un décor d'oasis et non pas un décor désertique en plus, c'est simple si l'on veut oui.

FDV : Est-ce que dans vos œuvres, est-ce qu'il n'y a pas toujours eu cette tendance à faire un nettoyage par le vide. Je pense à des toiles très intrigantes que vous avez faites récemment, qui sont des toiles empilées dont rien que les côtés sont peints. Il y a cette recherche d'un espace nu à la Mallarmé, non ?

MB : Oui, il y a cela. Oui, oui. Oui, j'ai d'ailleurs fait un petit livre sur *Un coup de dés* de Mallarmé, un petit livre qui sépare l'image du texte du texte lui-même. C'est-à-dire que dans l'édition que j'ai faite, le poème de Mallarmé, le texte lui-même est donné comme préface en typographie banale et la place qu'occupe le mot normalement est remplacée par un trait noir, bref est employée comme image. Ce qu'il y a autour de Mallarmé, évidemment. Je dis évidemment parce que l'exemple mallarméen a servi beaucoup maintenant depuis quelques années, et chez Lacan le plus heureusement, je crois.

FDV : Pourquoi chez lui plutôt que chez d'autres ?

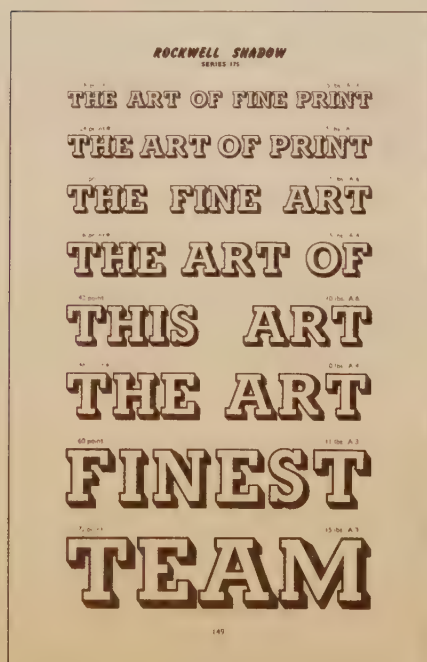
MB : Plutôt chez Lacan que chez d'autres, parce que Lacan est parvenu à user du langage mallarméen pour cerner une réalité d'ordre psychanalytique, d'ordre philosophique. Je ne sais pas très bien situer où se trouve cette vérité, mais on le sent, en tout cas, à la lecture de son livre *Écrits*, n'est-ce pas que le langage mallarméen est..., il est parvenu à s'en servir comme moyen justement de langage pour cerner une réalité qui l'intéresse, lui Lacan, et ses lecteurs.

...

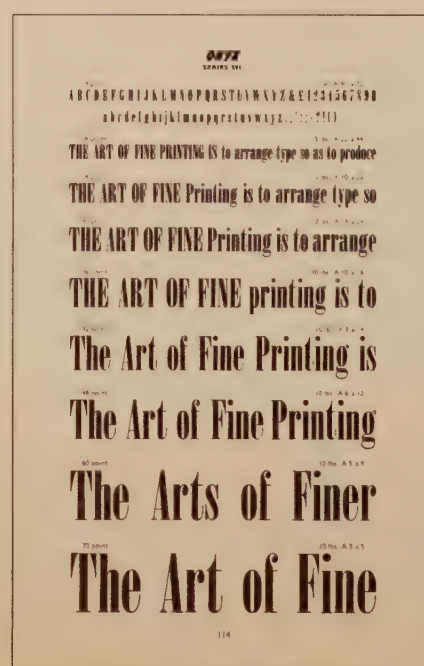




Un Jardin d'Hiver



Un Jardin d'Hiver





Mon Jardin d'Hiver

MARCEL BROODTHAERS

INVITATION

Un Jardin d'Hiver

PALAIS DES BEAUX-ARTS BRUXELLES
9 JANVIER 1974 - 3 FEVRIER 1974

Palmiers

Mon Jardin d'Hiver

3A to 40A

Founts

[illegible]

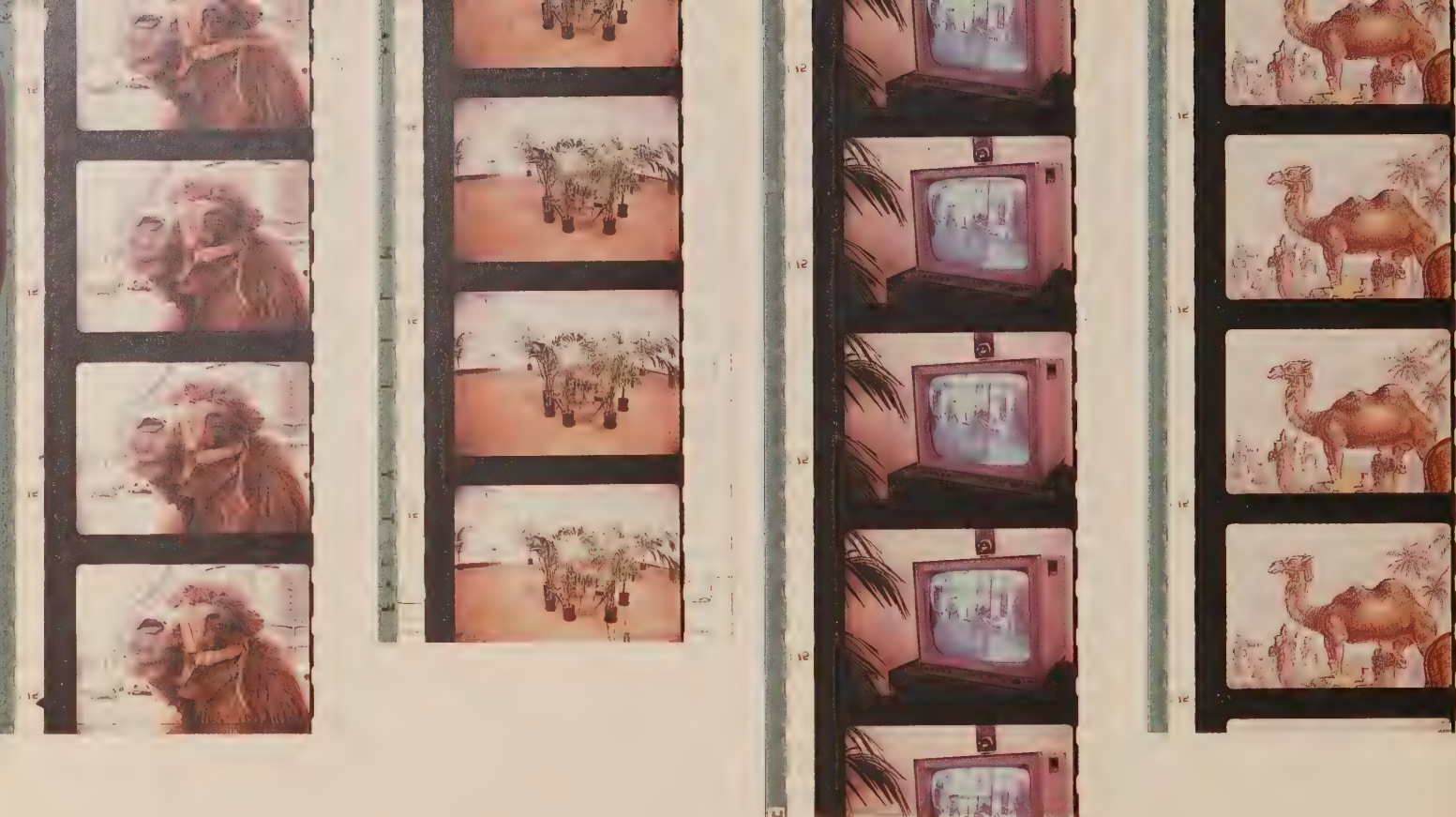
3A to 40A

Founts

[illegible]

SIZE OF FOUNTS

The weight as given with each font shown is approximate and represents the standard fount stocked. Larger founts can be supplied in any multiple of these weights and exceptionally large founts made up from customer's own specification. In most standard founts the caps and lower case are packed separately so that caps or lower case only or additional caps or lower case may be supplied at the normal price. Founts do not include spaces which may be supplied separately.



Enlever 2 premiers plans -1) gravure d'éléphants

2) faisans

Le film commence avec une image de chameau.

Faire précéder de 30" de noir.

Fin du film ajouter 10" de noir.

Le son commence exactement sur la 1ère vue avec des palmiers



Marcel Broodthaers: Mon pays est un pays à la fois très ennuyeux et en même temps extrêmement comique, parce qu'on peut y faire des choses qu'on ne peut pas y faire ailleurs. C'est le jardin zoologique qui m'a prêté un chameau, et on l'a mis devant le lieu où il y avait l'exposition. Il a été filmé de cette manière-là, par rapport à ce jardin exotique, n'est-ce pas, comme un rapport entre deux exotismes, celui auquel on est très habitué, et puis un chameau, qui ne se trouve vraiment pas à sa place, mais qui est malgré tout considéré en Europe comme animal exotique. C'est un animal qui est lié au désert.

René Farabet: Je me suis demandé surtout, quand j'ai vu le film qui fait rentrer un chameau dans le musée, si ce n'est pas une idée, ou une intention profondément résignée, et pour le travail d'artiste dans ses relations au public culturel. Ça veut dire, faire rentrer le chameau dans le musée, surtout dans ce contexte où il apparaît, c'est pour moi un geste qui déclare la situation actuelle profondément désespérée, une situation qui pourrait donner au geste artistique même une qualité cynique.

MB: Pour moi, le chameau, c'est l'incommunication. Le chameau, c'est la beauté de l'animal. Je dirais que le reste ne m'intéresse pas, c'est-à-dire, le palmier, le musée. Je dirais, c'est-à-dire je ne dis pas, entendons-nous. Mais le chameau, pour moi, c'est ma beauté, et la beauté comme dans le poème de Baudelaire: "Je suis belle, ô mortels, comme un rêve de pierre."

...

Bon, bon, mais ça je suis content de l'entendre dire, c'est que tu trouves que le chameau il est comique...

Parce que de toute façon dans le film, n'est-ce-pas, on voit le chameau sur l'écran d'un vidéo, qui est donc repris dans le film. Mais alors après, on revoit le chameau dans une fausse réalité, qui est une réalité de représentation aussi. Donc, nécessairement, un rapport s'établit entre le mode de représentation aussi, et là se trouve peut-être une méthode qui permet de s'inscrire comme moyen critique de la situation actuelle. C'est-à-dire, je crois que la subversion attachée aux objets dont tu parlais tout à l'heure, elle est dépassée. Mais on ne peut retrouver artistiquement des formes qui reflètent l'état de la société actuelle ou qui la critiquent qu'à ce niveau de calme.

...

Quand David [Lamelas] dit, le chameau pour moi, c'est comique, il a parfaitement raison, parce que la beauté, dans le contexte actuel, quand on y touche, c'est quelque chose de comique.



Catalogue – Catalogus, 1974

The film *Un Jardin d'Hiver (ABC)* was projected on a freestanding screen in *Un Jardin d'Hiver II*, itself a part of Broodthaers' exhibition *Catalogue – Catalogus* at the Palais des Beaux-Arts (27 September – 3 November 1974).

Un Jardin d'Hiver II included the chairs, palm trees and photographic enlargements of prints from *Un Jardin d'Hiver* but not the red carpet, vitrines, television monitor and camera. The palm trees now alternated with the chairs in a semicircular arrangement.



Poster for the exhibition *Catalogue – Catalogus*.



PHOTO ANTON HERBERT





PHOTO PHILIPPE DE GOBERT



Eau de Cologne 1974

35 mm, colour, sound, 2 min., Cologne

Camera: Paul De Fru

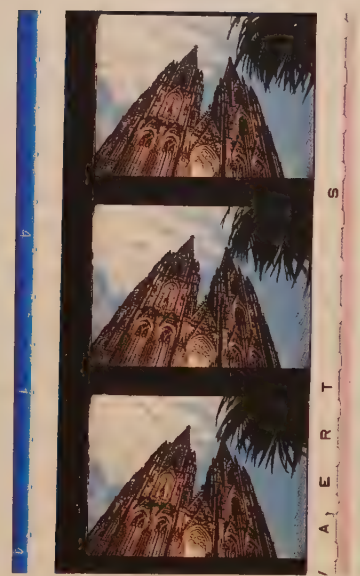
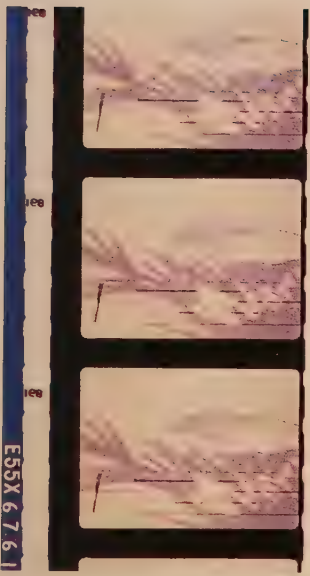
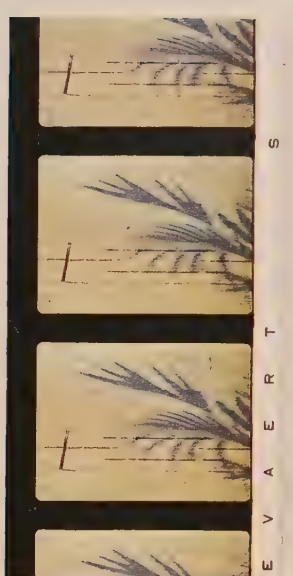
Actors: Jule Herbert and Marcel Broodthaers



The film begins and ends with the voice of a child saying "Eau de Cologne dix-neuf cent soixante quatorze"; "Eau de Cologne neunzehnhundertvierundsiebzig"; "Eau de Cologne nineteen hundred and seventy-four". The date is spoken in such a way that it can be confused with the number 4711 of the cologne of the same name. The sound of an accordion playing "Le Chaland qui passe" begins before the first scene, is cut with every change of scene, and continues beyond the last. The film consists of

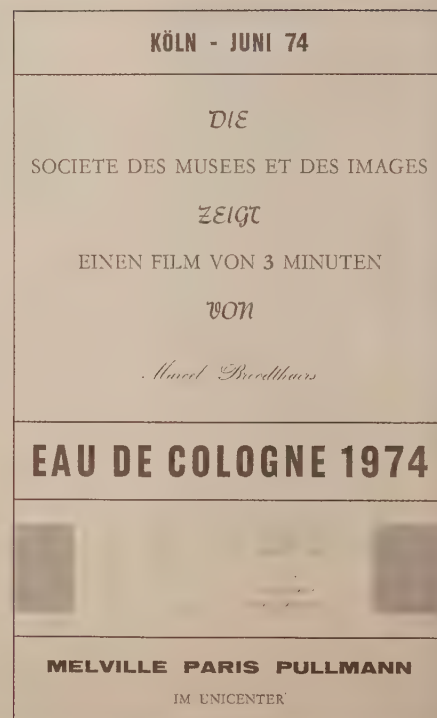
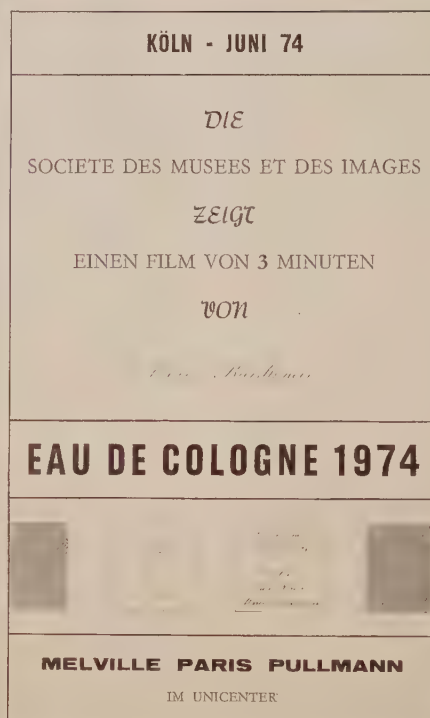
vertical panning shots of the Cologne Cathedral with images of Broodthaers holding a potted palm tree in the wind and a young woman bending over and showing her knickers to the camera. The final image, which lasts 15 seconds, shows a postcard of the cathedral seen from across the river. On its verso one can read Broodthaers' comments to the cameraman: "It has to be seen that it is a postcard (black around it and more to the top)."





Une entrée ou une sortie d'exposition, 1974

The film was shown in June 1974, in the Melville Paris Pullmann cinema, Cologne. The poster advertising the film was included in the installation that Broodthaers did also in Cologne for *Kunst bleibt Kunst*. *Projekt 74*, entitled *Une entrée ou une sortie d'exposition*. The poster mentions a duration of 3 minutes. However, after the preview Broodthaers decided to cut it to 2 minutes and this was the form it was shown in at the first public screening.



PROJET POUR
UNE ENTRÉE OU
UNE SORTIE D'EX-
POSITION .

[NON-CENSURE]

PROJEKT FÜR
EINEN AUSSTELLUNGS
EIN- ODER AUSGANG

[UNZENSIERT
ODER
NICHT ZENSIERT]

IDEA FOR
ARTIST'S ENTRANCE
OR
DIRECTOR'S EXIT

[UNCENSURED]

cf. l'écrit - verser - devant - au - cas - une
verser - une - ... le ... et ...
espace - que celui de la copie conforme. MB



Preparatory drawings for *Une entrée ou une sortie d'exposition*.



PHOTOSYVES GEVAERT



Marcel Broodthaers interviewed by a TV crew during the exhibition.

30 juillet 74

Monsieur le Directeur,

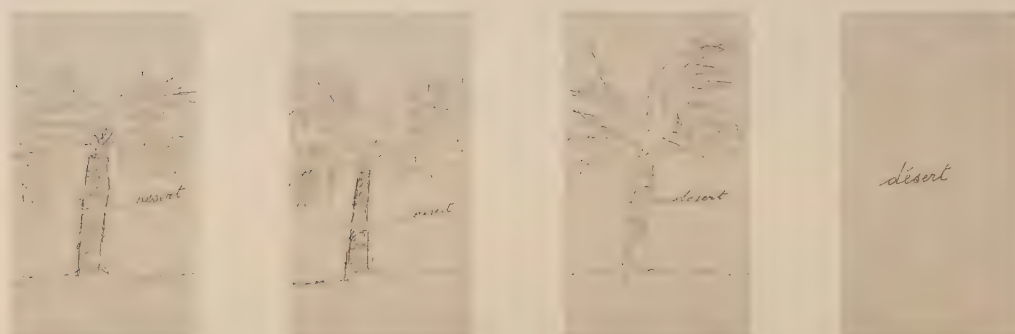
Ceci concerne l'exposition – Dorf bleibt Dorf – Projekt 74.

Après 20 jours d'insomnies et de mûres réflexions, je vous prie – dans le but de conserver mes relations harmonieuses avec le Walraff-R-Museum – d'ajouter un palmier à ceux que j'ai disposés dans l'exposition. Par la même occasion, j'espère augmenter ma renommée et figurer en bonne place dans les milieux qui s'occupent de la transformation, du transport et des spéculations qui assurent la gloire des arbres exotiques.

Avec mes salutations distinguées.

M. Broodthaers

Marcel Broodthaers
5 Bundesratufer
21 Berlin

Preparatory drawings of the poster for *Une entrée ou une sortie d'exposition*.

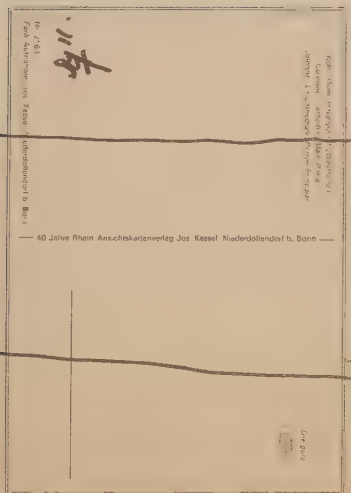
1. 3.000 D.M. pour réaliser un film ayant pour objet la cathédrale de Cologne en fonction d'un palmier. ⁴²³ Cet arbre ayant pour rôle d'assumer un lieu commun.



A
G
F
A
G
E
V
A

15''

Il faut voir que
c'est une carte
postale.
(voir autour)
plus vers le haut.



Over:
Pages from Marcel Broodthaers' section in
the catalogue *Kunst bleibt Kunst*. Projekt 74.



Projekt für einen Wintergarten, der als Eingang und
als Ausgang für eine Kunstaussstellung dienen kann.

Project for a winter garden, which can serve as entry
and exit for an art exhibition.

Marcel Broodthaers







Ich habe Ohren (wie die Esel) und Augen (wie die Adler) — Darum möchte ich hier die Abwesenheit von Hans Haacke bedauern. Das Stück, das er für diesen Platz vorgesehen hat, wird, wie ich erfahren habe, andernorts ausgestellt. Das tröstet mich.

I have ears (like the asses) and eyes (like the eagles) — Therefore I want to regret the absence of Hans Haacke. As I have come to know, the piece which he projected for this place, will be exhibited elsewhere. This is consoling me.

Berlin oder ein Traum mit Sahne

35 mm, colour, sound, 10 min., Berlin

Camera and sound: Jörg Jeschel

Production: Marcel Broodthaers in collaboration with the Berliner Künstler Programm and the DAAD



The working title of *Berlin oder ein Traum mit Sahne* was *Le Chaland qui passe*. It was made in Berlin while Broodthaers held a residency under the DAAD programme, and shown at the Nationalgalerie on the occasion of *Invitation pour une exposition bourgeoise* (25 February – 6 April 1975), one of the major exhibitions put on by Broodthaers towards the end of his life. The film opens with sequences of a young girl at a window, the River Spree and the buildings of Berlin, which evoke the atmosphere of paintings by Caspar David Friedrich. These are followed and intercut with scenes of Broodthaers at a table covered with a cloth, smoking a meerscham pipe. A blue parrot sits on a perch over the table and appears to lay an

egg at its centre. Broodthaers goes to sleep. The girl draws the curtains and we see a sequence of shots of the table cloth with a hole in it. The parrot is now a red one. Broodthaers wakes up and the girl brings in several cakes. His glasses resting on a large clot of cream, Broodthaers picks up a newspaper and reads through the cream-covered glasses. This story is intercut with views out of the window of barges proceeding along the river, of traffic crossing a bridge, etc. The final sequence shows the terrace of a modern café with customers sitting between palm trees. The sound track comprises the music of "Parlami d'amore, Mariù" played by Maria Gilissen on the accordion.





BERLIN
oder
EIN TRAUM MIT SAHNE

→ Bodoni
7"

~~Ein Künstler... Marie-Louise
Das Mädchen... Marie-Pück~~

→ Bodoni
4"

Ein Künstler... Marie-Louise
Das Mädchen... Marie-Pück

→ Bodoni
4"

Draft for title sequence and credits.



Marie Puck

Dis bonjour pour moi à
Lysime. Mande-lui les
lettres dans la chambre du
premier étage si elle ne les a
pas encore eues.

Cette semaine, je commence le montage du film que nous avons commencé à Berlin. A propos de film, téléphone à Noël pour lui signaler que je serai à Londres au début de Novembre (pour J. Bertram).

Il n'y a plus de rats. Le caute
dont je t'ai parlé n'a pas été
écrit par Grissin. Et l'action
se déroule non pas à Grénu en





- Ia table vide perroquet rouge -
lire le journal
- II Miroir tartes (rêve) commence à manger -
rapide
- III et IIIa M.P. expression étrange - out of dream
- IV continuation II manger (réalité)
- V lunettes - journal - M.P. entre - sans
journal - 2 plans (entre les 2 perroquets ou bateau)
- VI Lunettes crème
- VII pipe et sommeil -
- IIIX
- lunettes claires table mise
- X bateau
- M réalité tarte

Preparatory notes for the film.

- nothing
- 1 - Spree - good side - Ship - under the bridge
- 2 - not so good - under the bridge
not so good very good
- 3 - bad side probably no use
carte marine
- 4 - Parrots eggs - Transport palmen - M.P. 2 windows -
and son - (Beginning of the film - M.P. in the window -
boat - 2 - transport palmen - shadow M.P.
little boat - M.P. alone) (egg parrot)

Editing notes.

MARCEL BROODTHAERS



Modèle didactique vendu dans la plupart des magasins d'Art
40 x 31 cm. L'art est souvent l'histoire de Monsieur de La
Palice.



Tableau de Franz Krüger (1797–1857).
Cet artiste figurant dans la collection de la Nationalgalerie, se saisit
ici comme modèle d'un tableau célèbre. Le choix du style paraît évident.

Das Wort Film?

Selbstverständlich danke ich Herrn Karl Ruhrberg und der Leitung
des DAAD für die Hilfe, die sie dieser Ausstellung zukommen ließen.
Und Herrn Wieland Schmied für die Nationalgalerie. Diese Ausstellung
ereignet sich in einem Augenblick wirtschaftlicher Krisen, die weniger
leicht zu bewältigen sind als ein künstlerisches Problem, denn in dem
letzteren läßt sich die Demagogie leicht enthüllen, und ist sogar selbst,
würde ich sagen, Teil des Dekors der plastischen Künste. Nach diesen
Worten fällt es mir durchaus nicht leicht, über mein Sujet zu sprechen.
Dieses Abenteuer begann im September 1974 im Palais des Beaux-
Arts in Brüssel und im Kunstmuseum in Basel. Es handelte sich um
eine Retrospektiva, deren Ideen, die größtenteils in eine gerade vergan-
gene Epoche zurückgehen, dazu dienen sollten, die Aspekte, die sich
unmittelbar auf die Aktualität der zeitgenössischen Kunst beziehen,
zu unterstreichen. Und unterwegs hat sich diese Absicht zugunsten
einer Spekulation um das Alphabet verloren. Zusammenhänge mit
der subjektiven Erfahrung des Künstlers und einige Dokumente sehen
die insbesondere in dieser Ausstellung anschaulich werden, um den
Sinn oder den Vergleich aufzuzeigen.

Ich hätte daran festgehalten mit dem Lob des Sujets fortzufahren
und die verschiedenartigsten Materialien einander gegenüber zu
stellen — Farbe — Form — Objekt — Film; Berlin (oder ein Traum
mit Sahne).

Ich muß noch dieses sagen: Berlin war für mich eine sonderbare
Stadt. Es gibt hier mehr Brücken als in Venedig. Aber es gibt auch
sehr verschiedene Menschengruppen. Ich hätte darüber mehr wissen
wollen.

Marcel Broodthaers
11. Februar 1975

Le mot Film

■	Désert	■
■		■
■	Sable	■
■		■
■		■
■	Palmier	■
■		■

■	Oasis	■
■		■
■		■
■	Ville	■
■		■
■		■
■	Explosion	■

■	Navire	■
■		■
■		■
■	Rivière	■
■		■
■		■
■	Permanent	■

1975

NATIONALGALERIE BERLIN

Staatliche Museen Berliner Künstlerprogramm
Preußischer Kulturbesitz des Deutschen Akademischen
in Verbindung mit dem Austauschdienstes (DAAD)

Marcel Broodthaers

zeigt

vom 26. Februar bis zum 1. April 1975

eine

Ausstellung

und einen

neuen Film in Farbe

»Berlin – oder ein Traum mit Sahne«



NATIONALGALERIE BERLIN
Staatliche Museen Preußischer Kulturbesitz

Invitation pour une exposition bourgeoise

MARCEL BROODTHAERS

gibt sich die Ehre, Sie zu der Eröffnung seiner Ausstellung zum Thema
„DAS WORT FILM“ am 25. Februar 1975 um 20 Uhr in die Nationalgalerie Berlin
einzuladen.

Ausstellung vom 25. Februar bis 6. April 1975

Geöffnet: Mo 12-20 Uhr, Di bis Do, Sa, So 9-17 Uhr. Freitags geschlossen

Die Ausstellung entstand in Zusammenarbeit mit dem Berliner Künstlerprogramm des
DEUTSCHEN AKADEMISCHEN AUSTAUSCHDIENSTES BERLIN

Es erscheint ein Katalog

Monsieur Teste

35 mm, colour, 2 min., Brussels and Paris

A small mechanical dummy representing Monsieur Teste reads *L'Express*, the French news magazine. At times the camera is immobile, merely recording the side-to-side movement of the character's head as it supposedly reads, and at others it follows that movement, thereby offering a rhythmic view of the room occupied by Monsieur Teste. This film was processed and edited in Paris under the title *Mouvement*, which Broodthaers subsequently changed to *Monsieur Teste*.



Monsieur Teste as exhibited at L'Angélus de Daumier, Paris 1975.

René Farabet : Tu as une chaise pour enfant. Tu as une poupée. Enfin, c'est un homme, mais il est miniature. Je me demande si ce n'est pas un autoportrait de Marcel. Il est habillé comme il s'habille. Est-ce que... ?

Marcel Broodthaers : Je suis un peu comme lui. Mais je sais encore me mouvoir les mains, les pieds, hein. Je ne sais pas lire comme lui, par exemple, pas sans lunettes du moins.

RF : Est-ce que tu as le même type de lectures ?

MB : Non, non, vraiment, je n'ai pas le même type de lectures, non. Parfois, je jette un coup d'œil aux devantures des marchands de journaux, et... je ne suis pas doué, peut-être de plus d'intelligence que mon petit frère. Je me rends vite compte de ce dont il s'agit, je crois. Il a l'air très heureux et très convaincu de ce qu'il lit et regarde en ce moment.

RF : Pourquoi est-ce qu'il est face à la mer ? Enfin, il tourne le dos à la mer.

MB : Ce n'est pas la mer. C'est un décor exotique. C'est un décor pour agences de voyages. Le même genre de décor que l'on trouve dans les appels au voyage dans ce genre de journaux. Nettement un décor actuel trouvé dans un magasin de papiers peints de la rue Rivoli.

RF : Pourquoi lit-il *L'Express* ?

MB : Il est peut-être pressé, je ne sais pas moi. Il lit *L'Express*, parce que tout de même, ça a beau être mon petit frère, c'est peut-être... Il a peut-être été transformé par toutes sortes de lectures, d'images de ce genre. Il a peut-être subi trop l'influence de ce genre de journaux.

RF : Mais pourquoi est-ce qu'il est habillé comme ça ? Dans ce paysage, c'est assez absurde. Il a un costume très sérieux, une cravate. Ça fait une certaine rupture qui permet de mieux voir les choses actuelles, comme ce décor, ce journal, n'est-ce pas ?

MB : Et comme je suis d'ailleurs occupé..., j'ai commencé un film là-dessus. Je pense d'ailleurs de temps en temps modifier son costume, voire son siège en osier, en fonction de ce qu'il lit. Pour l'instant, il est comme ça, il ne me gêne pas que son costume soit mité, parce que de toute façon, ce décor est mité, ce journal est mité. Ça ne me gêne pas, moi. Puis son sourire béat, c'est Turenne qui lit *L'Express*, non ? Il a beaucoup d'autosatisfaction. Il est même content jusqu'au plus profond de ses faux pieds. Puis ce n'est peut-être pas mon petit frère, c'est peut-être mon oncle, je ne sais pas, mon père...

Viva Bomma, patates met saucisses. Viva Bomma, patates met saucisses. Dabei enne dikke cervelas. Troullala. Je ne me souviens plus très bien du reste. [Rires]. C'est la 1ère chanson que j'aie entendu chanter par ma grand-mère. En Belgique, je me sens très étranger. Pourtant, j'aime bien ce pays. Je trouve simplement regrettable que dans mon pays, règne..., dans tous les coins, une espèce de respectabilité qui empêche les gens de prendre conscience de ce qu'ils sont véritablement. Oui, si on peut dire, que d'une manière générale, le belge aime bien les choses qui ont un caractère immédiat.

MB : J'ai suivi maintenant celle de René Magritte, pendant un certain temps, assez longtemps. Espérons en être défait, sinon complètement, du moins suffisamment. Mais Magritte utilisait beaucoup de choses de ce caractère, ce mélange de faux et de vrai, ses représentations en peinture, n'est-ce pas ?

RF : Un alphabet avec des briques. On est en pleine Belgique.

MB : Moui.

RF : Tu es belge, Marcel.

MB : Ah, je suis bruxellois. Ah oui, oui.



Figures of Wax (Jeremy Bentham)

16 mm, colour, sound, 15 min., London
 Camera: Clive Myer and John Hardy
 Editing: Noël Cronin
 Commentary: Charlotte Hardman
 Piano: Marcel Broodthaers



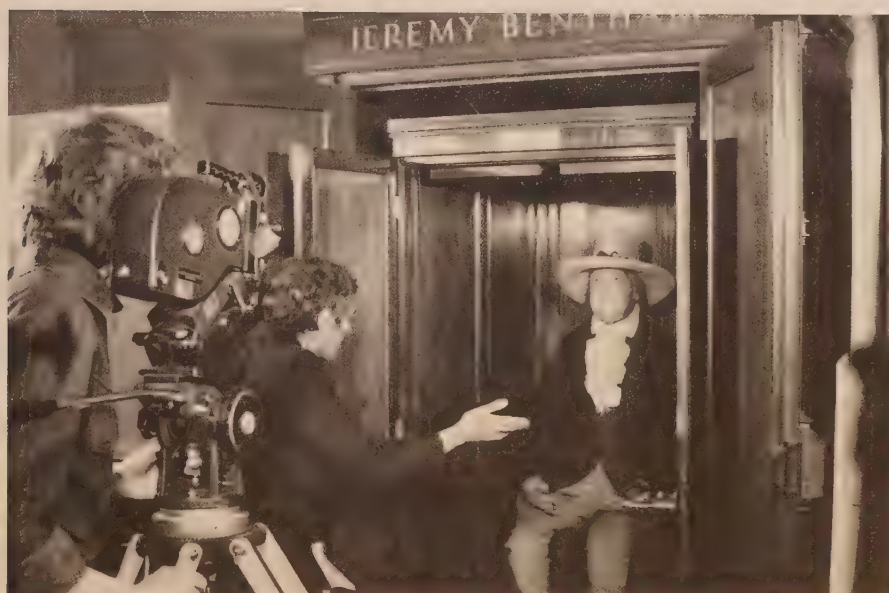
The origin of this film is recorded in a letter to Jost Herbig dated 20 May 1973. Notes in Broodthaers' hand show that he did some research into the life and opinions of Bentham; he noted, for example, Bentham's views on the injustice of England's treatment of the colonies and colonial power and his recommendation that the passive role of students should be transformed, but also the famous aphorism "The greatest happiness of the greatest number, that is the measure of right and wrong". Alan Power undertook to produce the film through his company Q Productions.

He recruited the camera and sound men. The shooting took place over two days. Broodthaers regained the role of producer in return for a painting. The film consists of sequences intercutting between three locations. The central one is the hall of University College, London, especially Broodthaers himself with the waxwork of Jeremy Bentham in its glass-fronted case. The second is Oxford Street, with its traffic, shoppers and fashionable window displays in Selfridges. The third is the junction of Moorgate with several other streets in the heart of London, especially

the window of a discount shop, the traffic and the portico of the Royal Exchange (formerly the stock exchange). The scenes with the waxwork in the hall of the College include a dialogue between Broodthaers and Bentham, carried on in the form of subtitles. Several drafts show that Broodthaers paid particular attention to this element and that it evolved from a more or less conventional interview about Bentham's ideas to the studiedly oblique questions and answers of the definitive version. The imaginary dialogue or interview had been a recurrent device



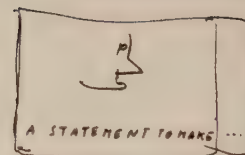
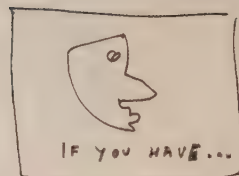
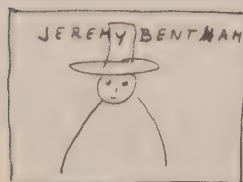
Marcel Broodthaers with Alan Power filming a shop window on a corner of the street opposite the Royal Exchange.



throughout Broodthaers' work. In this case he possessed a book (*Bentham's Political Thought*, ed. Bhiku Parekh, 1973), which includes a summary of Bentham's ideas in the form of a fictional interview. Broodthaers' dialogue in the film could not be further from this didactic model. It is clear that the film has a political reference, signalled by metonymic images suggesting themes of learning, debate, finance, commerce, fashion, representation, news, etc. In some shots Broodthaers appears reading a newspaper. The leaflet announcing the showing of the film at the Slade states

that it was made between two elections in 1974; that is between 28 March and 10 October – both Labour victories. The film is accompanied by Broodthaers playing scales and music by Beethoven and Chopin on the piano. These sounds begin before the first title, continue throughout and end after the last image. The scenes and the music constitute two levels of meaning, but there are also four others: the spoken commentary by Charlotte Hardman, the subtitles, the mute gestures of Broodthaers and the texts visible within the scenes, including signs

on windows and facades, the placards of a passing prophet in Oxford Street, fragments of manuscripts by Bentham and newspapers. Broodthaers entertained Charlotte Hardman and the camera men to supper on the evening after the filming, and took the opportunity to shoot another film, *Figures of Style*, which remained unedited.



Draft of storyboard.

1. Noir - 29 feet - 4 1/2"
2. Image of his voice - 20" long. *The identification with reality is not entirely. It is not the intention of the author.*
3. Sur Mt. St. Edding 4 1/2 London - Stock Exchange 1974.
4. Kitten Selfridge - Oxford Street 1974.
5. 1st image. 3" *gent. in range.* *1974 just before voice and this 1748-1882.*
6. Moi - 1. It is not in my intention.
2. to disturb you.
3. I have come to *meet* you only for discussion on to your political and economic ideas. 1974.
7. Moi - 18"
8. profit [15"] *I come for the camera for to be sure if you stay in London Market*
9. After's funny *journalist* - *on a foot street* *who I*
10. Moi Selfridge - *Frederic Chopin and dates.* *sur sur sur* *Marquis d'alignant*
11. Noir - 40"
12. Moi G. P. image C. - BEETHOVEN. ? and Jats
13. Noir - 15". LIBERTE - EGALITE - FRATE RNITE
14. B. 2. Myself Bentham - (Ch. dit me Everybody choice his way - in name of clay

Draft of screenplay.

- Let us see 2. *image* *The identification with reality is not entirely. It is not the intention of the author.*
1. *Do you think any ideology is applicable to this House?* *Message to tell.* *If you have a simple communication.*
- 6) *Mr. Bentham, how would you like to live in our time London one time?*
- 7) *18"* *But if you have, a secret, tell me. I promise to keep it to ourselves.*
- 8) *14"* *If you have, a weight as you want me, I promise more I tell you tell me or you physical confused in me I want or two... or a musical position to compare some sheet music to score...*
- 9) *Bentham, after journal* *In University College London.*
- 10) *Moi Selfridge.* *FREDERIC CHOPIN 1810 - 1849*
- 11) *40"* *13-*
- 12) *L. and Bee Hoven 1770 - 1827*

Marcel Broodthaers: Are you Jeremy Bentham born in 1748?
One of the founders of this University College in 1826?

Jeremy Bentham: My statement is written on the right side of the door. Read it.

MB: Oh yes. You made many works. Give me perhaps a resume of your thoughts? Are your ideas good for our time?

JB: Read my books, manuscripts and any inquiries in the library...

MB: The library is closed.

JB: Why?

MB: It is Saturday afternoon.

JB: Are you English?

MB: No... I come visit you for a foundation of an university in the States.
I am Belgian.

JB: Yes. I see. The new country. The result of the victory of Wellington.

MB: Yes

JB: I am cold. Close the window please. What is all this lights and apparatus?

MB: It is material of cinema.

JB: What is that?

MB: Movie pictures... Representation of reality.

JB: Very interesting. I desire to see a film. (pictures of Bentham)

JB: Is it me?

MB: Yes and this...

JB: Is you. What are this papers?

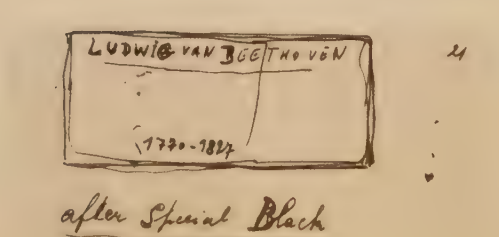
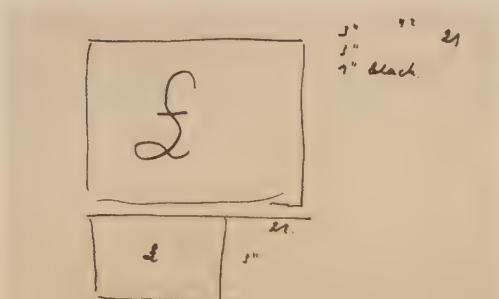
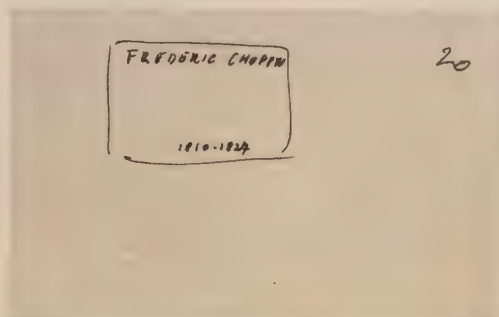
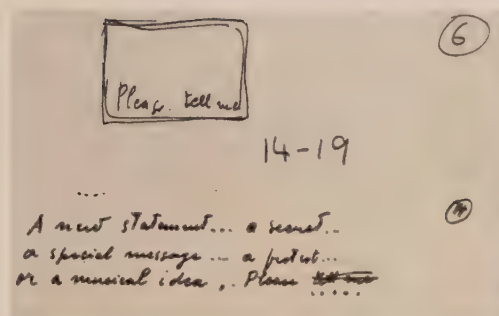
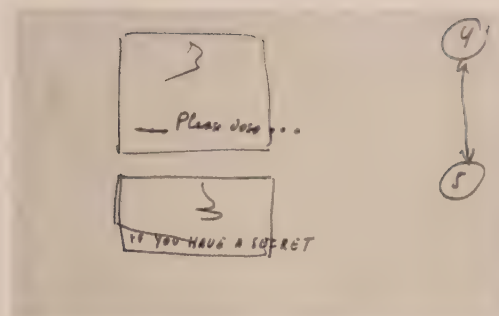
MB: One is a curiosity.

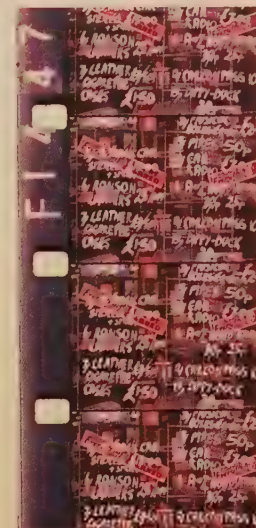
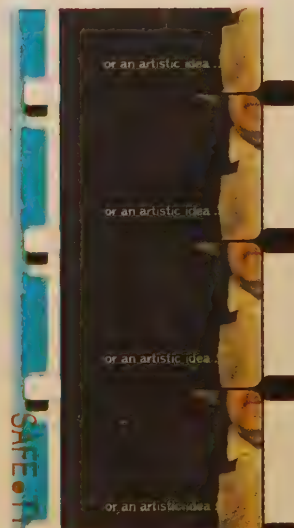
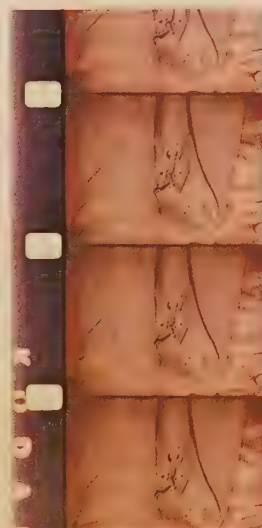
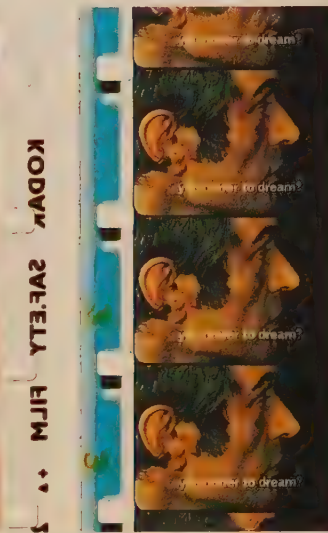
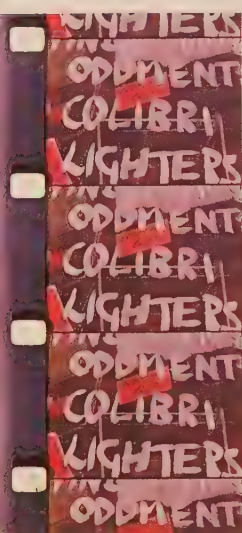
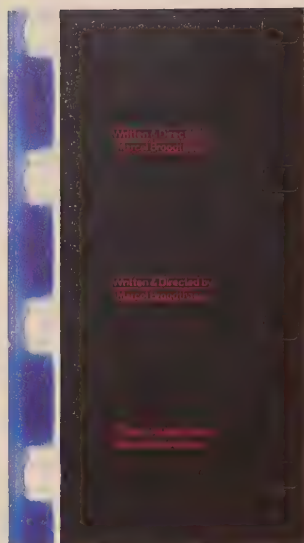
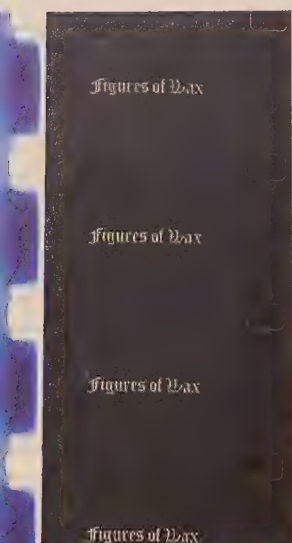
JB: Curiosity does not interest me... I have too much warm with these lights
[...]

MB: A can of beer (open a box of [...])

JB: Oh. Oh. Ah. Ah. And this?

MB: A newspaper.



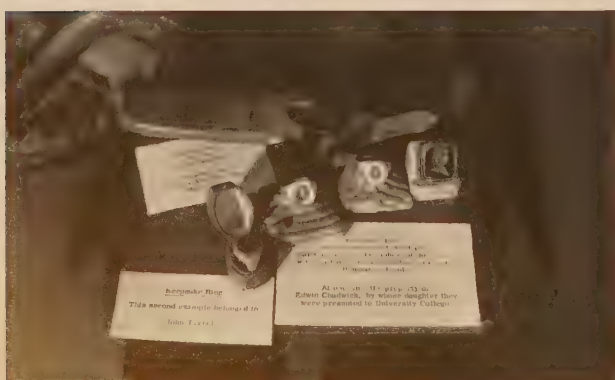




Detail of newspaper read by Marcel Broodthaers in the film.



Stills of Jeremy Bentham from the waxwork and painted portrait by H.W. Pickersghill (ca. 1820).



Londres, le 20 mai 73

Mon cher Herbig,

Je me prépare depuis de longs jours (anglais) à vous adresser une longue lettre. Ah, j'ai reçu les 20 catalogues de votre collection, après une réclamation énergique. J'en ai déjà distribué 1 exemplaire.

Les choses ici se font très lentement. La première leçon que j'ai donnée au Slade, consistait en la projection des films, fut une fameuse leçon. Une manière pour moi-même d'être mémorable. Le directeur du Slade était présent, relevant à peine d'une forte grippe. Je fus très ému de l'effort qu'il fit de se déranger. Mais il s'endormit. Les trente ou quarante étudiants ne réagirent guère. Ils paraissaient hébétés, étranges en tout cas. Je crois que j'ai perdu ma place. Mais je ferai peut-être un film à l'intérieur de ce bâtiment célèbre. L'un des fondateurs de cette institution, Sir...?*, mourut en 1832. Il légua son squelette à l'école. Et ce squelette servit d'ossature (Ha! Ha!) pour construire une figure de cire représentant cette éminente personnalité, grandeur nature.

Habillé des vêtements quotidiens du défunt, dont un chapeau de paille imitant le haut de forme, la figure est assise sur une chaise au fond d'une armoire illuminée et regarde de ses yeux bleus, les allées et venues innocentes de la nouvelle génération. Certes, voilà un beau sujet "scientifique" pour un film universitaire.

...

*Jeremy Bentham

M. Broodthaers

Excerpt from a letter to Jost Herbig, 1973.

Quelle est la figure aujourd'hui qui n'est pas en cire?

(Les étudiants, peut-être)

The Slade School of Fine Art

UNIVERSITY COLLEGE LONDON . GOWER STREET WC1E 6BT

01 387 7050

A. C.F.A. Marmoy

The author of 'THE AUTO ICON OF JEREMY BENTHAM AT UNIVERSITY COLLEGE LONDON' will deliver an address on the auto icon.

B. Marcel Broodthaers

Presents a film 'FIGURES OF WAX'. Camera: Clyde and Hardy. Editor: Noël Cronin. Commentary: Charlotte Hardman. Pianist: Marcel Broodthaers. Colour, 15 min's, 16 mm..

This film on Jeremy Bentham was realised in 1974 between two elections.



Figures of Wax

Wednesday 10th December 1975

5.00 pm.

In the refectory Annexe, University College, London.

Films, dias et photos

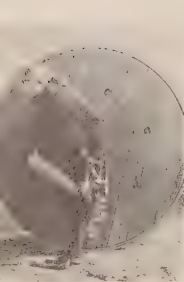
(Une contradiction entre le mouvement et le statisme de l'image)



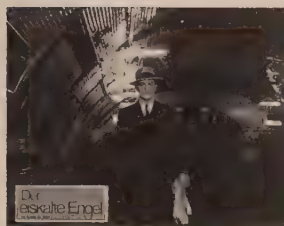
PHOTO JOAQUIM ROMERO FRIAS

From 23 to 25 May 1975, the Städtische Kunsthalle in Düsseldorf organised a showing of Broodthaers' films which he developed into a dialogue between moving and static images. He set images from film publicity stills alongside his own films plus a slide show. The films and slides were projected alternately. The slide set untitled *Un Jardin d'Hiver* (1974) was based on 17th and 19th-century books and prints.





PHOTOS JOAQUIM ROMERO FRIAS



1975

SLIP-TEST - 280

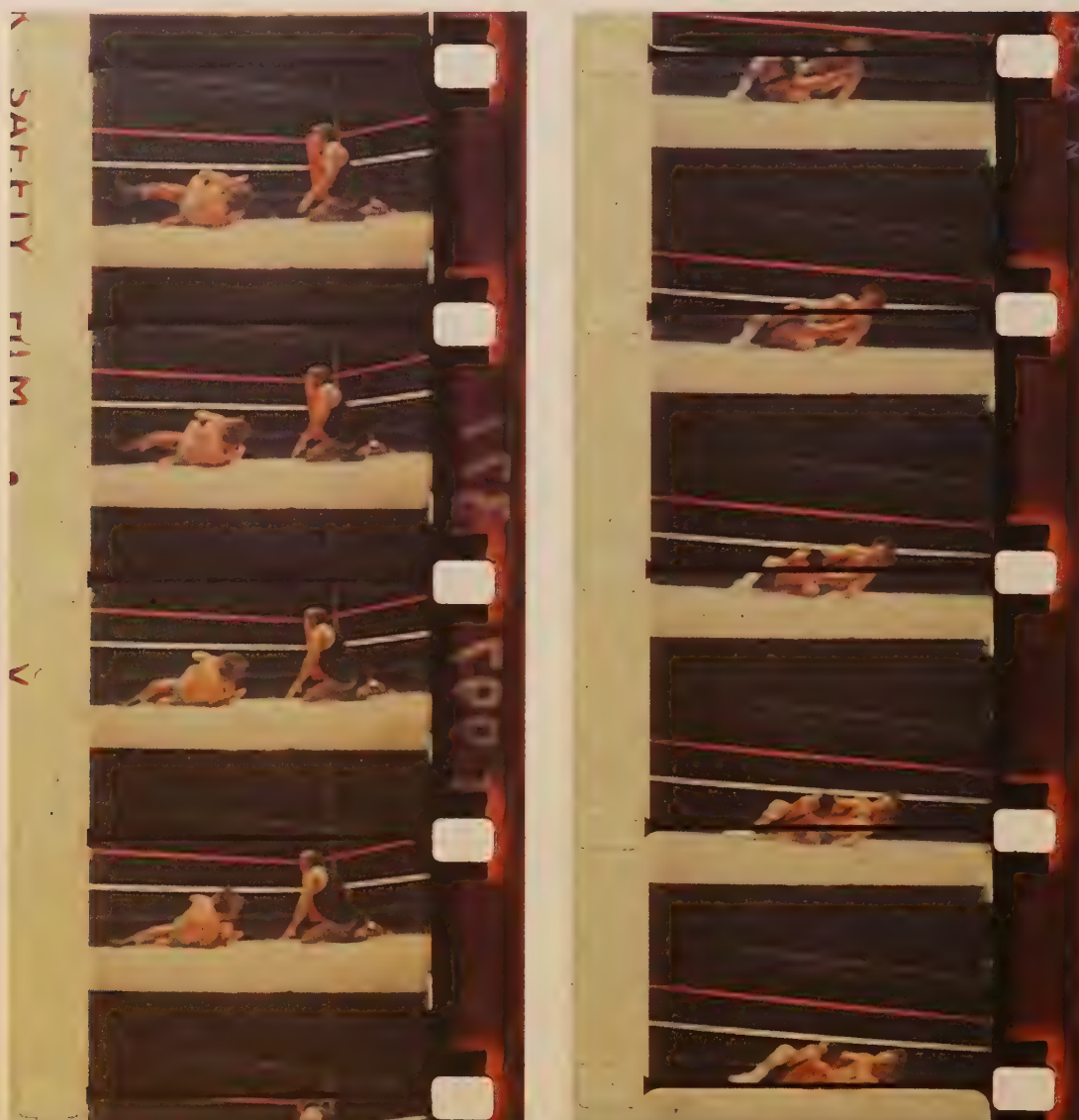
Slip-test

(Dissolves)

16 mm, colour, 6 sec., London
Humphries Film Laboratories

The images in this film are not by Marcel Broodthaers. They show a wrestling match. The film is made up of very short sequences, with regular jumps in the images giving the

impression that they are out of control and slipping from the bottom towards the top. This "error" was deliberately built in by Broodthaers.





La Bataille de Waterloo

35 mm and 16 mm, colour, sound, 11 min. 20 sec., London



La Bataille de Waterloo was shot at the Institute of Contemporary Arts, during Broodthaers' exhibition *Décor. A Conquest by Marcel Broodthaers*, 11 June – 6 July 1975, on the days up leading to The Trooping of the Colour. The original cans of film are labelled *A Puzzle* and an early print is entitled *Un Vice*. In the credits the film is attributed to a fictional production company, Le Lion Belge. The film consists of sequences intercutting between internal views of the exhibition and external views of The Trooping of the Colour, which takes place annually right in front of the ICA. The internal views include the rooms and

elements of the exhibition but also feature the hands of an actress – at first hesitantly, and then more quickly – taking apart a jigsaw puzzle of the Battle of Waterloo. Some shots are very long, up to 90 seconds. The whole is accompanied by the sounds of the parade ground and regimental bands alternating and overlapping with Wagner's overture *Tristan und Isolde*. The film was first shown privately to a group of friends at Richard King's sound laboratory, and then publicly at the Tate Gallery, after the artist's death.





The 20th century room.



The 19th century room.

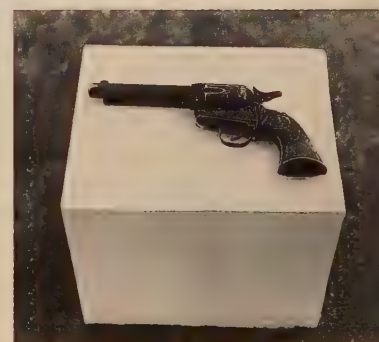


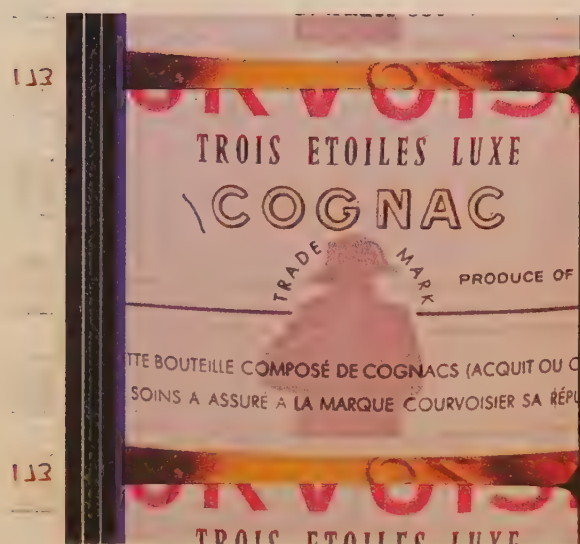
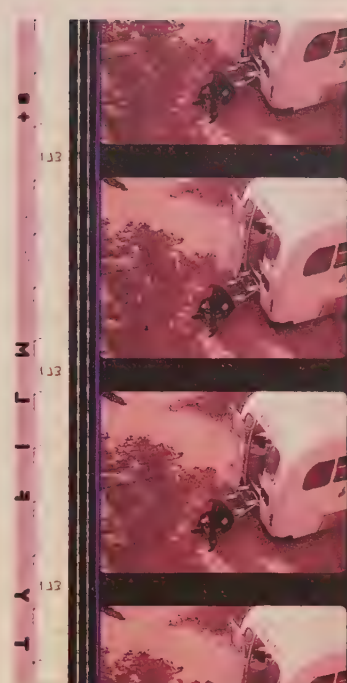
LE LION BELGE
PRESENTE
LA BATAILLE DE WATERLOO

This film was made on
the occasion of an exhibition
at the ICA New Gallery, London
14th JUNE 1975
(on the day of
THE TROOPING OF THE COLOUR

Actress Fiz
Camera Martin Bell
Editor Noel Cronin
Sound Richard King

A FILM
by
MARCEL BROODTHAERS

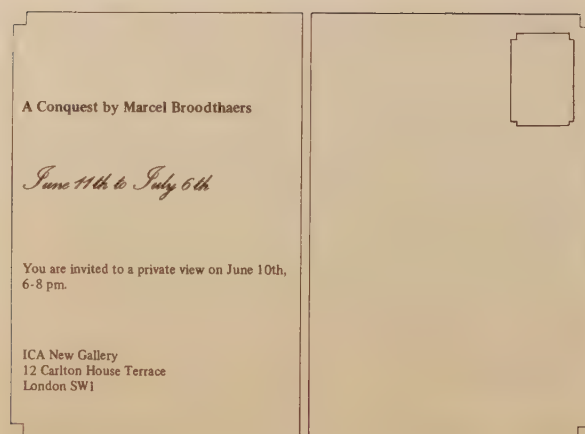






Poster for the exhibition.

Décor



Invitation card.

ICA
JUNE
CALENDAR
1975



Bulletin of the ICA with a photograph of the monument at Waterloo.



Photocollage, 1975.

Un Peu Tard: Citation in the Cinema of Marcel Broodthaers

by Bruce Jenkins

"I don't know whether the result will be a work of art, but I am sure it will be cinema. Cinema in the sense that no other art, no science, can take its place... If it doesn't involve an artist it involves at least a man."

Jean Vigo¹

On its 100th birthday, the cinema – that last vestige of the machine age – has found validation within the halls of culture. The museum has opened its doors to images that move both in historical surveys of the medium and in exhibitions of newly commissioned works that blur (for the moment at least) the discrete boundaries of visual practices that had traditionally inhabited disparate arenas in the culture. A growing number of contemporary artists (Cindy Sherman, Damien Hirst, Julian Schnabel, Charles Ray, among others) have made their first forays into cinema, while several prominent directors (Chantal Akerman, Raúl Ruiz, Chris Marker, Peter Greenaway) have created works for the gallery. Last year, the Biennale d'art contemporain de Lyon organized its international survey of new art entirely around works realized in the moving-image media, while the Hayward Gallery in London commissioned a show of cinema-inspired installations by a group of leading British artists and filmmakers. Two large-scale museum exhibitions – *Hall of Mirrors: Art and Film Since 1945*, at the Los Angeles Museum of Contemporary Art, and *Die 7. Kunst auf der Suche nach den 6 andern*, at Zurich Kunsthau – have attempted to integrate the cinema within the history of the other arts.

A quarter century ago, Marcel Broodthaers had already brought together the cinema and the hall of culture under the auspices of his Musée d'Art Moderne, Département des Aigles, Section Cinéma, in which a modest assortment of film relics and projections (both historical and from his own recent oeuvre) were assembled in two basement galleries in the Burgplatz in Düsseldorf. Broodthaers' aim was no less respectful of the past or suggestive of the possibilities for contemporary practice than those more grandiose exhibitions of recent years. But the somewhat humorous disparity between the exhibition's humble subterranean setting and its exalted title suggested not only a strain of playful cynicism but a more critical understanding of both the cinema and the museum as inescapable, ideological instruments of cultural production and, more important, of culturally produced histories. By the brute way in which it constructed a past, the installation's perspective on cinema, in fact, was oddly in agreement with the dire prediction of the American inventor and entrepreneur Thomas Edison, who, even at the moment of its creation, believed that film was an invention without a future. For Broodthaers, film – both phenomenologically and ideologically – was cast in the past tense.

Broodthaers' sustained interest in the cinema, which predated his self-declaration as an artist in 1964 and underlay the use of film as a medium for his own art, remained steadfastly in the historical register throughout his career and thus decidedly out of sync with the prevailing critical norms of his times.

Precisely, for instance, at that moment in the late 1950s and early 1960s when the leading young critics across western Europe (at *Cahiers du cinéma* in Paris and *Movie* in London) were embracing the American cinema of Howard Hawks, Nicholas Ray, and John Ford, the young Marcel Broodthaers was dressing up as Chaplin and introducing film programs that mixed silent cinema (often appropriated from early newsreels and comedy shorts) with contemporary non-fiction shorts. In 1959, Jean-Luc Godard made his entry into feature filmmaking with the contemporary crime film *Breathless*, directed with Hawksian efficiency and an eye for the marketplace; it seemed distinctly modern in its audacious appropriation of popular culture. By contrast, Broodthaers' first film, produced around the same time, would have seemed quaintly anachronistic, reprising as it did the kinetic visual lexicon of the not-yet rediscovered 1920s avant-garde in a "cinematic poem" dedicated to the work of Kurt Schwitters.

If Broodthaers rejected the concerns of the New Wave European cinéastes, he remained equally at odds with the aspirations of those avant-garde artists of the 1960s who were then beginning to realize works in film and video. Rejecting the label "experimental" for his films, he withheld them from the alternative circuits of distribution and exhibition and even went so far as to suggest that one of his works, *Un Film de Charles Baudelaire* (1970), had been "shot in the nineteenth century".² Broodthaers' films share few affinities with the work of such roughly

contemporaneous filmmakers as Stan Brakhage, Peter Kubelka, or Michael Snow; nor do they echo the concerns of early video artists such as Bruce Nauman, Joan Jonas, or Vito Acconci: Broodthaers demonstrated little interest in investigating either the materiality of the medium or its formal or autobiographical possibilities, on the one hand, or in utilizing the more populist, visually degraded and dematerialized medium of video for artmaking, on the other. And while moving-image experimentation by artists would shift by the early 1970s almost exclusively to video, with its focus on the present tense of live recording, Broodthaers would continue mining connections to the past on celluloid.

The past that captivated Broodthaers was the cinema that had ended with the coming of sound in the late 1920s and the rapid consolidation of commercial filmmaking into corporate structures – a closure that was as chilling in the capitalist West as it was in the communist East. His entire output of more than forty films, made over a period of nearly two decades, remains faithful in its allusions to this earlier era. It is, nonetheless, not a body of work dedicated to mere cinephilic nostalgia. Broodthaers' systematic invocation of these early, preinstitutionalized film forms – by virtue of its art-world context and its overt allusion to those cinematic practices of the 1920s that had already marshaled these popular forms into the medium's first instance of a counter-practice – rather marked an attempt to reopen the problematics surrounding the possibilities for what the filmmaker Jean Vigo, in 1930, had called a "social cinema".³ Embracing a fairly broad range of alternative practices and social contexts – from such sporadic avant-

garde endeavors as Francis Picabia and René Clair's Dadaist film interlude *Entr'acte* (1924), which aspired to further increase the outrage of the audience attending a performance of Les Ballets Suedois' *Relâche*, or Salvador Dalí and Luis Buñuel's Surrealist *Un Chien andalou* (1928), to the ideologically engaged historical films of Sergei Eisenstein (*Strike*, *Battleship Potemkin*, *October*) or agitprop documentaries of Dziga Vertov – it was a cinema that, for all its overt heterogeneity, shared a common affinity: a singular fascination with the medium's earliest popular appeal (the joyous anarchy of slapstick and crude fantasy) and an epochal desire to channel this appeal into an instrument for social critique. It was a cinema, that is, which appropriated the medium's fledgling strategies of visual pleasure and refracted them through the prism of its various manifestos, creating in the process a practice that was both aesthetically advanced and socially corrosive, yet bearing the traces of cinema's own history.

The young Broodthaers launched his filmmaking career by attempting to create a sound-era practice capable of achieving the polyvalent forms of visual elaboration and social engagement imagined by these earlier filmmakers, revisiting both their own work and the early precommercial cinema it appropriated. In his first film, *La Clef de l'Horloge* (1957), for example, he explicitly revised one of the more celebrated avant-garde works of the silent era, Fernand Léger's non-narrative *Ballet mécanique* (1923-24), the painter's single work in the medium. Relying upon an arsenal of trickfilm techniques that would already have been viewed as antiquated by the early twenties (and therefore available for artistic appropriation), Léger had created an

improbable "ballet" largely from inanimate objects – cooking utensils, dishes and glasses, pistons, and flywheels – which he animated with the magical precision of a Méliès or a Zecca. The few human subjects that appear in the film, by contrast, are relegated to mechanistic roles: the Parisian model Kiki is seen in close-up performing a limited repertoire of facial gestures (opening and closing her eyes, smiling and frowning), while the simple found performance of a washerwoman who climbs a set of stone steps is systematically repeated to mimic the movement and the functional output of a machine.

Broodthaers' film, subtitled *Poème cinématographique en l'honneur de Kurt Schwitters*, was shot after-hours in the galleries of the Palais des Beaux-Arts in Brussels, which was hosting a major monographic exhibition of Schwitters at the time. The film's techniques – stark black-and-white cinematography, kinetic camerawork, montage of close-up details – hark back to the period of "cinéma pur", to attempts at a Dadaist cinema, and most directly to Léger's Cubist film "ballet", reminiscent of what Walter Benjamin, writing from the perspective of the mid-1930s, had contended were cinema's distinctive visual techniques: "Its lowerings and liftings, its interruptions and isolations, its extensions and accelerations, its enlargements and reductions."⁴ Further suggesting the work's vintage origins is the opening credit sequence, where the artist's name, printed on two lines as "Marcel Broodthaers", slyly invokes the figure of another Marcel who, in his *Anemic Cinema* (1925), similarly experimented with primitive film techniques by setting a series of his roto-reliefs into motion.

The confluence of these filmic devices, overdeterminedly derived from the 1920s avant-garde, with the works of Schwitters themselves (largely from the same period) endows *La Clef de l'Horloge* with an oddly dual status. That is to say, it reads concurrently as a contemporary “documentary” on Schwitters’ art and as an imaginary film relic realized in the advanced forms of film practice of the period. In this way, the film neatly adumbrates Broodthaers’ “Museum Fictions” of the late 1960s and early 1970s. Engaging in a metahistorical form of aesthetic appropriation, it re-imagines a history (never realized) in which art and cinema pursue consonant courses of modernity. All of Broodthaers’ subsequent filmmaking would employ similar time-shifting strategies – ones that could conjure up an array of impossible cinemas dating back, for example, to a nineteenth-century film by Charles Baudelaire or forward to a contemporary BBC-style filmed interview with the British philosopher Jeremy Bentham (1748-1832). He would even fashion a 1920s Surrealist cinema that could appropriately accommodate the work of his fellow Belgian artist René Magritte in a series of films (made in the late 1960s and early 70s) that reprise the figure of Magritte’s celebrated pipe.

In considering these imaginary, anachronistic cinemas created by Broodthaers, one recalls the curious pronouncement of Abel Gance, the French filmmaker noted for his innovative adaptations of historical themes, that “Shakespeare, Rembrandt, [and] Beethoven will make films”. Perhaps what Gance envisioned and Broodthaers attempted to achieve was a version of what Walter Benjamin, writing in 1920, had theorized – namely, that “the medium through which works of art continue to

influence later ages is always different from the one in which they affect their own age”.⁵ When Broodthaers dons the hat of a Chaplin or Schwitters or Baudelaire, he is not merely dressing up; beneath the garb and behind the camera, he is channeling their aesthetic discourse through his unique, postwar sensibility. For Broodthaers, the cinema was a transformative medium, capable of preserving and recasting the art of the past (including that of his own making). But for all that, the film medium was not for him transparent; any form it assumes – even that “zero degree” nearly achieved by the uninflected frontality of his own *mise-en-scène* – is marked by what we might label a “photogenetic code”, a metahistorical signature derived through conventional usage and ingrained in each generation of moviegoer. This aspect of the cinema was acknowledged in 1972 by the Cuban filmmaker Santiago Álvarez when he positioned his own nonfiction film practice “as a challenge to the film genres instituted by capitalism, a challenge to the habits of watching films according to canons of commercial cinema, a challenge to the theories of intellectuals influenced by cinema’s commercialism”.⁶

Although less overtly political than Álvarez, Broodthaers, too, challenged the various cinemas championed by Álvarez’s “intellectuals”. His weapon, most often, was humor and in particular its lowest, most culturally denigrated form – slapstick. Broodthaers’ cinema, in fact, consists in its entirety of comedy: parodies (reportage of his “Fiction Museum” openings, for example, replete with bus-tour footage and scenes chronicling the journey of empty art shipping crates), primitive-style trickfilms (where objects, like Magritte’s pipe, magically appear and vanish), or short

slapstick narratives (almost all featuring the artist in Keatonesque scenarios). Such work, Broodthaers must have surmised, would be equally repellent to the bourgeois defenders of orthodox high culture and to the stylish partisans of the avant-garde. It is this latter challenge – which gives Broodthaers’ films the status of *counter-counter-cinema* – that may seem most surprising. After all, the work of a contemporary artist during the period of late modernism would be expected to upset the cultural elite. But the concurrent dismissal of the counterculture (which Broodthaers claimed on behalf of both his films and the wider body of his art) positions him uniquely apart from even the heterodox practice of the 1960s. Broodthaers’ films emitted a multifaceted critique that included a suspicion of any canon (even those of the various anti-art-isms then forming) and a clear interest in avoiding absorption as “experimental”, “avant-garde”, or any other category of alternative practice. A predecessor may well have been Buñuel, who in the 1920s had maintained a deep suspicion of and disdain for the various forms of “avant-garde” filmmaking and who went so far as to refuse Jean Vigo’s request to screen *Un Chien andalou* in a ciné-club setting.⁷

Broodthaers’ films resist categorization within any of the rubrics of alternative cinematic practice (they are neither “structural”, “concrete”, “direct”, “personal”, “mythopoetic”, nor “underground”). To corral them within such descriptions would be reductive. But to avoid categorization would entail even more severe critical consequences: either to remain unknown (something in which they have demonstrated remarkable success) or, worse, to be comprehended as mere “visual complements” to his other work. So let them be comedies, albeit comedies

with a difference. These are all comedies out of time – often silent, black-and-white shorts, made in the era of widescreen, Technicolor features, whose subjects are unlikely sources for humor: an amateur nautical painting shown in close-up details, an exhibition of lithographic prints of animals and insects in the gallery of the Palais des Beaux-Arts, a man (Broodthaers) seated in front of the wax figure of Jeremy Bentham at University College, London. Broodthaers' invocation of silent comedy was never direct; rather (as with his use of trickfilm techniques) it was always refracted through the lens of the earlier Dadaist appropriation of the incipient anti-social, anti-bourgeois elements that slapstick had long ago provided for its original audiences in the nickelodeons and vaudeville houses.

Thus Buster Keaton, born in the same year the Lumières first publicly exhibited their cinématograph, becomes a recurrent presence in the films of Broodthaers. He makes his first appearance in *La Pluie* (1969), a silent short in which Broodthaers is seen in the courtyard setting for his Musée d'Art Moderne, writing diligently at a desk made of an upturned packing case. Although a sudden rainstorm (staged simply with the aid of an off-screen sprinkler) soaks the artist and smears the ink on the writing paper, he persists in the classic "Stonefaced" manner with his labors, unperturbed by the storm. The Keaton figure reappears in *Eau de Cologne 1974* (1974), in which Broodthaers is seen seated outside the famous cathedral in Cologne clutching a potted palm tree. Here, wind rather than rain becomes his adversary. As in *La Pluie*, the artist impeccably maintains his composure and deadpan countenance against the elements; but now he adds a new component to the simple sightgag: a

young woman appears and immediately bends over to expose her knickers (some versions of the film have this scene repeated). While certainly not a reference to the films of Keaton, this enduring gesture of dismissal does have a precedent in 1920s cinema, in which vulgarity was often used for social ends – as, for example, when bared bottoms and exposed undergarments are deployed in the Dadaist comedy *Entr'acte* to satirize the aesthetic experience of ballet and to undermine the solemnity of a funeral procession; or when, in the ironic city symphony *A propos de Nice* (1930), Jean Vigo pricks the vanity of the leisure class by stripping bare one of its young sunbathing minions.⁸ Such intertextuality becomes a leitmotif of Broodthaers' narratives and the means to provide works that seem so determinedly out of time and category with a discontinuous affiliation in his imaginary aesthetic discourse. They are, in effect, the "key to the clock" that unites these moments of radical practice in time.

One of the most elaborate instances of the complex intertextual invocation of classic cinema in Broodthaers' films comes in his 1974 *Berlin oder ein Traum mit Sahne*, a work that again invokes the Keaton figure in the guise of the artist. Here Broodthaers is cast as *Ein Künstler* (an artist) who enjoys a teatime repast served by his daughter, Marie-Puck (*Das Mädchen*). As the film opens, Marie-Puck stands by a window in the apartment next to a potted palm, a recurring element of Broodthaers' installations and films. She carries the palm across the room to another window and pauses to watch as a barge in the river below passes under a bridge. Meanwhile, the artist, seated at the table, smokes his pipe and looks in the direction of a toy parrot perched under a hanging light fixture. In the first

sightgag, Broodthaers lowers his pipe and stares intently at the parrot, now gently swaying on its perch. An egg lies beneath it on the table. The artist briefly picks it up, shoots an inquisitive look to the bird, and puts it back. As he resumes his pipe smoking and nods off, Marie-Puck waters the palm and prepares a plate of pastries. Accordion music is heard on the soundtrack. Broodthaers awakens, and dons his reading glasses which are covered with cream. In true Keatonesque fashion, Broodthaers remains oblivious to the cream-opaused lenses, and proceeds to read his newspaper. Another barge is seen in a long take passing under a bridge, and the film ends with a shot of people passing an outdoor cafe decorated with potted palms.

While the comic dénouement of *Berlin* locates the work squarely within the canon of classic silent comedy (the titled cream serving as a metonymic signifier of the ubiquitous cream pies of slapstick), its German locale and the interpolation of the barge imagery suggest another intertextual reading, this time to Vigo. References to the French filmmaker had occurred earlier in Broodthaers' films – obliquely in the Baudelaire film (a map image of a Pacific island shown twice in the film bears a name nearly identical to that of Vigo's biographer, Salles Gomes) and more visibly in *La Pipe Satire* (1969), in which Broodthaers mimics the character of the old sailor le père Jules, played by Michel Simon, from Vigo's *L'Atalante* (1934). While the presence of such allusions imbues these earlier films with the sort of triangulated histories Broodthaers so favored (invoking le père Jules, for example, provides Magritte's pipe with an ethnographic past as part of the sailor's eccentric booty), in *Berlin* the citation opens onto more complex issues

of aesthetics and politics.

Broodthaers' representation in *Berlin* of the barge traffic on the river is an undeniable reference to Vigo's *L'Atalante*, a romance set on the canals of France in which the German actress Dita Parlo portrays a young bride married to a French bargeman.⁹ Mapping this rather arcane and romantic cinematic citation onto what is otherwise a simple farce would be both curious and idle if the motivation for doing so were a matter of simple homage. What, then, accounts for the way in which the two allusions (Vigo and Keaton) meet and cohabit in *Berlin*? In *L'Atalante*, Vigo's bargeman is constrained by the rigors of working-class life until, abandoned by his new bride, he discovers the true meaning of love. Diving into the murky canal water, her image appears to him in an epiphanic, dreamlike vision, and he realizes the imaginative leap of faith that is necessary to sustain both his marriage and his life. In *Berlin*, Broodthaers reprises the themes at the heart of the Vigo film – the links between imagination, faith, and freedom – and condenses them onto the Keatonesque figure of the dreaming artist. The central visual gag (Broodthaers reading through the cream-covered glasses) recalls the blurry vision through which Vigo's bargeman had discovered his emotional truth. Here, Vigo and Keaton join forces to describe the central challenge of the artist: to discover the essential truth that underlies the everyday world.

While Broodthaers focuses on cinema's past in order to assemble his poignant, comic allegories of the artist's circumstance, he nonetheless never fails to address the social and political moments in which his films are made. According to its voice-over narration, for example, *Figures of Wax* was "made between the two elections", while

Un Voyage à Waterloo (1969) was produced to document "the itinerary of a voyage to Waterloo in the golden frame of the Bicentennial of the birth of Napoleon".¹⁰ Broodthaers described the anthology of nine short films he organized under the title *Rendez-vous mit Jacques Offenbach* (1972) by referencing a 1971 speech by U.S. President Richard Nixon: "This programme covers the period which has seen the birth and development of inflation and its consequences."¹¹ The brief portrait film *Monsieur Teste* (1974) revealed Broodthaers' comic automaton (a cartoonish, smiling, rosy-cheeked, balding, middle-aged figure) perusing the pages of the international edition of the August 1975 issue of *L'Express* magazine, its cover a mixture of current affairs ("Giscard Au Zaire") and human interest ("L'Amour après 60 ans").

La Bataille de Waterloo (1975), Broodthaers' final and most ambitious film, begins with a clear acknowledgment of the context of its production: "This film was made on the occasion of an exhibition at the ICA New Gallery, London, 14th June 1975 (on the day of The Trooping of the Colour)." Like *Un Jardin d'Hiver* (1974), shot eighteen months earlier to document a gallery installation of the same name at the Palais des Beaux-Arts in Brussels, the film provides a detailed inventory of the elements of the gallery installation it accompanies. But despite the ostensible documentary nature of the project, the film operates equally in the mode of *Berlin*, with the filmmaker weaving an intertextual narrative out of cinematic citations as he draws upon both the actions set within the interior space and the actuality of the streets below.

The film's title begins to suggest the nature of Broodthaers' intertextual construction. Unlike *Un Jardin d'Hiver* or

his earlier *Musée d'Art Moderne, Département des Aigles, Section du XIXe siècle* (1968), it does not name the exhibition it purports to document. Rather, the exhibition we are shown in *La Bataille de Waterloo* is the artist's *Décor* show, in which he had assembled an array of mostly rented objects in two galleries: a nineteenth-century room and a contemporary one. The former (filmed here by Broodthaers with such nineteenth-century techniques as the static tableau and proto-trickfilm ruses) contained a mixture of military artifacts (two cannons, a revolver, barrels of rum and gin), Louis XIV furnishings (silver candelabras, upholstered chairs), and a grouping of Broodthaersesque potted palms. The second gallery (filmed in a more contemporary mode using continuity editing, close-ups, and point-of-view shots) similarly juxtaposed the martial and the domestic in an arrangement of white patio furnishings (table, umbrella, and chairs) flanked by shelves displaying automatic rifles. In the filmed version we also see, outside on the street below, the British trooping-of-the-colours parade, with rows of red-coated beefeaters marching past a crowd of spectators (this filmed directly in the style of the Lumière brothers' turn-of-the-century actualities).

Into the documentation of this exhibition and celebration, Broodthaers introduces a character (the "Actress"), who is seen seated at the table of the contemporary room picking apart a jigsaw puzzle that depicts the Battle of Waterloo. Cinematic references immediately begin to accrue around two film classics: Abel Gance's *Napoléon* (1927) and Orson Welles' *Citizen Kane* (1941). The Gance film, an acknowledged masterpiece of silent cinema, was an epic biographical study of its titled character. No less epic nor less acclaimed, Welles' fictional

biography focused on the life of another powerful figure, a newspaperman who manipulates world affairs but bungles his own private ones. Broodthaers' jigsaw-puzzle scene condenses citations to both films by directly referencing the climactic moment of the Gance work (here displaced as the subject of the puzzle) and simultaneously invoking a highly symbolic moment in the Welles film in which the protagonist's wife is seen in the baroque interior of their private estate obsessively playing with such puzzles. With cinematic citations that recall themes of imperialism and power, the film proposes several sets of parallel tales: of two imperialist nations (France and the U.S.), of two film auteurs, and of two tragic, overreaching protagonists. It is these miniature narratives that provide the key to the spatial duality that had characterized the *Décor* installation and that help to clarify the complex ideological and metahistorical discourse operative in that show.

If Napoleon had *fought* his way to the throne of imperialist power in the nineteenth century, Kane *bought* his way to a similar kind of power in the twentieth. Kane, it must be remembered, not only ruled a politically powerful publishing empire but was a cultural imperialist as well, an obsessive acquirer of increasingly grotesque art and artifacts. The two figures, Napoleon the imperialist and Kane the capitalist, meet up in the final image of *La Bataille de Waterloo*, in which the image of Napoleon is displaced from battle and from history onto the label of a cognac bottle, a potent signifier of late twentieth-century consumption. The new imperialism is advertising, and the trooping of the colours outside reminds us that pageantry is no less a potent form of political advertising. Using these themes from the film as a guide, we

can now read the deployment of artifacts within the two galleries of the *Décor* installation as specific object lessons on the relationship between power and culture.

Broodthaers ends his film career in *La Bataille de Waterloo* with a persuasive demonstration of the cultural force that cinema has wielded across this century in both the social and aesthetic realms. Populist in its appeal and ubiquitous in its societal presence, the cinema became an ideal tool for Broodthaers to deploy in his artmaking. He used it both as a medium and as a point of reference, creating filmed works rich in their allusions to popular forms that could speak in a language unavailable to the "higher" arts. Broodthaers' cinematic allusions serve as a kind of *lingua franca* that is capable of mediating the worlds of art and activism, and as a kind of shorthand for the broader concerns of his art. So, for example, when he speaks the language of Vigo in *Berlin*, he communicates in marvelously distilled form both his solidarity with the worker and a program for artistic practice. When he speaks the language of Welles in *La Bataille de Waterloo*, he provides the key to the interpretation of his own eclectic oeuvre as a comment on the commodification of culture.

Broodthaers emerges late in the century as something of a missing link, mediating between the end of a lost modernist cinema and the beginning of a postmodern visual culture. He was the last artist to ply the craft of both Léger and Vigo, Keaton and Welles, a cinéaste who knew that while there was no future to the medium, its past could be the site for a lifetime of complex aesthetic intervention. For Broodthaers, filmmaking represented less an opportunity to indulge his cinephilia through homage (though it was that too) than an attempt

to deploy an archaic form of popular culture in the service of a larger aesthetic enterprise. His films are the work of the amateur – the lover – who seeks in the cinema not only a refuge from the gallery's demand for the object (a concern he shared with many in his own generation of artists) but a rich lode of iconography to appropriate for his own art.

No artist and certainly no filmmaker of the postwar era has borne such clear witness to the originating potential of film, a medium that intrigued, from the start of this century onward, intellectuals and immigrants, magicians and merchants, artists and entrepreneurs, revolutionaries and reactionaries. Decidedly out of step with his own generation in cleaving to the quaint cinema of the past – its slight comedies, its obscure experiments, its grandiose epics – in reclaiming a cultural space for it, and in weaving it into his own artistic program, Broodthaers placed his films at risk of being misunderstood, dismissed, or even forgotten. It was a risk he probably felt was worth taking. Reanimating these seemingly insignificant bits of cinematic detritus was a sustaining mission for him – for, as Chaplin claimed of the humble humor in his own work, "it heightens our sense of survival".¹² When Broodthaers created his first artwork, he claimed to have succumbed to the idea of "inventing something insincere";¹³ these little films, by contrast, are deeply sincere.

Notes

1. Jean Vigo, "Toward a Social Cinema", trans. Stuart Liebman, *Millennium Film Journal* 1 (Winter, 1977-78), p. 23.
2. Marcel Broodthaers, unpublished notes on *Un Film de Charles Baudelaire*, in the Broodthaers archive, Brussels.
3. Vigo, "Toward a Social Cinema", op. cit., note 1.
4. Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction", trans. Harry Zohn, *Illuminations* (New York: Schocken Books, 1969), p. 237.
5. Walter Benjamin, "The Medium Through Which Works of Art Continue to Influence Later Ages," ed. Marcus Bullock and Michael W. Jennings, in *Walter Benjamin Selected Writings Volume I: 1913-1926* (Cambridge, Mass., and London: The Belknap Press of Harvard University Press, 1996), p. 235.
6. Santiago Álvarez, ed. Michael Chanan (London: British Film Institute, 1980), p. 52.
7. Buñuel's disdain for the avant-garde is described in Phillip Drummond, "'Textual Space in 'Un Chien andalou'", *Screen* 18, 3 (Autumn, 1977): 62. Vigo recounts the story of Buñuel's refusal in "Toward a Social Cinema", op. cit., note 1.
8. For a broader discussion of the political implications of comedy in *Entr'acte*, see Noël Carroll's "Entr'acte, Paris and Dada", *Millennium Film Journal* 1 (Winter, 1977-78), pp. 5-11.
9. See Marina Warner's excellent analysis of the film in her *L'Atalante* (London: British Film Institute, 1993), to which my discussion here is indebted.
10. Marcel Broodthaers, unpublished note in the Broodthaers archive, Brussels.
11. Ibid.
12. Charles Chaplin, *My Autobiography* (New York: Pocket Books, 1966), p. 226.
13. Marcel Broodthaers, cited in Michael Compton, "In Praise of the Subject", *Marcel Broodthaers*, exhibition catalogue (Minneapolis and New York: Walker Art Center and Rizzoli, 1989), p. 25. Broodthaers made the statement in an introduction he wrote for an exhibition announcement of his first monographic show, at the Galerie Saint-Laurent, Brussels, 10-25 April 1964.

Projet pour un Texte: The Cinematographic Model in the Work of Marcel Broodthaers

by Jean-Christophe Royoux

Marcel Broodthaers is the author of several dozen films and of numerous film fragments, synopses, and scenarios left behind as unrealised projects; he can be considered a veritable filmmaker. Yet the treatment of his films as a separate category hides the existence of another, perhaps more fundamental cinema: for Broodthaers used this word to designate a new *model* of writing – comparable to Mallarmé's typographic invention in *Un coup de dés jamais n'abolira le hasard*¹ – a model whose definition he progressively refined. This model issued from the dialectical interweave of several modes of representation (poetry and theatre, still and animated images, objects and inscriptions). Its complexity has kept it outside the field of critical vision, with very few exceptions.² It is confined neither to Broodthaers' films, nor to any specific period in the development of his work, and may on the contrary form a coherent principle of reading for his entire oeuvre.

To explain the specific characteristics of this model, I will comment on a text by Broodthaers, entitled "Projet pour un texte",³ which may be related to the film *La Pluie (Projet pour un texte)*, created in 1969.⁴ Its title can be understood in two ways. First it designates a projected text in the ordinary sense of the phrase, as though it were an outline or a series of preparatory notes for the writing of a longer essay on Broodthaers' position with respect to cinema. But "project" above all designates the *possibility* of a new genre, whose model would be cinema, even if it could not be assimilated to any of the existing forms of

cinematographic composition [*écriture*].

1 – Fascinations with Immobility

The text begins with a verse by Baudelaire, quoted from the poem "La Beauté" in the opening section of *Les Fleurs du mal*: "Je hais le mouvement qui déplace les lignes." (I hate the movement that shifts the lines.)

The excellent notes of Antoine Adam's recent edition of *Les Fleurs du mal* can help us better understand the meaning of this verse. For Adam, "the texts that cast the most light on 'La Beauté' are the pages from the *Salon de 1859* where Baudelaire speaks of sculpture: 'sculpture solemnises everything, even movement: to everything human it lends something eternal, which partakes of the hardness of the material employed'".⁵ The poet's ode to the imperturbable beauty of sculpture – ideal because immobile, cold and distant –⁶ must also be linked to the reactualisation, in the literary circles frequented by Baudelaire, of a certain philosophical conduct of classical inspiration, practiced with respect to the passions: a concern with indifference, with impassivity.

Broodthaers often referred to this verse. In 1973 he even devoted a publication to it,⁷ which originated from his participation in the seminar on Baudelaire conducted by the sociologist of literature, Lucien Goldmann, during the winter of 1969-70.⁸

To judge from the two texts which give some account of this seminar,⁹

Goldmann's project – in keeping with the essential distinction of his field of study, between semantic analysis and the sociology of literature – was to demonstrate how the analysis of a text's microstructures could contribute to the identification of what he called its "overall signifying structure". The idea was to show how the application of a linguistically inspired structuralism to the analysis of a poetic text only acquired its true meaning in the larger framework of the poet's entire oeuvre. This method led to the identification of a series of essential oppositions. Among these was *beauty*, represented as "eternally immobile" and contrasted to the *here* of the present world. Beauty appeared particularly significant to Goldmann, not only because it allowed him to reveal the two sides of the Baudelairean universe but above all because its opposition to the tragic vision opened his eyes to the possibility inscribed in the poet's work: the possibility of overcoming the fundamentally unsatisfying character of the world *here*.

"Investigating Dreamland"¹⁰ is a brief and highly imaged text comparable to a film synopsis, a genre which Broodthaers had already explored several times. In this text the themes of immobility – of detachment with respect to the passions, of impassivity – already resemble a commentary on Baudelaire's poem, even in the absence of direct citation. Indeed, these themes are closely associated with the question of writing, or rather, with the renunciation of writing, which finally gives way to a kind of "integral cinema",

the cinema of the mind (an idea current among American underground filmmakers a few years later):

A chair. Sitting down in a chair. Not moving (photographic surveillance)... I spent my vacation practicing immobility. Sitting in a chair puts you into a void. A device for thinking about writing. Three months later I'd built up enough vertigo to justify a breath of air (I got up). I'll never write another line, I said to the Future. The lines of my hand will have to do. They're already written down.

Like the phantom of Mallarmé,¹¹ whom I could not understand, I've now become a tourist. City light captivated me, such beautiful images. Finally I went back to bed, and I sleep there now. I make movies (make a scene) as a spectator... My life as city. Nothing being built, for the moment. Everything stays the way it is.

"Investigating Dreamland" dates from 1960, before the provocative tale printed on the invitation to Broodthaers' first exhibition at Galerie Saint-Laurent in 1964, where he distanced himself from his earlier poetic production. Three anthologies of poems would follow this text, including *Minuit* in 1960. But the reference to immobility anticipates the turnabout of 1964 by a few years. And the posture described in the opening of the text can't help but recall a photograph from 1964, in which Broodthaers, blackened out by an alteration of the image, appears as an anonymous, impassive silhouette, echoing the plaster cast by George Segal alongside which he is seated, in the company of the critic Otto Hahn.¹²

The desire for immobility – together with the already indispensable intermediary of the "phantom of Mallarmé"¹³ – leads the poet to the

invention of a cinema with neither screen nor projector, the cinema of dreams. The film, according to the expression of the 1948 text "Projet pour un film", is related to an "immobile landscape", a city which transforms the writer-spectator into a new incarnation of the Baudelairean *flâneur*. However, although this initial form of the abandonment of writing does lead to the cinema of dreams, still it merely repeats the structure of the Baudelairean text analysed by Goldmann. Indifference defined as immobility leaves the world as it is and does not yet permit any overcoming of poetry's limitations.

In such a tension between *here* and *elsewhere* – elsewhere being represented, in this text, by the dream – we find the reversibility of the Baudelairean dilemma as Goldmann later described it in his seminar: "Man tends perpetually toward an elsewhere which invalidates the here, judged insufficient... But at the same time he belongs to the here and is kept here by a force equivalent to the force of *movement* whereby he tears away to project himself elsewhere. Thus what attaches him to the world blocks him from an identification with Beauty... and what links him to Beauty blocks him from an identification with the world."¹⁴

In the years 1969-71, the theme of immobility crops up insistently through the reference to the constellation of *Un coup de dés*, and more precisely, to the twelve strokes of *midnight*, Mallarmé's hour of predilection. The escape from the sensation of time, from the socially determined conception of time, was also one of Baudelaire's constant preoccupations in *Les Fleurs du mal*¹⁵ as well as the prose poems, where the poet reads the hour in the depths of a cat's eyes: "...I can always tell the exact time in her adorable eyes; a time which is always the same, a vast and solemn hour as

infinite as space, with no subdivision into minutes or seconds, a *motionless hour* not shown on the face of any clock..."¹⁶

But the theme of immobility belongs above all to Mallarmé's *Un coup de dés*, written in 1897 and published separately in 1914. As Jean Hippolyte has shown,¹⁷ Mallarmé's ambition was to produce a poem which could resist the erosion of time, fixing it in an immobile, eternal duration, where, as it is said in one of the most famous phrases from the poem: "Nothing will have taken place/ but the place/ excepting perhaps a constellation."¹⁸ A similar sense of spatial eternity can be found in the earlier work *Igitur ou la folie d'Elbehnou*, which prefigures and contains the final poem that would only be realised twenty-eight years later. In his preface to the piece, Mallarmé's son-in-law, Dr. Edmond Bonriot, describes this poem or tale as "a very tight prose, written from what seems to have been the author's stance at that time: the search for echoing words, encouraging thinking to turn back reflexively and giving the impression that it is 'sealed in' on itself".¹⁹

The synthesis of time that will be attempted in *Un coup de dés* is prefigured in *Igitur* by the fateful hour of midnight.²⁰ "Midnight tolls – The Midnight when the dice must be cast."²¹ Midnight appears as the *heure unie* (the "united hour"), "the absolute present of things", the pure, immobile interval between night and day, a second's delay between the irremediable flight of time, a second whose prolongation would allow one to halt the infinite ticking of the clock, to transform time into space, suspending the gathering instant like a premonition of eternity.²² As stated again in one of Mallarmé's preparatory notes, midnight conjugates the figure of the Clock with

the constellation of *Un coup de dés*: “He casts the dice, the toll is complete, twelve, the time (Midnight) – that created rediscovers matter, the cubes, the dice.”²³ Chance and the Clock enter into the same poetic configuration, where nothingness is conjured away and time frozen. The numeral 12 is the emblem of this interval that contains the continuous present of midnight, imaged by the poem’s spacing on the page. The theme is taken up explicitly by Broodthaers with the publication of *Minuit*, his “little book of hours”.²⁴ Thus, for example, in one of the texts, entitled “Le Songe”, the poet writes: “An angel plays at dice/ one by one the bloody images flicker by/ two o’clock does not cease to toll/ Three birds drink a bucket of tears/ Four five six seven/ Nine ten eleven twelve.” The number 12 refers to the twelve strokes of midnight. The recurrent use of this number in Broodthaers’ proposals, as we will see later on, is one of the most obvious modes of the transposition of Mallarmé’s problematic onto the “terrain” of cinema, establishing an analogy between the 2 x 12 hours that can be read on the face of the clock and the 24 images per second that flicker by in cinema.

This can be recognised as a concern that Broodthaers shared with other artists of his time, who materialised the fundamental relation between cinema and time in the most literal ways possible. And yet Broodthaers remained extremely skeptical toward strategies that tended to “set aside the problems of the specific language of the cinema by considering the film as a simple reference to some abstraction”.²⁵

2 – The Memory of a Buried Text

Broodthaers seems to have first approached the question of time and

immobility with the creation of *La Clef de l’Horloge*, a “cinematographic poem in the honour of Kurt Schwitters”, realised the year after the Kurt Schwitters exhibition at the Palais des Beaux-Arts in Brussels in 1956. The film is a meditation on the time that holds us hostage, the “material” time of “industrial” production: the central image of the film is drawn from the 1919 painting by Schwitters entitled *Das Arbeiterbild*, and the film with its off-screen voice twice evokes “the idea of prison”. During the film’s seven-minute duration, factory noises blend with the ticking of a clock imitated by the off-screen voice, while the picture can alternately be read as a representation of cog-wheels or as a symbolic representation of the wheel of time. In an unpublished note, Broodthaers dwells at greater length on this wheel:

There’s this painting with a wheel placed at the pole of a trajectory. Surprise that it’s not done in paint. A chariot wheel?... It’s the wheel of space, a wheel, sister of watches, my own wheel above all, its immobility in the picture space seeming at every moment obliged to disappear and to drive an exact mechanism. It is through this movement that I perceived the work of K. Schwitters, who carted along not stars but bits of wood, and old nails, bus tickets, everything that the user of Life abandons in cellars and attics, railway platforms and cobbled streets, as the tide abandons flotsam.²⁶

This mobilisation of the immobile helps us understand Broodthaers’ film, by in a sense reawakening the real place and time of the painting. Such an exploration of the pictorial material recalls the article recounting Broodthaers’ subsequent visit to one of the structures at the Exposition

Universelle in Brussels: “The Atomium, which could have been called the Moleculium, represents a monstrous enlargement of our current image of a molecular structure... As I strolled through the construction, my impression was much more one of a voyage, a dream, than of a visit to the inner mysteries of atomic energy. (For that we shall have to await the opening of the exhibition, when we shall be shown films and veritable scientific materials, no doubt, in one of the spheres.)”²⁷

With the film *La Clef de l’Horloge*, cinema appears as the way to rediscover the key of time, the movement of real life, on the basis of the immobility of commodity objects. To this end, the specificity of cinema as an art of montage is explicitly asserted, as much by the choice of subjects – Schwitters’ collage-paintings – as by the time “represented”, real time, marked out by the infernal rhythm of machines. Cinema only appears meaningful to Broodthaers as a means to reinscribe art in the world of *here*, dominated by the imperatives of the market economy. On the strength of this film, it can be said that Broodthaers’ project is to make the immobility of art mobile once again – as textuality – by paradoxically accentuating its identification with the commodity. Indeed, it is on the basis of this reification that one must find the means to comprehend the movement of art, or rather, art as movement, Beauty no longer as object but as experience.

It will be recalled that Antoine Adam’s commentary on the Baudelaire verse allowed us to link an experience of sculpture to the origin of the modern concern with immobility and indifference.

This link was popularised by Duchamp in the context of modern art: “The beauty

of indifference." But in this context, indifference comes under another sign. It is no longer the image of an inaccessible *elsewhere*. On the contrary, it becomes the most radical expression of a will to make art belong to the world of *here*. This reversal – which paradoxically reemerged in the film *La Clef de l'Horloge* – was to play a decisive role in the dialectic of Broodthaers' art. To keep every "aesthetic passion" from being reduced to an artistic commodity, Broodthaers proposed "little, all of it indifferent":²⁸

At what moment does one start making indifferent art?

From the moment that one is less of an artist, when the necessity of making puts down its roots in memory alone. I believe my exhibitions depended and still depend on memories²⁹ of a period when I assumed the creative situation in a heroic and solitary manner.³⁰

The period alluded to here began just after the war (after the final throes of surrealist poetry); it ended in 1964, with the plastering of the unsold copies of Broodthaers' last collection of poems, *Pense-Bête*.³¹ In the declaration which ritualised this transition, Broodthaers declared his abandonment of the poet's economic marginality, so as to inscribe himself more clearly in the reified field of cultural production.

This literal transformation of the poetry book into a sculpture can be read, once again, as a commentary on the verse by Baudelaire. Yet the immobility, the reification of the poem's "lines" into an object which can be sold as an artwork, as a commodity, expresses in this instance not an attitude of mastery and philosophical wisdom (whose emblem in

Baudelaire's poem is cold and inaccessible statuary) but instead the more general condition of man's relation to the world, at least in the context of societies governed by a market economy. The immobilisation of the "movement of the lines" by the transformation of the book into a sculpture is, for Broodthaers, a way of reinscribing himself in the "real" world.

But as always with Broodthaers, the reification of *Pense-Bête* also functions quite to the opposite of first appearances: like a knot tied in a handkerchief, *Pense-Bête* functions as a familiar strategy to keep from forgetting (the title itself signifies "reminder"). The prohibition of poetry³² – and the exit from the dream world upon which the sculpture *Pense-Bête* initially seems to insist – is also an appeal to memory, upon which the artist's exhibitions "still depend", as the above-quoted passage from the rewritten interview with Irmeline Lebeer recalls.³³ *Pense-Bête* then appears as the materialisation of an alternative: either one can destroy the plastic aspect of the sculpture to remobilise the movement of the lines and thus gain access to the text of the past, or one can build a new kind of writing on the memory of this buried text. From this departure point, it becomes possible to read the Baudelaire verse that opens "Projet pour un texte" as both the rejection of any idealisation of the aesthetic³⁴ and as the dialectical assertion that the reification of the work is the necessary transition whereby the fatality of the *here* can be overcome. The idea, in short, was to find a new definition of beauty, on the basis of an actualisation of Baudelairean immobility through its identification with the commodity. Broodthaers' aim was to continually reassert the equation "art = commodity" by according preponderance to the

"thing" over any "message", thus refusing any form of elevation or domination in the artwork. With his choice of the object he sought the invention of a new space of representation comparable to that which, for him, lay at the origin of contemporary art: the space of Mallarmé's *Un coup de dés*.

3 – Mallarmé-Modèle

For Broodthaers, Mallarmé's midnight is the necessary symbolic instrument for the conception of a space-time which conjugates immobility and movement. On the one hand, midnight is a figure of immobility whose possible decomposition into 24 units suggests a certain perfection or completeness of the "time-image", analogous to the at once distended and condensed time of Mallarmé's poem. This can be seen in the ironic example of the 1970 film entitled *Une Seconde d'Eternité*, which shows the filmic decomposition and recomposition, image by image, of the monogram of Marcel Broodthaers,³⁵ as though the accent laid on the signature were an abbreviated representation of the ideology of the artwork's autonomy. On the other hand, this figure is the emblem of a conversion of both the time of writing – "the movement of the lines" – and the 24 images per second of cinematographic time into a constellation, a spatialisation in which the "objectified" elements of the narrative lose all autonomy and become dependent on a score, an arrangement, a breath.

"The large hand of the clock", writes Broodthaers in an undated note, "designates not only the numeral 12, but still another/subtle number which/motivates,/ which becomes/object/and date."³⁶ The applications of this principle are many. Thus, for example, the 12 postal calendars destined to hang on the walls

of the Salle Bleue of the 1975 exhibition *L'Angélus de Daumier* in Paris, "corresponding to the number of years that the artist has devoted to the Plastic Arts"; thus the numeral 12 as a way of designating the *place* of exhibition, as in the case of the Section Cinéma of the Musée d'Art Moderne, Département des Aigles, held in Düsseldorf at number 12, Burgplatz. As indicated in a note accompanying the diptych *Ma Collection* (1975), "the tautological system is used to situate the places of exhibition".

Ma Collection, a 1971 photographic "montage", is a good example of the way the reference to Mallarmé's hour is coupled with a cinematographic effect. The left-hand panel is an example of one of the rare linear uses in Broodthaers' work of the abbreviation "fig." from 1 to 24, while the right-hand panel presents a portrait of Mallarmé which is "captioned" "fig. 0." This relation of 0 to 24 (the relation of the circle as a figure to the 24 hours of midnight) is also expressed in the pendulum clocks on the vacuum-form plaques of *Cinéma Modèle*. Each moment of this relation (each "hour") is documented so as to produce the illustrated tale of a career (on the left-hand side, with its reproductions of exhibition invitations and catalogue covers); yet all of this seems to be summed up by the sole evocation of the portrait of Mallarmé, qualified as the "founder of the space of contemporary art". Thus the diptych forms a temporal *loop*, a cycle returning to 0, an idea which is confirmed by the fact that if one follows the conventional reading pattern it does not lead from 0 to 24, but rather from the 24 figures on the left to the 0 of the portrait's caption on the right, which is also a reference to the pendulum, to the arrested, immobile, spatialised time that symbolises Mallarmé's endeavour. As if

by chance, the 24th figure-image of the left-hand panel – the decisive image, since its temporal "equivalent" is midnight – is devoted to the catalogue cover of *Konception-Conception*, the first major European exhibition of conceptual art: in other words, it is devoted to the reversal of perspective in contemporary art that sought to efface the figure in favour of the idea, as Mallarmé had done a hundred years before. The reference to cinema here is indicated not only by the repetition of the group of 24 images, but also by the repeated reproduction of the cover of the catalogue for the experimental film festival at Knokke-le-Zoute in 1957-58, where the presentation of *La Clef de l'Horloge* marked the first event in Broodthaers' artistic career. The fact that this form of cinema is associated with a new space defined by the loop – the suspended time of the pendulum-object – is additionally indicated by the way the references to the Knokke festival surround the reproduction of the street sign of the "Vaste Galerie Blanche" in Antwerp, laid out in a similar typography. Finally, it is possible to draw a link between the "hagiography" unfolded by the 24 images of the left-hand side of the diptych and the inaugural, foundational narrative of the artist's career, imprinted on the invitation to the exhibition at Galerie Saint-Laurent in 1964, from which a quote is reproduced in large characters at the upper-right corner of the same panel. Thus *Ma Collection* can be interpreted as a summary of Broodthaers' artistic "adventure": not only its literally illustrated itinerary, but also its "idea".³⁷

The numeral 12 can be further decomposed into the addition of 1 + 2, a literal representation of the interval of midnight, at once as a point of suspension between two hours and as the point

where one day slips over to the next. This is demonstrated particularly well by the film created as part of the activities of the Musée d'Art Moderne, entitled *Ceci ne serait pas une pipe* (1969-71). It can be seen as a manner of materialising what Broodthaers called "a double assignation",³⁸ allowing for the generalisation of the negation bearing equally on the designation of a thing and the thing designated, as in Magritte's famous principle, "Ceci n'est pas une pipe".³⁹

Yet it was with the ensemble of objects gathered in Section Cinéma that Broodthaers would deploy all the consequences of the cinematographic model deduced from Mallarmé's notions of time, even presenting its *theory* and making that theory into a textual model that would henceforth inform all the exhibitions of his work. The ensemble was constituted of twelve pieces, including a coffer containing a second series of 11 objects and itself forming the twelfth object of this series, such that the 12 initial figures are multiplied into 24 objects.

The constant references to Mallarmean time – like the two clocks indicating midnight, printed on the two vacuum-form plaques *Cinéma Modèle* – clearly reveal the origin of Broodthaers' cinematographic model. The punctuation marks (enormous commas) which constitute the "décor" of these plaques can provide the second confirmation. As Birgit Pelzer notes, the use of punctuation plays a fundamental role in Mallarmé's poetry (even though there is no punctuation in *Un coup de dés*, its function being fulfilled by the blank spaces and the typographical variations).⁴⁰ That Broodthaers himself established a correlation between the punctuation marks and the dots on the dice is indicated by certain drawings. The preface of *Un coup de dés* suggests the possible conjunction

between the new space of the poem and the cinema, understood as a cinema of exhibition. It does so first by considering the word as an image – “the paper intervenes each time that an image, of itself, ceases or re-enters, accepting the succession of others... prismatic subdivisions of the Idea” – and then by insisting on the space of the page (the “exhibition” space) as the new unit of the poem, rather than the unit of the verse or the line.

Finally, the third Mallarmean reference of Broodthaers' cinematographic model can be read in the single commentary published on the objects gathered within the Section Cinéma. Broodthaers declares that the association of the objects by the numerical system of “figs.” renders them “interchangeable on the stage of a theatre”.⁴¹ He adds that it is “impossible to account for the objects separately”.⁴² This stage, which is the place of exhibition, must be understood in the Mallarmean sense: the theatre in question here is the theatre of the idea. As his first biographer stressed, “the idea of Theatre haunted Mallarmé. On a page of *Igitur* at the scene of the dice, one finds this note: ‘Theatre Scene, former *Igitur*’”. The theatre thus designates the drama that “only takes place in the briefest instant, the time of appearance; the roll of the dice. It is the convergence-point of the Idea which is theatre and the hymn which is the personal song of the Hero”.⁴³ The group of accessories and objects used in the shooting of Broodthaers' films, complemented by a screen upon which another group of films was projected,⁴⁴ then appears as the first materialisation of the notion of décor. However, the idea of the film as environment was not new. It is already constitutive of the film *Le Corbeau et le Renard* (1967), which was rapidly transformed into an exhibition

project.⁴⁵ From here date both the link and the distance from cinema, as proved when the Knokke festival of experimental cinema refused to show the film in 1967.

The transition from poetry to the plastic arts of which *Pense-Bête* was the embodiment thus seems to be redoubled in Broodthaers' oeuvre by a more fundamental transition: from poetry to the expanded cinema of exhibition, the veritable frame of reference for his art. As shown by its presence/absence from the list of the Museum's activities,⁴⁶ the Section Cinéma appears to constitute a discourse in itself, a “theory” as Broodthaers says elsewhere⁴⁷ – insofar as theory can be understood in the medieval sense as “procession”, an ensemble or sequence of objects forming a décor, while simultaneously suggesting the idea of theory without ever de-monstrating it, as though in *trompe-l'esprit*. By its very nature, then, this image-theory cannot be limited to any single statement. Thus the word “cinema” does not refer to a specially constituted group of preexisting works (all of Broodthaers' films, for example) but rather to a generative principle, a discourse of method, a theory of figures.⁴⁸

In the previously unpublished text on the “theory” of objects, ca. 1971, Broodthaers evokes the use of “similarity and adjacency as principles of association”.⁴⁹ Indeed, an entire network of correspondences can be discerned between the 2 x 12 elements of this ensemble of objects and inscriptions. The idea of the museum is considered as the “ultimate reference” or “general image” of this “system” founded on “the repetition, the accumulation of numbers” – the museum being the visual-arts equivalent of *Igitur*'s sealed room – while at the same time, Mallarmé's midnight circulates from the clock/fig. 12 to the date inscribed on

the calendar, where the number 12 reappears as an object captioned fig. A (that is to say, captioned by a sign which, in Broodthaers' explanation, places it more or less outside the system as its starting point, the letter A being the first of the alphabet). But the clock/fig. 12 must also be related to the twelve “primary” objects of the ensemble, which in a certain sense it contains by convoking them all at the stated hour to the stage of midnight's theatre; and it must above all be related to the coffer which renders this idea of “containment” literal, and materialises the perpetual reversal of time into space that characterises the conjunction of mobile and immobile in Broodthaers' cinema of exhibition. Quite logically, the piano – subtitled “Mallarmé's Museum” in a drawing – is also captioned “fig. 12”, for it is the instrument which regroups the full rhythmic play of intervals. Thus each object of the ensemble gives the feeling of folding in or absorbing the entire system, each time from a different angle, like the mirror with its doubling play of fig. 1/fig. 2, itself redoubled by the black panel covered with a sheet of glass – “Musée-Museum” – which not only reflects the environment but also its “reader”,⁵⁰ making the latter a participant. The chair brought out from the coffer in the second version of the same ensemble (acquired in 1972 by the Städtisches Museum Mönchengladbach) similarly establishes the idea of a reversibility of roles between the author and his reader: either the author must be considered as reified along with the object he has produced (the chair being a metonymy for the director who stages the exhibition, as shown by the photographs taken during the “montage” of the Section Cinéma⁵¹), in which case the spectator must “remobilise” him; or the new author with

whom Broodthaers asks the spectator to identify during each fresh attempt at reading may be invited to consider himself as the director whom the work has always already included, through the particularity of its structure. As to the catalogue of the exhibition *Film als Objekt - Objekt als Film*, which in the Mönchengladbach version replaces the chair in the coffer, in a sense it plays the role of subtitle for the entire work: it marks out the space for the unfolding of the theory, the relations of cinema and object. In short, all the objects of the ensemble seem to bounce off each other, as though constituting an “echo chamber” whose only finality would be to bring about the deployment of a figure of time in space. The self-referential play of this infinitely echoing system returns in the larger ensembles of the following years, for example in the second 1974 retrospective at the Basel Kunstmuseum, entitled *Eloge du sujet*, where the “contents” of the exhibition seem to be nothing more than the laudatory *éloge* itself – “the interplay of mirrors” as a specific mode of discourse. Indeed, the use of the word “cinema” without any presence of film comes up again in the short text *Das Wort Film?*, reproduced in the catalogue of the Berlin Nationalgalerie in February 1975. Here again the title seems to bear no relation to the content. However, the word “Décor” is introduced by a subtle play of language which allows Broodthaers to dissociate décor as the characteristic of a certain “artistic demagoguery” and décor as a subject, as a semiological system introducing a “speculation on the alphabet”. This *practical* transition to the level of theory is replayed, repeated, by the transformation of the remains of the *Catalogue raisonné* into a new montage entitled *Rhétorique* (1971), one of the

three pieces realised by Broodthaers on the basis of the rejected pages of the Section Cinéma catalogue. This transition to rhetoric (the theory of discursive figures), is once again unequivocally materialised through reference to cinema.⁵² Thus, for example, in *Rhétorique* and *Travail photographique sur un ensemble*,⁵³ one encounters the blackening of the catalogue pages⁵⁴ and the repetition of 12 images on a page, which through the simple association of the double-page spread constitutes a reference to Mallarmé's “*heure unie*” and to the cinema's 24 images per second. In *Travail photographique sur un ensemble*, the unequal image-blocks suggest a perturbation of filmic temporality: the images no longer follow in sequence but are superimposed, as shown literally by the upper-right-hand image. The effect corresponds quite well to the real experience one can have of such an environment of objects, or better, to the memory one can retain.⁵⁵ It is true that the process of montage, the primary instrument of cinematographic diegesis, does not seem to match the syntactic form of Broodthaers' cinema of exhibition; on the contrary, however, juxtaposition and inventory by the principles of inclusion or exclusion, of repetition, deployment, and objectification are the marks of a syntax of transformation and recycling.

The rule-governed interchangeability of signs (images, objects, or inscriptions) is the representational equivalent of the typical characteristic of the commodity-form; this is what appears in the place of the concept of montage. Interchangeability destroys the idea of a linear order, disorienting the directionality of reading, which varies according to the place the objects occupy within the system that links them to each other. Cinema is the

theoretical and practical referent for this linkage of heterogeneous signs, whose common names are ensemble, environment, collection.⁵⁶

4 – The Film in the Décor

In view of the above, it is not certain that Broodthaers' final period should be considered as an anticipation of the “collapse of art under the derived forms of decoration and academicism”, as Benjamin Buchloh suggests⁵⁷ – even if in *Das Wort Film?* Broodthaers does speak of “demagoguery” as “part of the Décor of the plastic arts”. On the contrary, the décors in which Broodthaers' expanded cinema of exhibition is materialised allow for a way to anchor art in society⁵⁸ even while producing a commentary on the situation of art as a closed world, disconnected from social reality.⁵⁹ As we have seen, to gain a firm footing on the sociological and political levels of “real” society, the artist must begin by accepting the phenomenon of reification. The reification of the art object corresponds to its transformation into an object of décor. With the notion of décor, the possibility of a new type of writing that was prefigured by the objectification of *Pense-Bête* attains its first fulfillment. In other words, Broodthaers attempts to respond to the following question: how can one be an integral part of society as an artist, without having to sacrifice the qualifier of “art” to the overwhelming quantity of the commodity? Or again: how can one make apparent that which is not the commodity in the artwork? Broodthaers' answer is to produce a textual art. Indeed, as he declared several times, “in the poem and the text, the message is not sold, whereas in art, the message is sold along with the commodity”. And yet the text, in the

version of the poem, excludes its producer from society, marginalises him. The structure of a textual art must therefore be sought outside Art with a capital 'A', in the mass media, that is to say in cinema. But simultaneously, the message of the commodity-text must be reversed, it must not be susceptible of direct appropriation. Broodthaers: "If you still want to come somewhere close to a revolutionary position in art, there is only one position left to take, which is this: from a bourgeois platform, you declare yourself secret and hermetic. In other words you don't communicate, except to a few, just what you need to survive."⁶⁰ This is how Broodthaers' cinema, beginning with the example of Magritte, comes to imagine the materialisation of an immobile time. A space, a structure, a system⁶¹ where each "figure" appears as the signifier or the signified of another signifier or signified, without any way to fix the structure of these relations in advance. Like the hour of midnight, this interval bears a *suspension* of identification, an indefinite suspension of meaning and message, and thus assures that the process of exploration – that is, the activity of the subject-spectator – will be the essential link of the work. The deployment of Mallarmé's hour, while dilating the effect of spatialisation which is its principle, thus reverses the atemporal closure of the poem, making it the principle and motive force of an activity of reading. The film as décor thus constitutes the material framework of a proliferation.

5 – Projet pour un texte

After this long detour which has allowed us to unravel the skein of associations wound around the verse of Baudelaire, we can at last return to the reading of "Projet

pour un texte": "I hate the movement that shifts the lines. If I make a film, for a cinema still defined as a discipline of movement, I have to repeat the lines by Baudelaire, unless I..."

The "discipline of movement" alludes to the conventional 24-image-per-second rhythm of cinematographic production, which amounts to a kind of pace-training for the image. To escape this imposed conception of cinema, Broodthaers lists four possibilities which, however, all seem to him inadequate. The first quite simply consists in not making films at all. The film would then exist in a latent form which others could actualise one day. This is the situation described in "Investigating Dreamland", where the spectator occupies the position of virtual filmmaker. But this solution is obviously quite precarious, for it is in no way certain that in the absence of any film, the spectator will realise that it is up to him to create one.

The second of Broodthaers' solutions then consists in shooting a film against one's own instincts, "making a film at the price of hate" – for example, "a love film". But we have seen that for Broodthaers every representation of passion is condemned to become a wrapper for an artistic commodity. As he says in a brief commentary accompanying the projection of *A Film by Charles Baudelaire*, "cinema is a greater evil than theatre and a lesser evil than television. I mean that the evil is a function of an ever more numerous public, profitable for increasing revenues. Which cannot fail to be a boon".⁶² This is why the film, but also the book – particularly when it is of poetry – bears witness to naiveté or cynicism. Even though the "heroism" of the conception of life implied by the latter seems to be at antipodes from the mass art product which is a consequence of the former, still

both must become for Broodthaers "the object of a prohibition". From this standpoint Broodthaers shares the viewpoint of the experimental filmmakers who declare that "a novel on the screen is a fundamental mistake".⁶³ Therefore Broodthaers cannot be satisfied with simply "making movies".

A third solution remains, suggested by the model of the films by conceptual artists: this is the attempt "to shunt aside the language problems which are specific to cinema, by considering film as a simple reference to some abstraction", that of duration, for example. The question that Broodthaers raises here is one of knowing whether the subject of the film can so easily be dissociated from its composition [*écriture*]. What does cinema become if one simply shunts aside its specific modalities of *écriture*?⁶⁴

The conclusion then refers to "new techniques of the images (laser?)" as a last chance to resolve the aporia developed in the text. This refers us back several years before, when Broodthaers, lecturing at the Palais des Beaux-Arts in Brussels, inquired into the discovery of a "new space" of representation: the technique of photopainting, invented by a Dutch artist named Livinius, whom he would mention again several times in the early sixties.⁶⁵ The concept of décor is already latent in this search for the production of an "other space",⁶⁶ a search which lay at the heart of Broodthaers' reflection on painting in the texts published in the sixties. It is strange that Broodthaers was able to take such a technique into consideration, even if only to reject it as useless for his concerns. But this only confirms the status of "Projet pour un texte", which seeks above all to define the practical means of a new cinema. Thus we impatiently await the final sentence, which ought to provide the

solution to the problem. And yet even this sentence appears to be cast in the negative: “And here I am cruelly torn between something immobile that has already been written and the comic movement that animates 24 images per second.”

It is at first surprising to find the “naturalistic” transcription of temporality in cinema described as comic, since this judgment would seem to apply much better to the chaotic progression of silent film. As to the notion of “something immobile which has already been written”, it seems most directly applicable to Mallarmé’s *Un coup de dés*, whose wordless translation into an “image” was proposed by Broodthaers in his *Exposition littéraire autour de Mallarmé* at the Wide White Space in Antwerp in 1969 (the presumed date of “Projet pour un texte”). As he wrote in “Investigating Dreamland”, it is the “phantom of Mallarmé” who inhabits the new version of the poem – that same phantom with whom the author-turned-filmmaker compared himself after practicing immobility and thus pulling free from the passion of writing. The Mallarmean project, Broodthaers would seem to be saying, can only be repeated by variations on the possibilities of the written poem’s reception: visualisations as well as individual “readings”.

Thus in his search for an alternative to a cinema that still considered as the “discipline of movement”, Broodthaers turned to the interval that opens between the spatial transcription of a poem written to rival eternity – a poem whose experience cannot be surpassed, but whose traces can only be traced anew – and the practice of a cinema which in a sense must be returned to its original mutism, so that the viewer can rediscover

his or her capacity to articulate its words without being caught in the trap of its “message”.

In his “Introduction to the Early Writings of Lukács”, published as a postface to the French translation of *Theory of the Novel*, Lucien Goldmann recalls one of Lukács’ fundamental theses, that “for there to be a novel there must be a radical opposition between man and the world, between the individual and society”, the novel being “the story of a quest that necessarily fails”.⁶⁸

One could say, to the contrary, that the exhibition as a specific form of representation – the cinema of exhibition – inaugurates the representation of a world where the resolution of this conflict becomes, to use another category of Lukács’ thought, “an objective possibility”. Its fundamental resource is a new alphabet, the learning of a language whose system is no longer founded on the arbitrary nature of the sign but on the indifferent, generalised relation of all signs. There is no explicit message in Broodthaers’ oeuvre; but the lacunary and structural combination of a small number of referents makes room for a multiplicity of metaphorical equivalents, of variable order and intensity. Most of these basic referents have a self-referential character, to the extent that they point back to one or more aspects of the artistic activity in which Broodthaers was engaged: the role of the museum institution in the valorisation of art; the artist as subject or signature; art as commodity; the alphabet as the elementary learning instrument for reading, etc. Without a “message”, whether it be latent (the false lure of the rebus) or manifest, the new textual model proposed in Broodthaers’ art balances between a problematisation of the artistic activity and a process of “subjectivation”

or appropriation of the work’s system by the viewer: it reinvents poetry as the reciprocity of writings, “dialogicities”.

Notes

1. See, for example, this excerpt from a manuscript page presented at the MTL exhibition (Brussels, 13 March - 10 April 1970): "Mallarmé is the source of contemporary art... He unconsciously invented modern space... *Un coup de dés*. It could be a treatise on art." Also see *Ma Collection*, in *Amsterdam-Paris-Düsseldorf*, The Salomon R. Guggenheim Museum, New York, 1972, reprinted in *Marcel Broodthaers*, Galerie Nationale du Jeu de Paume, 1991 (henceforth JdP), p. 160.

2. See in particular the text by Barbara Reise, "The Broodthaers Museum Gambit", which is the first, I believe, to have stressed the originality of the conception of the "exhibition-as-a-piece"; *Art in America* 3, May-June 1975.

3. This previously unpublished text was included in the homage-box devoted to the artist by a group of admirers; released by TINAIA 9 press, Cologne, 1994. Birgit Pelzer also quotes the text in her lecture "Marcel Broodthaers – La Place du sujet", delivered at the conference organised by Benjamin Buchloh on 22-23 June 1990 at the Nouveau Musée of Villeurbanne, published under the title *Langage et modernité* (1991), p. 157.

4. I hope that the development of my argument will help the reader understand that the impossible, illegible text of *La Pluie*, washed out even as it is written, is in a certain way the figural condensation of the project made explicit in "Projet pour un texte": that of a text which can only be "projected" and whose legibility can have nothing in common with the simple transmission of a "message". As Jost Herbig says in reference to *La Pluie*, "the process of writing appears to be stripped of all meaning when there is no longer any written text and when the information disappears in this dilution"; see "Réflexion sur les films de Marcel Broodthaers", in *Catalogue-Catalogus*, Société des Expositions du Palais des Beaux-Arts de Brussels, 1974. This theme of the proximity of "language and death" – to use an expression of Michel Foucault concerning Raymond Roussel, in whose work Magritte himself recognised a relation with his own procedures, as he says in a letter addressed to

Foucault – is one of the leitmotifs of a literature which finds its modern origins in Mallarmé's *Un coup de dés*, whose "message", as Jean Hippolyte remarks, "proves to have no other content than its very form" (see "Le Coup de dés de Stéphane Mallarmé et le message", in *Les Etudes Philosophiques* 4, Paris, 1954, p. 463). All of this highlights a critical concept of literature which, beneath the heading of *écriture*, has overthrown the primacy of expression and message in favour of an accent on the "work of writing" (in the sense of the Freudian "dream work") and on "the production of meaning before all meaning".

The link between *La Pluie* and Mallarmé can be confirmed by a vignette accompanying a 1971 photographic montage (which also gave rise to an unfinished film). On it appear four names: Schwitters, Magritte, Mallarmé, and Baudelaire. Each of these names refers to the production of a film, and *La Pluie* (*Projet pour un texte*) from 1969 (also the year of the *Exposition littéraire autour de Mallarmé*) is the only film that can be associated, at this date, with Mallarmé.

5. Antoine Adam, notes to the poem "La Beauté", in Charles Baudelaire, *Les Fleurs du mal* (Paris: Classiques Garnier, 1990), pp. 294-296.

6. A few years before, Baudelaire and a few companions had exalted "the beauty of ancient art", notably in reference to the "Venus de Milo" exhibited at the Louvre.

7. Marcel Broodthaers, *Charles Baudelaire: Je hais le mouvement qui déplace les lignes* (Hamburg: Edition Hossman, 1973).

8. According to Armin Zweite, *A Film by Charles Baudelaire* was also created in the context of this seminar, in fulfillment of the written work habitually demanded of the students; see "Commentaires à propos d'un film de Marcel Broodthaers", in *Catalogue-Catalogus*, op. cit. In his last interview, Broodthaers returns to the importance which Goldmann's seminar had for him; see "C'est l'angélus qui sonne", in + - O 62, Genval-Brussels, February 1976, p. 19.

9. The sources in question are a text by Goldmann entitled "Les Chats", published in March 1969 in the *Revue de l'Institut de Sociologie* (apparently a few months before Broodthaers' participation), and a detailed account of the seminar during the period of

Broodthaers' presence, given by one of the participants, Agnès Krutwig Caers; see "La Vision du monde dans les *Petits poèmes en prose* de Charles Baudelaire", in *Lucien Goldmann et la sociologie de la littérature* (Institut de sociologie: Editions de l'Université de Bruxelles, 1975), pp. 133-147.

10. Published in English in the special Broodthaers issue of the journal *October* 42, Fall 1987, pp. 31-32.

11. The comment on the fatality of chance [*hasard*] in the preceding sentences justifies the allusion to Mallarmé. But it also seems to ignore that Mallarmé's aim, on the contrary, was to conjure chance away.

12. See Marcel Broodthaers, "Gare au Défi", in *Journal des Beaux-Arts* 1029, Brussels, 1963; JdP, p. 52.

13. In an interview with George Adé, Broodthaers declared, concerning Magritte: "The only thing he said to me was this: 'Read and meditate on Mallarmé.' He offered me the gift of *Un coup de dés* and *Igitur*... The poem obsessed me for 20-25 years, and now that Magritte is dead, to liberate me at least partially I believed it necessary... to redo the roll of the dice on the notion of the image... my aim is to change the signs for the reading of a poem... to show the extent to which the word is carried by the form." (From the unpublished transcription of a filmed conversation with George Adé, 1969.)

14. Agnès Krutwig Caers, op. cit., p. 135.

15. Charles Baudelaire, "L'Horloge", in *Les Fleurs du mal*, op. cit., p. 87; also see the note by Antoine Adam, p. 373. The film Broodthaers devoted to Charles Baudelaire contains numerous allusions to the "punctual time" of noon and midnight, thus suggesting a correspondence on this point between Baudelaire and Mallarmé.

16. Charles Baudelaire, *The Poems in Prose*, tr. F. Scarfe (London: Anvil Press, 1989), p. 75.

17. Jean Hyppolite, "Le coup de dés de Stéphane Mallarmé et le message", in *Les Etudes philosophiques* 4, Paris, 1954, pp. 463-468.

18. This is what Broodthaers literally translates in the image version of *Un coup de dés* proposed in the context of *Exposition littéraire autour de Mallarmé* in 1969 at the Wide White

Space in Antwerp. Here his interest is not in the text of the poem, but rather in the way the spacing between the word and the typographic variations allow the poem to be visualised on the page.

19. *Igitur ou la folie d'Elbehnon*, preface by Dr. Edmond Bonniot, in Stéphane Mallarmé, *Œuvres complètes* (Paris: Pléiade, 1945), p. 426.

20. "Le Minuit", first act of *Igitur ou la folie d'Elbehnon*: "The hero moves through a similar ambiance, it is Time, the fateful Midnight", preface by Dr. Edmond Bonniot, op. cit., p. 431.

21. Stéphane Mallarmé, *Igitur ou la folie d'Elbehnon*, "argument", op. cit., p. 424.

22. See *Igitur*, "Le Minuit": "And the presence of Midnight remains in the vision of a room of time where the mysterious furnishing arrests a vague quiver of thought, a luminous break of the return of its waves and their first expansion, while (within a moving limit) the former place of the hour's fall is immobilised in a narcotic calm of the pure *self* long dreamed-of..."; op. cit., p. 435. Or again, in "La Vie d'Igitur": "I have always lived with my soul fixed upon the clock. Indeed, I have done everything to have the time it struck *remain* present in the room and become for me both nourishment and life..."; op. cit., p. 439. [English translations can be found in Stéphane Mallarmé: *Selected Poetry and Prose*, ed. M. A. Caws (New York: New Directions, 1982), pp. 92, 97; however, the last quote is mistranslated and has been corrected here. — Tr.]

23. Stéphane Mallarmé, *Igitur*, *Scolies*, in *Œuvres complètes*, op. cit., p. 451.

24. This dedication is inscribed on the copy of the book held by the Museum of Brugge.

25. "Projet pour un texte", op. cit.

26. "La Clef de l'Horloge", manuscript, 1971.

27. "Un autre monde", in *Le Patriote illustré*, Brussels, March 1958.

28. "Dix mille francs de récompense", interview with Irmeline Lebeer rewritten by Broodthaers, published in *Catalogue-Catalogus*, Brussels, 1974; translated as "Ten Thousand Francs Reward" in *October*, op. cit., pp. 39-48.

29. On page 24 of the project published by *Studio International*, March-April 1975, "A book by Marcel Broodthaers", one reads: "Art is always nostalgic."

30. Ten years earlier, Broodthaers already asserted: "I place the idea before the plastic [form]. The means of expression must be subordinated to the idea. With Pop, I gained an indifference toward the plastic [form] which I did not possess with poetry." From the interview with Marcel Broodthaers by J.M. Vlæminck, *Degré Zéro* 1, Brussels, 1965.

31. The operation would be renewed with the catalogue of the Section Cinéma, finally rejected by Broodthaers after printing; it was locked in a "hermetically sealed" vitrine and entitled *Fig. 1-Fig. 2*, 1970-71.

32. See "Ten Thousand Francs Reward", op. cit., p. 44: "the book is the object that fascinates me, since for me it is the object of a prohibition. My very first artistic proposition bears the trace of this curse." Also see p. 20 of the project published in *Studio International*, op. cit.: "The book is the object of a prohibition. All books."

33. At the time of *Exposition littéraire autour de Mallarmé*, Broodthaers declared: "I turned my back on that [poetry], but in turning my back, I nonetheless still took the word and the notion of the book as my subject. Because my subject has in fact remained the same, it is a literary subject..." From "Conversation avec Ludo Bekkers", original unpublished French version, 1969, partially published in Dutch as "Gesprek met Marcel Broodthaers", in *Museumjournal*, 15 February 1970, pp. 66-71.

34. Thus there is a rejection of the movement toward the elsewhere, in Goldmann's terms; and this explains Broodthaers' interest in Pop art and Warholian indifference, as expressed in George Segal's casts: "The choice of the eternal and the natural finally produced academicism, you know. Its replacement by the ephemeral, the artificial, the fake, raised my enthusiasm as well as my poetic loyalty." From "Comme du beurre dans un sandwich", *Phantomas* 51/61, December 1965.

35. The critique of the artwork's autonomy, the equivalence of art and commodity, money and sign, is indicated through the recording of Broodthaers' signature. As shown by *Gedicht-Poem-Poème/Change-exchange-Weschsel*, the monogram MB is the new cipher of surplus value. The signature plays the role of transcriber, of general equivalent. The artist or

author is a potential "eagle": "the motivation of every artist, in fact is narcissism – and perhaps the 'Wille zur Macht' (Nietzsche)." (From the interview, "Marcel in Gespräch mit Johannes Cladders", January 1972, English translation in Anna Hakken, "Introductory essay", catalogue *Marcel Broodthaers projections*, Stedelijk Van Abbemuseum, Eindhoven, 1994, p. 22.) This is exactly what Broodthaers sought to abolish by seeking a new relation with the spectator, like certain other artists of his generation. Also see note 37 below.

36. The clock captioned "fig. 12" – with one of the three stops of its minute hand pointing to the number 12 – can be considered the keystone, the origin point, the true north of the ensemble of objects constituting this group of objects (as witnessed in particular by one of the preparatory sketches for the poster for the Section Cinéma of the Musée d'Art Moderne). In a typescript concerning the *ensemble des objets* gathered in Section Cinéma, Broodthaers writes: "'the objects accorded 2 numbers are particularly significant." Among the 23 objects of this ensemble, the remark concerns not only the clock, but also the film spool (fig. 1 & 2), and the piano with the inscription "les Aigles".

37. There is no room here for an analysis of the complete and complex functioning of this two-sided work, conceived in the context of the international art fair of Cologne in 1971 and presented at the same time as *Fig. 1-Fig. 2* (see note 31 above). It would be particularly interesting, for instance, to examine one of the notes on the back of the second panel, entitled "The Politics of Experience."

My analysis could be countered with the observation that the sequence of 2 x 24 "figures" – the second block of 24 "figs." on the left-hand panel being the reproduction, with a few inversions, of the first 24, as they were printed for the catalogue of the Cologne fair – is perturbed by the introduction of a 25th image (in the centre of the third row), captioned, "fig. 0", like the portrait of Mallarmé on the right-hand panel. The figure here is the cover of the German magazine *Der Spiegel* (22 March 1971), inside which Broodthaers himself appears in an ad for a brand of shirts.

At first sight this “fig. 0” constitutes, with respect to the cinematographic reference established by the series of 24 figures, a kind of “short-circuit”, as it is said in the first figure of the sequence (“fig. 1”), which itself quotes Broodthaers’ first exhibition at the Palais des Beaux-Arts in Brussels.

However, this “fig. 0” takes its place just after “fig. 12” in the series of 24 (or 25) images, thus mirrorically redoubling the 24/0 relation that characterises *Ma Collection*. “Fig. 12” refers to the catalogue cover of an exhibition held in Nuremberg in 1971, the year of the Section Cinéma, under the title *Artiste-Théorie-Œuvre*. As to “fig. 13” – the number of chance – it refers to the invitation to *Exposition littéraire autour de Mallarmé*, the same Mallarmé who is the “fig. 0” of the diptych’s second half. The cover of *Der Spiegel* – the mirror which, in a sense, reflects a career and its present state from the angle of the mass media – thus takes the place of Mallarmé and designates the other side of the interval within which *Ma Collection* must be understood.

The title in “fig. 12” seems to confirm the fact that what we are dealing with here is not only the presentation of a hagiography, but also the presentation of Broodthaers’ idea of a Mallarmean cinema: its *theory*, in the two meanings of the word. It is a theory whose model is Mallarmé, here “fig. 13”, the figure of randomness, of chance, of the event. Thus the mirror (*Der Spiegel*) fits between the theory and the model, while its title, “Ehe Vor Der Ehe” (“Marriage before marriage, the sexuality of youth”) plays the role of a metaphor for a new way of assembling, of coupling, a new form of “love relation” between figures. From this point of view it is remarkable that only seven “figures” refer to one-man exhibitions, while the majority designate group exhibitions. “Fig. 0” as a mirror of the theory and of the method – at once present and absent, inside and outside, like the model exhibited in the second part of the diptych.

As for the three images in the right-hand column of the first panel – which reproduce the printed invitation to Galerie Saint-Laurent, the cover of the catalogue *Letterlijk en Figuurlijk*, and the *Der Spiegel* cover (22 March 1971) – they

function not only as close-ups (details) of the left-hand side (the 2 x 24 figs.), but here again, as a résumé or condensation of the leading ideas of Broodthaers’ career, already stated in the title of the catalogue *Artiste - Théorie - Œuvre*, which forms the “fig. 12” of *Ma Collection*: a reflection on the status of the work and the social position of the artist in the era of the domination of the commodity form, and a new theory of representation.

38. “Ten Thousand Francs Reward”, op. cit.

39. Marcel Broodthaers: “Mallarmé is obviously very important; and he is linked closely to Magritte. Magritte always appealed to Mallarmé and it is very probable that the source of his images comes from Mallarmé.”

(“Entretien avec Ludo Bekkers”, op. cit.)

40. The poet speaks of a “punctuation which laid upon blank paper already signifies”. And again: “I prefer to my taste, on a blank page, a spaced design of commas or periods and their secondary combinations, imitating, nakedly, the melody – to the text, advantageously suggested if, though sublime, it were not punctuated.”

Quoted in Birgit Pelzer, “La Place du sujet”, op. cit., p. 171.

41. “Ten Thousand Francs Reward”, op. cit.

42. Lévi-Strauss already asserted that with the ready-mades, “each object is not an artwork; instead, certain dispositions, certain arrangements, certain connections between the objects... the *phrases made with objects* are what has meaning, and not the object alone, whatever may have been sought or claimed”. In George Charbonnier, *Entretiens avec Claude Lévi-Strauss* (Paris: 10/18, 1969), pp. 114-115.

43. Stéphane Mallarmé, *Igitur, Scolies*, op. cit.

44. The screen painted directly on the wall with the inscriptions “fig. 12, fig. 2, fig. 1, fig. A” in the Section Cinéma recalls the “image” version of *Un coup de dés* proposed by Broodthaers in 1969. The aspect of a constellation produced by this sequence of inscription is additionally confirmed by the fact that it was to serve at least twice as a title for the presentation of a program of films by Broodthaers (Modern Art Agency, Naples, March 1972; René Bloch Gallery, October 1973). “Fig. 1, Fig. 2, Fig. 0, Fig. 12, Fig. A” is also the subtitle of the book *Je hais le mouvement qui déplace les lignes* (1973).

45. “I am not a filmmaker. For me, film is the extension of language. I begin with poetry, then visual art, and finally cinema which brings together several different elements of art. Which is to say: writing (poetry), the object (visual art), and the image (film)... my film widens the frame of an “ordinary” film... It’s an environment.” “Interview de Marcel Broodthaers”, in *Trépied 2*, Brussels, February 1968, pp. 4-5; English translation in *October*, op. cit., pp. 36-38.

46. From 1972 onwards, Broodthaers no longer considered the Section Cinéma as an integral part of his Musée d’Art Moderne. See “Généalogie des activités du Musée d’Art Moderne, Département des Aigles” (1972), in *Catalogue-Catalogus*, op. cit.

47. See note 52 below.

48. It would be more precise to speak of “grammar” here, in the sense of Serge Daney, when he said that what makes cinema an art is “everything that filmmakers... have proposed in order to make the jump from one element to the next”; see “Du défilement au défilé”, in *La Recherche photographique*, special issue “Le Monde des images”, 1989; English translation, “From Movies to Moving,” in *documenta X documents 2*, Kassel, 1996, pp. 76-79.

49. See Section Cinéma chapter in this publication.

50. Marcel Broodthaers often defined the spectator as a “reader-spectator.” Concerning the catalogue published at the time of his first retrospective at the Palais des Beaux-Arts in Brussels in 1974, Broodthaers declared: “The system of the catalogue... allows the reader-spectator to become conscious that an image is not innocent, that it can be manipulated and that it has a meaning which changes according to its location”, in “Catalogus, Prix Robert Giron”, transcription of the filmed interview of Marcel Broodthaers by Marianne Verstraeten, 1974.

51. Broodthaers used these same photographs as an invitation to a later exhibition: see *Fig. 1, Fig. 2, Fig. 0, Fig. 12*, Modern Art Agency, Naples, 1972.

52. On the back of a drawing entitled *Le Puzzle et la “Rhétorique”* (1970), Broodthaers writes: “the ‘Museum of Cinema’ was built on this idea.” The drawing associates fragments of a

puzzle with the enumeration "fig. 1, fig. 2, fig. 3, fig. 4, fig. 5, fig. 6". Another drawing – entitled *et brusquement* – establishes a conjunction between the type of articulation constructed by the notation "fig. 1/fig. 2" applied to the same object and the linearity of a discourse imaged by the linear enumeration of the "figs." In other words, the fragmentation or disjunction does not simply deconstruct the order of discourse, but also invites the elaboration of another textuality. Thus Broodthaers' cinematographic model is developed in metaphorical variations by the use of an entire range of signs whose meaning appears equivalent: not only the puzzle and the figs., but also the acoustic intervals signified by the representation of a musical score, the commas (including the two vacuum-form plaques *Modèle (charbon)*, from 1969, which suggest a correspondence with the puzzle fragments), and finally the dice, which a drawing at Galerie Michael Werner associates with the commas...

53. This 1974 photographic montage, shown for the first time during the exhibition *Le Privilège de l'art* at the Oxford Museum of Modern Art in 1975, is apparently what should bear the title *Théorie des Figures*, and not the ensemble of objects bought in 1972 by the Städtisches Museum Mönchengladbach. Compare this statement: "A theory of the figures would serve only to give an image of a theory. But the Fig. as a theory of the image?" *Untitled drawing*, 1973-74 (recto-verso), reprinted with translation in *October*, op. cit., p. 134.

54. One of the walls and part of the floor of the Section Cinéma, then the partitions of the Section Publicité were also covered in black. Here the allusion to the night of *Igitur* establishes a supplementary relation between Mallarmé and Broodthaers' notion of the cinema. Also see Gilles Deleuze, *L'Image-mouvement* (Paris: Minuit, 1991), p. 92, where there is a discussion of "subjectivities as the black screen allowing images to be revealed", and the definition of Leibniz's monad by the same author, in *Le Pli*.

55. A parallel could be established here with the absence of chronological order in the presentation of the exhibitions in *Ma Collection* (1971).

56. This is demonstrated, for example, by a project for the invitation card of *Eloge du sujet*, the second of the exhibitions conceived with the idea of the retrospective, at the Basel Kunstmuseum in 1974: it shows an unfurled roll of film, referring to the sequence of small galleries typical of this museum.

As we saw in the commentary on *Ma Collection*, the idea of the collection could be the key notion of the new form of cinema elaborated by Broodthaers. Douglas Crimp writes of the Section Cinéma: "We see for the first time among the museum fictions the formation of a *collection*" (Douglas Crimp "This is not a Museum of Art", *Marcel Broodthaers*, catalogue, Walker Art Center, Minneapolis, 1989, p. 83). And again: "Though it has often been noted that Broodthaers' curious artistic persona began with an acknowledgment of the commodity status of art, it has passed virtually unnoticed that it also entailed the frustration of being unable 'to build a collection'" (p. 72). In "Comme du beurre dans un sandwich" (*Phantomas* 51, December 1965), Broodthaers in effect declares: "Often I meditated on exhibitions of Art. I could have gone elsewhere, but I needed this pretext. After some ten years in this uncomfortable situation, I finally transformed myself into an art lover [*amateur*]. I reveled in my bad faith. And I would have liked to begin a collection. This desire only grew. It became penetrating. Fortunately."

57. Benjamin Buchloh, *Formalisme et historicité, autoritarisme et régression* (Editions Territoires, Paris, 1982), p. 31.

58. Concerning the relation between décor and the social environment, read the lecture "Une leçon de National Pop Art", delivered at the Palais des Beaux-Arts in Brussels in April 1965. Also see the "Interview imaginaire de René Magritte" that Broodthaers published in the *Journal des Arts Plastiques* 30 (Brussels, January 1967, partially translated in *October*, op. cit., p. 141): "What do you think of no longer regarding your paintings necessarily in conjunction with their titles, which – as you've often explained – simply seal the viewer's incomprehension [*dépaysement*] and displace the work into an intellectual realm where it is

rendered completely unavailable to any common interpretation? What about, instead, rediscovering the events of life, of society... in short, of reconstituting the vanished reality [*environnement*] surrounding your works? From then on they would appear as witnesses to the present, and not as poems." As Broodthaers has Magritte say, in response to the way he sought to broaden his methodology, "that's sociology".

On the question of the social and cultural basis of his work, also see the interview with Ludo Bekkers, op. cit.: "I seek to inscribe what I do in the order of a new perception of images by modern man, via advertising and the mass media."

59. This is one of the meanings of the metaphor of the winter garden in Broodthaers' work. As we read in the prefatory note to the book *Un Jardin d'Hiver*: "From the author's viewpoint and my own, it [the book] could serve as a commentary to the décor *Un Jardin d'Hiver* planted in January 1974 at the Palais des Beaux-Arts in Brussels." The typographical text of the book is transformed several times so as to read: "The Art of Fine Printing is to Set" or "The Arts of Finer Printing are to Arrange", thus establishing a direct relation between typography and the idea of the stage set (see p. 7 in particular). Indeed, in the reference to the typeface *Palace Script* (p. 18), it is not difficult to penetrate the allusion to the Palais des Beaux-Arts, exhibited by Broodthaers as a "Palais d'écriture". Thus the project of a new form of textuality is explicitly linked to the notion of décor, insofar as its origin is no doubt to be found in the metaphor of the garden; as Broodthaers writes of the "Salle Verte" in the catalogue *L'Angélus de Daumier* (Paris, October-November 1975): "This piece [*Un Jardin d'Hiver*] has been exhibited elsewhere, but in a different form, it is the starting point of the idea of DECOR which can be characterised by the idea of the object restored to a real function, which is to say that the object itself is not considered as a work of art."

The reference to the garden goes back to the birth of the Musée d'Art Moderne, Département des Aigles, in Broodthaers' Brussels apartment in September 1968: "The

museum is a space open to the street and closed by a garden." But as Broodthaers declares in an interview with Jürgen Harten and Katharina Schmidt: "The unreal aspect and the device [*dispositif*], which initially was only a simple décor, gradually became institutionalised for me and those close to me... The device lost its decorative signification..." (from the press release of the exhibition of the Section des Figures, Düsseldorf, 1972, reprinted in JdP, p. 222).

60. "Meuwissen ou n'importe qui" (conversation between Marcel Broodthaers, Herman Daled, Jacques Duquesne, Maria Gilissen, Wim Meuwissen, and Fernand Spillemaeckers), *MTL Magazine*, November 1970.

61. In one of the manuscript pages constituting the ensemble presented at Galerie MTL (today held by the MNAM, Centre Georges Pompidou, Paris), Broodthaers speaks of a "system of reading".

62. *Ciné culture* 105, Brussels, 7 February 1974.

63. Standish D. Lawder, *Le Cinéma cubiste* (Paris: Experimental, 1994/original English edition, 1975), p. 142.

64. In the notice published in the catalogue of the experimental film festival of Knokke-le-Zoute in 1958, for the presentation of *La Clef de l'Horloge*, Broodthaers wrote: "There is no technique in this 16 mm film, at least no technique as is commonly understood for 35 mm film. Yet the film owes its existence to an insight into technique."

65. Broodthaers spoke of this "new space" of representation in his lecture "Poésie-Cinéma" at the Palais des Beaux-Arts, Brussels, on Tuesday 28 April 1959. In the *Journal des Beaux-Arts* 959 (Brussels, 5 January 1962), Broodthaers published an article entitled "A la Galerie d'Aujourd'hui. Un précurseur: LIVINIUS." The article contains these comments: "In photopainting, the artist does not use a light-reflecting material to paint, but a coloured beam, 'a light-brush'. Thanks to a complicated device, Livinius can capture each of the luminous colours separated by the prism, direct it at will, and fix it on a photosensitive plate. The results of this operation currently take two forms: stained glass and still projections... The works by Livinius that will be shown at the

Aujourd'hui Gallery are the first witnesses to an art of light that will soon find an extension in the cinema and a complement in music."

66. The expression is used in an article, "Le Mur de Fernando Lerin", *Journal des Beaux-Arts* 974, 20 April 1962.

67. For example in 1966, in a text devoted to the metaphysical painting of Giorgio de Chirico, where Broodthaers discusses the concept of *dépaysement* or "bewilderment" – "the juxtaposition of objects which do not meet in reality" – a concept which exerted great influence on the painting of Magritte from 1922 onwards. ("A propos d'une émission de Jean Antoine sur Giorgio de Chirico", *Journal des arts plastiques* 28, 1966.)

68. Georg Lukács, *Théorie du roman* (Paris: Médiations-Gonthier, 1963/German edition 1915).

ENGLISH TRANSLATIONS
OF THE TEXTS BY MARCEL BROODTHAERS

Projet pour un Film, 1948

[p. 17]

PROJECT FOR A FILM

A fly penetrated the
immobile landscape.
The leaves tremble as it
passes by, the birds come back to life and
abruptly the mill-wheel
started turning again.
School is out.
The teacher stumbling along plunges
into a bush.

THREE DESERT ISLAND POEMS

One meets Indians, one's father, one's mother: one reports continents lost
behind the horizon, to create a life in depth.

One evening, coming home, as I went upstairs, the para-surrealistic
formations slid from the other side of the banisters, and on the topmost
landing was Johnny Joes philosophizing on his own.

A hunchback emerged from the lake and came over. His nose at the door. A
terrible fury impelled me to crush his hump. I drew out several buckets of
chlorophyll, which I used to paint my interior and the faces of those I met.

The nisorevre brings castle-bulwarks of oak wood like those
of ancient vessels. They bring to my mind a rocking motion above a
desert-like imagination.

Le Parachutiste, 1956

[p. 18]

The Parachutist

I want to jump with a parachute, so as
to see the clouds really close up. To feel quite alone
in the middle of the sky is an idea that has long
tempted me. I don't care about
the circumstances that surround
parachute-jumping, that is to say, the
strict training that enables you to land
without the risk of at least a broken leg.
An instructor draws my attention to
the danger of this enterprise for a
neophyte. [Description of
parachute training.] But I am above all that.
Even though it's forbidden, they allow me
to attempt a jump.

Aerodrome. Aeroplanes.
Hey, it's a strange thing, an aeroplane, I've never

seen one so close up. The moment of departure
approaches us as I get my senses
back. [Despite the uniform
I've put on.] The reckless nature of this venture
begins to worry me. I start to remember
the instructor's very sensible advice.
A reporter asks me questions about the folly
I'm about to commit. The reporter realizes that
I've never seen a plane
except at the cinema. I answer his
questions with the assurance of a flying ace.
But my disquiet is growing.
The moment of departure has come! Driven by
the instinct of self-preservation I head
in the opposite direction from the aircraft's door.

I'm called back. Some paras board the plane with me.
Take-off. I am greatly surprised to be aboard a plane
and in uniform. My remarks betray my huge naivety
in this field. The reporter doesn't fail to
underline them by keeping up the same act,
that is, still considering me as
a Guynemer or a Mermoz.
Getting into the spirit of the game, I quote Saint-Exupéry
and forget that the moment of the jump that is approaching.
To set me an example: A few men jump
– This time my anxiety prevails.
I refuse point-blank. A chase around
the cabin. Extreme confusion: the
reporter who has no parachute is almost
thrown out into the void. Finally they
catch me. They throw *me* through the doorway.
[(that is to say, a real para – not me)]
We are at high altitude. A
cameraman follows me, shooting the
different phases of the event.
Close-up shot of my descent. (Studio) I
give my impressions. Once
the parachute had opened, I felt reassured.
Landing in an armchair or in a hay-rick.
Photographers gather round.
I pose in an attitude like an Epinal print of Napoleon.
The reporter hurries over, very
conscientiously, trips up and falls flat on his face.

La Clef de l'Horloge (Poème cinématographique en l'honneur de Kurt Schwitters), 1957

[p. 20]

From wheatfields cut by poppies and corn-flowers
to modern panoramas of cities, my gaze whether circular or
horizontal discovers only the night.

Kurt Schwitters is an owl, who painted pictures
– rarely in oil.

Kurt is a German who born on 20 June 1887 lived till 8 January 1948.

His still living work touched me as poetry does. (the film you are about to see...)

[p.22]

The Key to the Clock

M: man's voice

W: woman's voice

M: It's a painting. He is the creator of MERZ art. MERZ is the second syllable of the German word KOMMERZ. He put together bits of old junk with lots of glue, composing heterogeneous ensembles of great beauty.

W: Ooh!

M: Look, there are even some square ones. After a while you get fed up with all those stars. Speaking of stars, I've had more than my share, I can tell you. People are in the habit of saying we don't know how lucky we are. Perhaps they're right. It's not too bad here. Come, dear, it's getting late. Give me your hand.

M: Look, the moon's trembling.

M: Prison thoughts.

M: Wow!

M: Ooh!

M: It's all over. The place is deserted. Like that, the way you like it. Between the weave of your coat, space, I am all yours. It's terrible with you. My giant's hand lands on your skin. The grain of it. Your skin, I desire. [...] of ocean.

M: Deep down in you there's nothing. The silvering of a mirror.

M: Ah, MERZ, the key, the key, ticktock, ticktock.
eeffoc reh sdniyr yriaf eltil ym hteet 'sevlaw eht dniheB.(*)
Ah, the only thing you can rely on is time.

M: Ah, ... the..., maybe the depths of human consciousness.

M: It's the wheel of space. It takes me where I'm nothing.

W: Come and eat! ...

M: Yes, I'm coming my love.

(*) Behind the wolves' teeth my little fairy grinds her coffee.

[p.23]

My dear Otto,

I will be coming to Paris soon, this week or the beginning of the next, to show the film I spoke to you about [*Le Corbeau et le Renard*]. It is, I think, an exercise in sentimental reading. Does it also contain a theory of the object and an observation on the contraction of time? That was no doubt what I intended. The duration of the projection, the real duration, is 7 min. Ten years ago, in '57, I made a film about K. Schwitters called *La Clef de l'Horloge*. I had forgotten all about it, especially since people ridiculed this effort of mine at the time. It was shown in Brussels in '58 at the experimental film competition. I lost the copy too. The Cinémathèque has just made a new

print. I hope they will lend it to me.

[p.24]

The Key to the Clock

K. Schwitters

There's this painting with a wheel placed at the pole of a trajectory. Surprise that it's not done in paint.

A chariot wheel? ... It's the wheel of space, a wheel, sister of watches, my own wheel above all, its immobility in the picture space seeming at every moment obliged to disappear and to drive an exact mechanism.

It is through this movement that I perceived the work of K. Schwitters, who carted along not stars but bits of wood, and old nails, bus tickets, everything that the user of Life abandons in cellars and attics, railway platforms and cobbled streets, as the tide abandons flotsam.

The Key to the Clock cinematographic poem in honour of Kurt Schwitters

My father who I invited to the first screening – I can still see his bald head shining in the darkness like the word “no” – was categorical.

“I can't see a thing.

The film's all dark”, – he said two or three times.

Even today, I don't ask myself whether he was right. He was wrong.

This film was made in 1957 when the works of K. Schwitters were worth little money on the Art market.

I do not think it was this material aspect that influenced his judgement but rather the preconceptions that I brought to the cinematographic treatment of the oeuvre of Schwitters then fragmentarily exhibited at the Palais des Beaux-Arts, Brussels.

[p.25]

La Figure 0

The contradiction we find in Schwitters' works between the universe of fantasy and mathematical rigour undoubtedly opens the door to poetic interpretations. Hence this film of a few minutes in length: *La Clef de l'Horloge*.

For example, there is the work with a chariot wheel placed at the end of a trajectory. In the space of the picture it seems as if its immobility could come to an end at any moment, pulling the surrounding objects into a mechanical movement. For me, these objects were like superb stars when in fact they are bits of wood, rags and old bus tickets.

The night is incomprehensible. The day is as black as Africa... It was a poem or a scrap of prose that made me decide to make this film, the naivety of

which no longer surprises me. It is the consequence of the fatal logic that operates when you sustain your self-image through someone else's works. Is *La Clef de l'Horloge* a cinematographic poem? It was shot in 1957 at the Palais des Beaux-Arts in Brussels where there was a fragmentary exhibition of Schwitters' oeuvre.

My father, whom I invited to the first showing, was scornful: "I can't see anything. The film's all dark", he said, two or three times.

Obviously, the cinematographic treatment I inflicted on several works sabotaged his definitive classification of an artist whom he identified with his purely formal idea of beauty. For people of my father's generation, the objects played the servile role of dashes of colour or brushstrokes intended to strengthen the composition. While for me, too, the object was divested of its character, it thereby became the sign of a spoken lyricism. And so, even when the composition was defended by a carefully drawn structure, I did not hesitate to isolate the objects, to transpose them to a context redolent of the mystery of attics.

This love for Schwitters was something that my father and I both felt, but in 1957 there was a marked opposition between the figures we derived from him. The first represented certainty, balance, safety. The second, which emphasised the poetic system to the detriment of visual qualities, represented instability, fragility, menace. That was over thirteen years ago and these figures have faded, to be replaced by other versions that are more in keeping with the new situation of the object. At the present moment, this has in fact disappeared. It is no longer the object that covers the concept but the reverse. And the object is spoken, written or filmed language. Matter has gone up in smoke, and yet the works of K. Schwitters are still a safe investment for any family man. One more question: why did the artist's contemporaries refuse to give him financial support, or even moral credit? After all, they had every reason to understand this brutal mixture of sadness and poetry, they who slept in the sheets of the Weimar Republic, whose nights were haunted by vampires and undertakers. From all this they traced only a figure zero which has sunk into oblivion.

Marcel Broodthaers
Director of the
Musée d'Art Moderne
Département des Aigles

Ma mémoire est un film en couleur..., 1958

[p. 26]

My memory is a film, in colour, one that is technically superior to commercial films. I have yet to see a colour on film with tones vivid and rich enough to compare with mine. So I go to the cinema when I feel like it, but this cinematographic facileness rather bores me. I prefer those moments when the image within me fades and the fog thickens. There was a time when I was unable to prevent its terrible apparitions and its sudden unfolding. I used to have these bizarre rendezvous with a silver horse, on which mount I fled from the images that pursued me – crowds, soldiers armed with flame-throwers. I prefer black-and-white film, which is more suited to my taste for analysis and more severe, and which is also different from this reserve stock of images. In the end I was able to conduct these inferior figments the way A.R. conducted his Illuminations. I invented the storm that blew up from the alphabet, the mirror of rain and the alley of corteges. With this visionary capacity fabricated by meditation and

recalcitrance over my homework I could meet anyone I wanted. Famous [monsters], opera singers... Well then, Prometheus, the director of the prison said to me one day, make an objective escape. And Prometheus with his vulture under his arm trudged round and round, singing inwardly, in a yard whose very high walls seemed to bar his destiny. And late in his nights the sun set.

Prometheus, what are you doing?

I am cutting my throat.

Prometheus, be patient
said the vulture.

Others tell that Prometheus
was sleeping. His head
pierced the night and his staring eyes
travelled with the dead stars.

A drop of strong coffee said the good dinosaur and with this cordial he revived families of poor folk. Prometheus came to and with relish tucked in to the fresh news brought him by the prehistorical.
Current affairs are important, whatever your plans.

Le Chant de ma Génération, 1959

[p. 29]

The Song of My Generation

Compilation of news films. Period 40-45 and 59.

The war of 40-45 seen in a detached manner with the view point as a subjective memory. The commentary speaks in the first person. All the sequences relating to combatants are accompanied by sound at a lower level than usual. The news films of our own day serve as a counterpoint to distance the war in time. The sound then rises to its normal level. It (the commentary) is about the evocation of the trace that the war has left in the feelings of people today.

The film, treated in a way that is poetic, amusing and dramatic, where conclusion condemns the existence of war. Scenes of public life, familiar scenes, landscapes appear among the recent news films.

Towards the end of the film, the system of sound levels is abandoned so as to mount on a pin a mixture of cathedrals, marriage, the organ, texts and explosions to bring them into the scape of the conclusion.

Enquête au pays du rêve, 1960

[p. 30]

Investigating Dreamland

(first part)

A chair. Sitting down in a chair. Not moving (photographic surveillance). Not letting the inner delirium show. Get well, that's what you have to do. Get rid of whatever has a form. Certainty. The end of the world. Fill yourself with terror, top to toe.

I spent my vacation practicing immobility. Sitting in a chair puts you into a void. A device for thinking about writing. Three months later I'd built up enough vertigo to justify a breath of air. (I got up.) I'll never write another line, I said to the Future. The lines in my hand will have to do. They're already written down.

Like the phantom of Mallarmé, whom I could not understand, I've now become a tourist. City light captivated me, such beautiful images. Finally I went back to bed, and I sleep there now. I make movies (make a scene) as a spectator. Do you have to pay to get in? Is my freedom worth a question like that? (Money won't ever matter between us, neither will politics, no politics, please, except the chair.)

It's too early in the season. It's hot. The season begins with a torn moon. In that old engraving, the clouds are torn. And the moon looks torn too. Sometimes I talk to it to prove I'm still alive, like pinching yourself. The life I lead changes from moonrise to moonrise. The moons have me cornered in this narrow sector, a street of some kind. My life as city. Nothing being built, for the moment. Everything stays the way it is. The bridges, the river. I can't build without clearing first. No.

No burning, not anything. Magic. Beware. If I move a single stone it would collapse. Every stone's a cornerstone. I'd be all on my own, sitting, desperate. The season is unchanging, dry. They say the wet weather's coming later, much later, in a future I suppose is very far in time, a flowering future that would be useless to me. I won't see the flowers. I will see them if I am to believe the fortune tellers. They read my cards but I only had eyes for their red fingers. The cards were dirty, I believe.

Why does she paint? She doesn't know, and yet she doesn't plead ignorance. I told her it was an action against the attitude of her own family. I became her cousin right away. She really thought I was her cousin. On her lap she had a white cat with carefully groomed fur. She was right to look after her cat, a really beautiful angora. When it meowed you would have thought it was talking. All it lacked was words. Fabulously intelligent. I'm sure that if the creature could have made itself understood its words would have struck us as pretty stupid. This cat would have shown more intelligence in painting, in art. But no cat in the world paints. This gift is something they miss even more than speech. It changed place, came to snuggle up against me. I felt proud of this sudden familiarity, I joined the family as a cousin. The princess told me all her secrets. And I listened, burying my fingers in the pussy's neck as if in her sex. I didn't move. She had to speak. She spoke very well. Always to the point. So clearly I would...

[p. 31]

(second part)

A chair. Sitting down in a chair. Above all, not moving. Not letting the inner delirium show, any movement brings it on. (Must get rid of this illness, mustn't think. Get rid of whatever has a form once and for all. Certainty. The end of the world.)

I spent my vacation practicing immobility. Sitting in a chair puts you into a void. A device for thinking about writing. Three months later I'd built up enough vertigo to justify a breath of air. (I got up.) I'll never write another line, I said to the Future. The lines in my hand will have to do. They're already written down.

Like the phantom of Mallarmé, whom I could not understand, I'm a tourist. City light captivated me, such beautiful images. Finally I went back to bed and I sleep there now, in black and white. I make movies (make a scene) as a spectator. Do you have to pay to get in? Is my freedom worth a question like that?

Death is seductive, I say to my English governess, who also is. Do you think so... I talk to her just to prove I'm still alive, like pinching yourself. If I don't say anything, she talks to me, just to let me know she's still alive. The fact is we don't say anything, she talks to me, just to let me know she's still alive. The fact is we don't have anything to talk about.

Three years ago, I knocked at the door of O. Dominguez.

[p. 32]

(third part)

A chair. Sitting down in a chair. Not moving. (The photographer is watching). Not letting the inner delirium show, or any movement that brings it on. (You must get well. Avoid thought. Finally get rid of whatever has a form. Certainty. The end of the world.)

[p. 33]

(fourth part)

The early season is hot. The sun lights up the season from a window. The moon seems torn. I look that way sometimes to prove I'm still alive. It makes me raise my head. When not raising I am dazzled by its frank light. My life as city. Nothing being built, for the moment. The season is dry. They say the wet weather's coming later, much later, in a flowering future that will be useless to me. I won't see the flowers. I will see them if I am to believe the fortune tellers...

Everything stays the way it is in this narrow sector: the river, the bridges. Every stone's a cornerstone. Magic. Beware. Magic... They read my cards but I only had eyes for their red fingers. The cards were dirty, I believe.

Alone, sitting, desperate, why does she paint? She doesn't know. And yet she doesn't plead ignorance. I told her it was an action against the attitude of her own family. I became her cousin right away. The cat she had on her lap left it for mine. It greeted my arrival in the family. A white cat with carefully groomed fur. A really beautiful angora. All it lacked was words. Fabulously intelligent. When it meowed you would have thought it was talking. The creature made itself understood. More than that capacity it lacked the gift of art. This cat would have shown more intelligence in painting but no cat in the world does it. The princess' cousin, I listened as she told me all her secrets. She had to speak. She spoke very well. Always to the point. Clearly. And I listened, burying my fingers in the pussy's neck as if in her sex.

Bruegel et Goya, Journalistes, 1964

[p. 34]

Bruegel and Goya, Journalists

The engravings of Bruegel and Goya served as the basis of this cinematographic essay in which the two artists are treated as witnesses of their age, as chroniclers, as journalists. The different aspects of today's press are all represented in these engravings, from information to polemic. From the sixteenth to the eighteenth century: in between Bruegel and Goya there are two hundred years. The difference in period is expressed in a difference of style which the beginning of the film attempts to bring out.

Through the natural poetry of the former and the romanticism of the latter the theme of current events is constantly emphasised. In these engravings (which are still unknown to many art lovers) Bruegel and Goya are the spokesmen of a longed-for world in which there is peace. This attitude no doubt has a great deal to do with the fact that both came from common backgrounds.

Only in cinema is it possible to organise this kind of meeting, or at least to do so in an accessible way. At certain moments there is a remarkable similarity between Bruegel and Goya's turns of mind. They both react in the same way to the obstacle of severe and brutal censorship.

The screenplay for Bruegel follows the book by Van Bastelaar, the leading exegete of his work. The text takes up his conclusion: Bruegel the True, rather than Bruegel the Droll.

The end of the film strays from the subject, leaving the spectator to savour the poetic pleasure of the engraving and of a music that expresses the soul of all things human.

[p.35]

16th century. Ships and engravings sail in convoy on the seas and the imagination.

Under the auspices of the guild, a feast day is held in Hoboken.

A winter day in Antwerp, people skate beneath the ramparts.

One of the stars of the age, the alchemist.

Renaissance geometry is found in the garden.

Reports on everyday life go hand in hand with legends like that of the haberdasher mocked by monkeys in his sleep.

Social events like bread hand-outs with the illustration of diableries and proverbs, the basis of popular language.

In those times, print-making was a collective undertaking.

Pierre Bruegel drew. Jérôme Cock published. His company, "Les Quatre Vents", was established in Antwerp in 1546.

These three letters form the monogram of Pierre Van der Heyden, one of the etchers in his employ.

Drawing – etching. Drawing – etching.

Two hundred years later, the technique of etching is revolutionised. The stroke becomes a scratch.

Strange lights with faces have escaped from the splendours of an acid night... but hearts are rotten.

Francisco Goya drew and etched these plates with his own hand. He was also a witness to the events of his day, a romantic witness. He brought to etching a profound familiarity with painting. In them we find the same violence as in his painting.

White, here, is already a colour.

White is a delight for a gaze that never ceases to hover.

Désidia is sloth. Peter Bruegel – in accordance with the order he received from Cock – illustrated all kinds of subjects.

A demon brings a cushion. The Flemish proverb says that idleness is the devil's pillow.

On the theme of envy, two dogs fight over a bone.
Envy is also wanting to wear other men's shoes.

Taken from Hieronymus Bosch, this architecture with its useless ornaments becomes that of pride.

Will its beauty equal that of the peacock? Can pride be destroyed in the egg?
Too late. It has been hatched.

With Bruegel etching often has this didactic side.
Learning from an image that it is necessary to learn to read.

By the skylight, the ass is a worthy beast.

Brutal, demanding, Goya's ass is also learning to read. But it is in the book of nightmares that it studies its own writing sign.

Can they – animals – understand the public debt?

Animals are also these special men with vulgar appetites. Goya is the artist of the jungle. Eat or be eaten.

With Bruegel, ideas about social inequality are expressed more through symbols. Fortune chases out poverty. Poverty attempts to hold back fortune which wants no truck with their sad dealings.

Bruegel proceeds by repeated analogies. Gluttony is added to gluttony. The idea, only the idea, is the link between these different figures.

Why hide them? asks Goya with false innocence. Is it not natural to be avaricious? So natural it's funny. Those who laugh at it have the face of hell.

In Bruegel the relation between money and avarice is explicit. It appeals to the viewer's reason.

Money is the sinews of war. Piggy banks and safes engage in battle in the style of the Spanish army that occupied the Low Countries at the time.

Who will carry the day?

When it turns out that the beast is going to triumph,
(When the beast triumphs),
the inequality of the combat is blindingly obvious.

In 1803 Napoleon's troops carried the war to Spain.
Goya witnessed it all. In 1810 the artist made etchings based on his sketches.

They retained a strange power of revolt because the censor prohibited their distribution. They were not published until 1863. Fifty years later. By then they had lost their link with current events.

Work of art?
Aesthetic exploration?
Document?
Here style is pared down to the essential.

Goya lived deaf in this age of executions of which he shows us the actions and attitudes.

Bruegel made this vision of Abundance into a pamphlet denouncing the severe measures taken by Philip II.
War had been in the air ever since his accession to the throne, but the elegantly dressed egotist warms his hands at the flames of the conflagration.

Bruegel's language of proverbs slips through the mesh of the net held out by the censor.

The big fish eat the little fish.
The man with the knife wears a helmet.
Man too is a fish.

What character is this astride an egg?

The knife blade held by the people leaves him indifferent.

The hat adorned with Saint Peter's keys is on the head of Cardinal Granvelle,
Minister of the King.

The etching veils and illustrates Patience.

War and anger. Blood flows from his arm into the carafe. He would readily
drink another man's blood.

People live in uncertainty.

Death moves on to other countries, now accompanied by Spanish soldiers.

This difficult child is King Charles IV of Spain.

Goya takes care to mock all these figures of Government.

The minister Godoy, an ass portrayed by an ape.

It is the very idea of power that he is attacking in this marionette. Power is in
the hands of a rebel feudal party.

The polemical style expresses Goya's convictions.

He is a supporter of the Cortes. He is a republican.

Like Bruegel, he is of humble extraction.

He protests against the Inquisition.

King Ferdinand VII will tell him: "You deserve to be exiled. You should be
clapped in irons." But at the same time he protects him. Goya is the official
court painter.

From a universe torn by contradiction, he sees women as courtesans or as
heroines, or harpies. Harpies who ascend to the sky the better to pull each
other's hair out.

The sky is vast and the stars distant.

Goya's women keep a cool head.

The sleep of reason brings forth monsters.

In this print Bruegel tries to move away from the spirit of magic in favour of
everyday reality.

It is one way of explaining events.

A friend of Ortelius, here he draws up a list of the scientific conquests of the
Renaissance.

Bruegel is a humanist but in the popular sense. He is "the True" and not
"the Droll", as his biographer Van Bastelaer has observed.

Does the Tower of Babel adumbrate (formulate) a criticism regarding the
austere walls of the Escorial?

The same Escorial that Goya came to know two hundred years later?

stars, whole trains of them. Empty. Of empty eggs?

Here the springs and wheels and finally

a sea of alarm clocks at evening. A matter

of money set aside and this search

for icebergs shaped like shells

and this mast. Long voyages, waiting.

The full egg.

Once again the representation of the sea

and waves, written

only twice. An IBM sea filmed as on

review, with the colour of the water,

not the foam, the slab, the fish.

Stars painted on a blind that you

quickly pull down.

A sight to be seen.

Whole eggs throng an academy room.

Hitler speaks.

But back to the idea of the sea, doing without

any kind of nature. The idea of communicating a primitive

feeling, the salt of this oh-too-white

expanse, too white, for my taste,

They overdo it.

It's not good. Shot of a calm sea.

...

of Verisimilitude? And to settle

at last in the world of difference

and of artifice. Its precise

limits make for

cinematography that is

faster.

But back to the idea of the sea,

doing without nature,

the idea of communicating a primitive feeling, the salt

of this expanse of water. So, photographs.

Establishing shot of a calm sea.

Close up of an ideal wave,

choosing it will be easy

since it is fixed, you

only have to discover it.

Shot of waves dismantled (here the springs).

Water is poured over the image. Track

back to reveal the plan.

EVOLUTION OR EGG FILM

A form more beautiful than the eggshell? No.

Yes, the shell of a mussel. The hull. The hull. Two complete, balanced forms,
treadle-rich. Two egalitarian forms. But let us leave the mussels for another
thread.

The sea. Shot of wave. Sun (painted on unbleached).

Evening. Night scene. Stars. Objects.

Objects made of shells, egg-shaped objects

representing the world and the stars. (paint? build? work?)

References to the engravings of Bosch, of Breughel and to the paintings of
Magritte. These bestridden eggs, these inhabited eggs, these eggs which
deceive the eye and will delight the poets of nature foredoomed.

All is eggs. The world is egg. The world was born from the great yoke, the

L'Œuf Film, 1965

[p. 43]

Egg Film

All is egg. The world is egg. The world
was born of the great yoke, the sun. Our
mother the moon is shellish. Of crushed
eggs-bells, the moon. Of egg dust,
the stars. All, dead eggs. And lost, man.
In spite of the proof; world, sun, moon,

sun. Our mother the moon is shellish. And the belly of a wave of water is white. Of crushed eggshell, the moon. Of egg dust, the stars. All, dead eggs. And lost, the poets. Despite the guards, this sun-world, this moon, stars, whole trains. Empty. Of empty eggs.

Here the springs and wheels for a night scene.
A sea of alarm clocks at evening. Always, here.

Financial matters set aside and this search for icebergs shaped like shells and the mast. Long voyages, waiting, the full egg and the brain finished though still tragic. Ah, fool.

Once again, the sea, but revisited with artifice. The sea under the water just the colour so that it's flat as the screen. So, no waves but slabs of marble. And then whole eggs to be looked at through special glasses with red-and-white lenses, I think, that create an illusion of emptiness.

[p. 45]

The Eggs

Shadow and light are material objects.
Shadow and light in the cinema are artificial objects.
To attain this definition in a concrete way,
the screen is altered.
It is covered with eggshells.
On it are projected images all of which
are about the eggshell.
Here the screen expresses its character as object
and the confusion that links the object and its image.

Le Corbeau et le Renard, 1967

[p. 53]

I took the text by La Fontaine and transformed it into what I call “personal writing (poetry)”.

[p. 54]

Experimental inasmuch as

- 1 Relation between 2 images –
of which one is a surface (the image of the word)
and the photo)
and the other a volume – the object –
leads to inventions outside cinema.
- Exercise in poetic reading
related to classic cinematographic movement.

The cinema is used as a
technique, like photography in
photographic painting.

[p. 58]

D is bigger than T

At the origin of my intentions, there was this idea of the cinema that dispenses with the notion of movement. Film stock as a place for storing ideas – a rather special kind of can – (I like cinema not as a discipline in and for itself – but as a way of reaching large numbers of spectators.)

The mind of objects – I try to communicate thought to objects in the following manner –

– eggs, mussels, pots, etc. –

I remove the object from its usual context, I place it in another, in “Le Corbeau et le Renard” or “Le D est plus grand que le T” form a text made up of clichés, borrowings from elementary writing lessons and personal inventions. It aims at poetry of a theoretical character. The publication of this text on card in format... was conceived not as a page designed to be conducive to reading but as an image with a visual value.
Is it a poem? Is it a painting?

The film *Le Corbeau et le Renard* is an exercise in reading.
Wherein lies the experimental character of this film? I do not like to define it as an experiment. I hope that I have made an artist's film.

OR

I remove the object from its usual context, I place it in another in “Le Corbeau et le Renard” or “Le D est plus grand que le T” form a text made up of clichés, borrowings from elementary writing lessons and personal inventions. It aims at poetry of a theoretical character. The publication of this text on card in format... was conceived as an image with a visual pretensions.
My film *Le Corbeau et le Renard* is a sentimental exercise in reading.
Can it be defined as experimental? I hardly like the word experimental, no more than I like the word hard.

To be defined as an experimental film? As far as I know, no one could imagine an experimental war. I hope that I have made an artist's film.
Cinema? Yes, it's a method. Blue is also a method. Red is also a method. The Crow itself is also a method. *Le Corbeau et le Renard* follows a rhythm of repetition.

[p. 59]

TREPIED :

Mr Broodthaers, your *curriculum vitae* indicates that cinema is not your only activity. In that case, what is the importance of film to you?

BROODTHAERS :

Before answering your question I would like to say that I am not a filmmaker. For me, film is the extension of language. I begin with poetry, then visual art, and finally cinema which brings together several different elements of art. Which is to say : writing (poetry), the object (visual art), and the image (film). The difficult thing, of course, is the harmony between these elements.

TREPIED :

How did you achieve this harmony in *Le Corbeau et le Renard*?

BROODTHAERS :

I took the text by La Fontaine and transformed it into what I call personal writing (poetry). In front of the typographic representation of this text, I

placed a number of everyday objects (boots, telephone, bottle of milk) so that they would enter into a close relation with the printed characters. This was an attempt to deny as fully as possible both the meaning of the word and that of the image. Once the filming was over I realised that projection on a normal screen, i.e., on a simple white canvas, did not reflect exactly the image I wanted to compose. The object remained too much outside the text. For the text and object to be integrated the screen had to be imprinted with the same typographical characters as those in the film. My film is a rebus that you need to want to decipher. It is an exercise in reading.

TREPIED:

So it is not a classic or commercial film, but rather an experimental film. Perhaps even an “anti-film” film?

BROODTHAERS:

Yes and no, because anti-film is still film, just as the anti-novel can never completely escape from the framework of books and writing; but my film widens the frame of an “ordinary” film. It is not meant mainly, or at least exclusively, for movie theatres. For to see and be able to understand the total work that I have tried to make, not only must the film be projected on the printed screen, but the spectator must also have the text. You could say this film is close to “Pop Art”. It is one of those “multiples” that have been talked about for some time now as a means of distribution for art. That is why it is soon going to be shown in a gallery which has 40 copies of it made along with the screens and the books. It will therefore be exploited as a work of art, of which each copy comprises a film, two screens and a giant book. It’s an environment.

TREPIED:

You are not aiming at the general public, then. What is your conception of the role of the artist?

BROODTHAERS:

Today, whether consciously or unconsciously, artists are engaged. The problem is to be consciously... authentically engaged...not to be the object of other peoples’ engagement. I find manifest engagement like that of a Godard and many others very irritating. In Europe the artist no longer has a defined function that he can accept or challenge. His success or failure is a matter of chance. He is marginal to society. This is especially true for Belgium; it’s almost as if the country despises him. It certainly doesn’t provide him with any effective help, that is to say, help that would enable him to overcome chance.

TREPIED:

Where would you like to live?

BROODTHAERS:

In the United States, the most industrialised country, the country from which came, among other things, the Living Theater, which in my opinion will influence all artistic efforts, of whatever type. But that, of course, is the choice of the artist and not the politician.

TREPIED:

What are your plans for the future?

BROODTHAERS:

To introduce more of the real into my efforts and make a film about Vietnam, based on the use of the written sign. In Knokke, recently, nothing along these lines has been shown.

TREPIED:

Do you think there is still a future for the cinema?

BROODTHAERS:

I don’t believe in the cinema, any more than in any other art. Nor do I believe in the individual artist or the individual work. I believe in phenomena and in men bringing together ideas.

[p.60]

Experimental cinema and the Fables of La Fontaine. The law of the strongest prevails.

The law of the strongest is always the best, as we shall demonstrate later on. It is in the fable “The Wolf and the Lamb” if my school memories are exact. My school memories are growing distant and I have sold all my books. To be light-hearted. Is this quotation in which a law is called into question exact? I do not know and I am worried. A failure of memory is sometimes an abyss. A truncated quotation can be judged. A false quotation? But a mind of too fine a cast might detect a trace of pornography here. The law of the strongest is that of the Penal Code (the recent events in Knocke, which has already had several legal incidents). Remember the proceedings taken against an important local bookseller for putting up for sale books that gave a magistrate the opportunity to use Article 383 of the Penal Code, of which an excerpt is given here by way of an illustration to this newspaper article. For this Article 383 is at the root of the incident that marked the experimental film festival.

Cinema of whatever kind, experimental or otherwise, has a strange revelatory power. If am not mistaken – let us be prudent here – it was Henri Storck who defined cinema as at once the critical and confessional exercise of society as a whole. According to this view, cinema reveals to our awareness the mechanisms that determine our life and... our death. But enough beating about the bush, here are the facts.

An unexpected prize was awarded to Jonas Mekas for *Flaming Creatures*, the prize for the most accursed film. This is a film that we will not get the chance to see. Is it good? Is it bad? At any rate, it has the merit of showing how a law can influence the judgement and behaviour of the representatives of society. We shall limit ourselves to this point of view, since pornography is of interest to us only in a strictly private domain. But then was Jonas Mekas’ film a case of pornography? In fact, we have no idea. We are lucky enough not to be completely informed. But enough beating about the bush, here are the facts. It was from the words of Pierre Vermeylen, Director of the Belgian Cinémathèque, that we learnt that the film had been excluded from the competition because a public screening thereof would have constituted an offence. On this point an agreement was reached between the representatives of the Cinémathèque, who organised the festival, and the members of the jury. But, as the latter made clear in a motion that, in his capacity as chairman of the session, Pierre Vermeylen was obliged to read, this agreement was short-lived. The jury considered that it was not competent to pronounce on matters of legal possibility or impossibility etc., and awarded the special prize of the most accursed film to Jonas Mekas. The festival organisers, led by Pierre Vermeylen, maintained their decision. And with good reason. For, indeed, if the film did contain disturbing elements, it could have prompted proceedings. One thing leading to another, the Cinémathèque committee and Pierre Vermeylen, who is this country’s Minister of Justice, would have ended up in prison. This risk was spared the members of the jury because they had no organisational responsibilities. This is certainly an intriguing situation. But what of Article 383, which is at the root of this incident. Its value here is illustrative. As a face-saver, i.e., to prove that there is no censorship in Belgium, you would need several experimental films on this subject – and other films. Is the cinema the

conscience of society or is it not? Hugo Brolle has shown us how a text can become singularly attractive when accompanied by music and read in a special voice. Filmmakers of every stripe, to work! The Penal Code is a ruthless source of incident.

Is the Penal Code a source of ruthless incidents? Filmmakers, there are some fine works waiting to be made.

[p. 61]

The first prize, *Wavelength* by Michael Snow, a 45', 16 mm piece, is a painter's film. It consists of a single forwards tracking shot past windows looking out onto a street, which we can make out from within a room in a flat. Day and night follow each other at the windows. Inexorably, the camera pursues its progress through time. Michael Snow has introduced a dramatic element into this poetic, formal vision. The death of a man. The tracking shot is stopped by a photograph of the sea that was hanging between two windows. The final close-up seems to swallow everything up. Sound plays a dominant role here. There are two levels. There is the sound that accompanies the image and another, from an outside source, which fills the ear, which pierces the eardrum, which conditions the spectator. Perhaps Snow's effort could be better defined as a cinema of the sound object. The idea of the object is also evident in the film by Luc Mommartz, from Düsseldorf, *Selbstschüsse*. Imagine a box that you throw up in the air and catch, and which, during this time, films everything it can. It is difficult to believe that this box is a camera. But that is what it is. Even the finest camera in the world can give only what it has to give; an original film in which the filmmaker's tool is both the director and the object. A narcissism of the object?

Among the Belgian films, the one that caught my attention was by Jean-Marie Buchet. Inspired by the method of Robbe-Grillet, it arrives at a form of narrative similar to that of the novelist. It is about an incident of which the beginning and end are deliberately mixed up. Stereotyped, vaguely comic, vaguely criminal characters give way to obscurities during which the narrator attempts to relate what happened to them. This effort perhaps lacked intensity, but it had enough charm and interest to feature in the competition. It is easy to criticise the Selection Jury – they had some 400 films to view – and besides it would be uncomfortable for me. Since I was taking part in the event with *Le Corbeau et le Renard*, a film that was refused, I am both judge and judged.

The last festival at Knokke was marked by several kinds of demonstrations, of which the most vehement attacked the principle of experimental film, accusing it of being escapist, and the organisation of the festival with regard to the war in Vietnam. There was bit of everything – scuffles, the satirical election of a Miss Experimentation involving a procession of naked people and an *underground* festival in a cinema in Knokke. One thing in particular touched me by the rightness of its tone. About fifty students took over the podium in front of the screen during the projection of a Japanese film which it was indeed annoying to see taking part in the competition because of its pornographic, commercial character. They threatened to interrupt the festival, no doubt they should have respected the rules, which asked that the presentation of the films should not be disturbed. Yes. The fact remains however that the students' demonstration was a generous one. Other witnesses no doubt think differently. Opinion is very much divided over these demonstrations. But can you have a lively festival if you only have well-behaved people?

[p. 66]

It's the method that interests me.

Le Corbeau et le Renard follows a rhythm of repetitions, differences of duration applied to identical images. Recognising the effects I had precognised, ten years ago, with *La Clef de l'Horloge*, a film about the works of K. Schwitters.

Le Corbeau et le Renard is the logical continuation of a poetical undertaking which has led me into the world of words, that of objects, that of paintings. *Le Corbeau et le Renard* is an object. It is designed to be a part of a painting.

Cinema? Yes, it's a method.

Blue is also a method. *Le Corbeau et le Renard* follows a rhythm of repetition.

It belongs to a silent perspective. It is amorous. Its reference is *La Clef de l'Horloge*, an absolutely marvellous film I made in 1958, about the works of K. Schwitters.

Le Corbeau et le Renard is the logical continuation of my undertakings. It is a moral object.

It is designed to be part of a machine that I am currently putting together from the point of view of fashion.

"Le Corbeau et le Renard", this text made up of clichés, borrowings and personal inventions is an elementary writing lesson, aims at poetry of a theoretical character.

The edition, made at the expense of a protector of the arts was conceived not as a page designed to be conducive to reading but as an image with a visual character.

It will be understood that this approach illustrates the philosophy based on the negation of negation, however it is based on tautological procedures.

In effect, for me the purpose is to destroy values that came into being in our times and on Western soil. I no longer want to change the world in which I live, but to break it. My bombers, my atomic bombs, my diabolical inventions are already flying over the holiday spots, a bit like a remarkable anthology by Fluxus Film. Cheers and Shit.

[p. 67]

Black-and-white and colour images
or
Le Corbeau et le Renard

For the title, I took the one used by Duchamp to present an exhibition by Magritte, while correcting nevertheless the typographical mistake that had crept in.

It is also a good thing to refer to these 2 artists for a film like this one, ...the poetic academicism of this century. As I am the author of the poem "Le Corbeau et le Renard", I have put it in as the secondary title of my film.

Une Discussion Inaugurale, 1968

[p.73]

In principle the film is divided into 4 parts, the 1st is devoted to the – tumultuous – inaugural discussion that marked the opening day; 28 September 68. In the presence of this sizeable group of people of various tendencies. A museum director, a Marxist philosopher, a revolutionary journalist, a bourgeois journalist, a dealer in progressive (avant-garde) paintings, another traditional one. A collector – orthodox, collector? collector or art lover? What are the new relations that tie the artist to society?

At the end of the day, is the purpose of a museum purely scientific or does it cover an art distribution system, that of the galleries; this system that mirrors capitalist society? Depending on what they represented – most of the time unconsciously – each person answered these questions with varying degrees of passion, analytical rigour, good faith, bad faith, sometimes missing the essential point altogether, with pertinence, or with a gesture, or again by maintaining a sympathetic, aggressive, hostile, indifferent or amused silence...

...a doctor with new ideas, a German student, several of them even full of the spirit we have come to know these last two or three years, a few women, finally, who take part in this violent discussion, restricted to a charming silence, perhaps, by this tenacious prejudice that men hold toward them, whereby they should be beautiful and keep quiet.

The discussion reached no conclusion except, for a few of them, that they would do all they could to make a new cultural structure in the future that would be more independent, newer, more hospitable.

Un Voyage à Waterloo (Napoléon 1769-1969), 1969

[p.82]

In July 1969

The Département des Aigles of the Musée d'Art Moderne made a travel itinerary to Waterloo in the gilded framework of the bicentenary of Napoleon's birth.

A short film was made, which we hope to screen on a subsequent occasion.

La Pluie (Projet pour un texte), 1969

[p.91]

DRAFT FOR A TEXT

I hate the movement that shifts the lines.

If I make a film, for a cinema still defined as a discipline of movement, I have to repeat the lines by Baudelaire, unless I...

1. ... don't make a film and at the same time accept the value of blank film, the filmmaker's white page and pray that others will make it.

2. ... make a film at the expense of hatred. A love story for example. That is

very appealing but runs the risk of flying the flag for many a commodity, – advertising films, propaganda films, pornographic films, banned films.

3. ... set aside the problems of the specific language of cinema by considering the film as a simple reference to some abstraction.

Thus in certain kinds of conceptual Art, the film is often a banal intermediary in which the idea plays the main role of subject.

But is not the subject diminished by this flatness in the style of transmission, if not absorbed and relegated to a documentary on received ideas that is sometimes original?

... More than cinema, the new techniques of the image (laser?) offer the way to a solution that is, I fear, momentaneous, if certainly interesting.

But you need to be born to a technological world to use this kind of resource successfully. And here I am cruelly torn between something immobile that has already been written and the comic movement that animates 24 images per second.

Ceci ne serait pas une pipe (Un Film du Musée d'Art Moderne), 1969-71

[p.96]

This wouldn't be a pipe

A white wall. A jet of smoke. A clock surrounded by smoke.

A pipe on its own smoking. A pipe not smoking.

A subtitle underlines these images: FIGURES. It is a transposition of the Magritte painting: *Ceci n'est pas une pipe*.

MTL (DTH), 1970

[p.110]

Reading from the *MTL* catalogue. In the form of an interview with Marcel Broodthaers by himself, 1970

Interviewer: "Dear Sir, concerning your letter dated the 12th of this month, which says that you intend to publish a catalogue of my exhibition, I would like my biography to be published at the same time, because this conveys the diversity of structures in which I have been active.

I would suggest that you also reproduce the medical certificate that is exhibited with my drawings, and the one that appears in the catalogue of the exhibition *18 Paris IV. 70*. It is important to me that these two certificates, and these two exhibitions, should be compared.

Yours faithfully, Marcel Broodthaers."

I: This is the opening of the catalogue to an exhibition held in Brussels last month. An exhibition by Marcel Broodthaers who is here with us now. We are going to ask him about his intentions and about the reasons behind this exhibition featuring the medical certificates.

Marcel Broodthaers, what are the main moments in your biography, which you mention in the letter addressed to the publisher of your catalogue?

Marcel Broodthaers: I was born on 28 January 1924, in Brussels, Belgium,

where I live and work. I made my first cultural and public choices in 1949. In 1958, I presented a seven-minute, 16 mm film about Kurt Schwitters at the Knokke experimental film festival. My activity during this period was fragmentary and discontinuous. It became regular as of 1964.

I: In what way, Mr Broodthaers, did this date of 1964 determine a regular activity?

MB: My activity has been regular since 1964. I think that is the important point.

I: I note that your catalogue is printed in French, in Flemish, and in English. Why these different languages, Mr Broodthaers?

MB: That was the wish of the director of the gallery that put on the exhibition. The wish of Mr Fernand Spillemaeckers, who runs Galerie MTL. I agreed to this idea because I think it's useful, especially in artistic matters, to address oneself, to make maximum use of the means of communication given us by languages. I think this is perfectly natural, especially since the town where I live is bilingual, at least from the administrative viewpoint.

I: Yes, and in fact, the same formula was used in the catalogue for the exhibition in Paris in which you also took part, wasn't it?

MB: Yes you must be referring to the exhibition organised by Michel Claura and Seth Siegelaub at 66, Rue Mouffetard, bringing together 18 English, American, Dutch and other artists. Is that it?

I: Yes.

MB: But there the three languages are French, German and English. I think it's very good idea, too, that.

I: I read in the catalogue, in the pages set aside for you, I read, Mr Broodthaers: "Reminder of what the Musée d'Art Moderne, my own, was, i.e., a decor made up of packing cases, postcards and inscriptions, etc. Projection of a film." In short, you describe a project, which is in fact illustrated by two photos representing a map of the world, with the word "Museum" printed over them.

I went to this exhibition, which I must say surprised me greatly, because there was hardly anything to see. It was an exhibition that expressed itself through ideas, concepts, projects. Then I read a letter you sent to the organiser in which you are withdrawing from this museum project claiming that a medical certificate will explain the reason for this non-undertaking. This certificate states that your health requires no special treatment and that you can go back to work as normal. It is dated 15 January 1970. I would therefore like to ask you the following question: did you use this as an excuse for giving visitors to this exhibition nothing to look at? Why did you send a medical certificate and not show anything?

MB: Look, first of all I would like to tell you that I like this exhibition very much and the organisers really made a very special effort with the presentation, and with being honest, too. Personally, I think it's a fine exhibition. As for your question, I find it indiscreet and really do not wish to answer it.

I: Ah, look, Mr Broodthaers, I ask you this question because I note that in the catalogue for the exhibition you have just finished in Brussels, there is also a medical certificate which says almost the opposite. It's a certificate from a doctor specialising in nervous conditions. This certificate says that this time your state of health makes you unfit for any normal professional activity. You will understand that I feel justified in putting this question to you again: Is there a relation between the medical certificate published in your catalogue, and the fact that in this exhibition in Brussels you have shown lots of pieces, I mean, manuscripts and drawings?

MB: Look, I have simply availed myself of my freedom to publish medical certificates. And this freedom has nothing to do with either the doctors who wrote them or the exhibition organisers.

I: Look, Mr Broodthaers, I don't mean to insist, but it seems to me that there is a connection between these certificates, the fact of a special sort of space, which is that of the exhibitions, I mean that all these things are connected. But since you apparently do not wish to discuss this subject, I shall ask you another question, if you will. Your exhibition in Brussels looks like a drawings room. The catalogue actually describes it in great detail: Capital A. Description of the first part. It consists of a piece of size 300 x 81 cm, presented horizontally under protective plexiglas. This comprises three subdivisions. 1) a) Un coup de dés. b) Rendu et lavé. c) Un coup de dés. d) Négation profonde de l'esprit philosophique. e) D'un compte total en formation.

2) a) graffiti. b) drawing. c) Excerpt from a text by R., manuscript and graffiti. d) graffiti. e) drawing. f) drawing.

3) a) La Sole, typed text, deletion, graffiti, alteration, ink. b) Le Corbeau et le Renard, typed text, deletion, graffiti, alteration, ink. c) Le Perroquet, typed text, deletion. d) Cosmos, typed text, deletion, alteration, pencil. e) La Formule du poisson est féroce, typed text, deletion and alteration. f) Le Poète (suite), typed text, deletion, alteration. g) Ils sont dans le salpêtre, manuscript, deletion, stamp M.B. h) L'Assassin, typed text, deletion, alteration, drawing.

Capital B. Description of the second part. This consists of a piece of size 200 x 62.50 cm, presented vertically under protective plexiglas. It comprises 16 pieces, all in the same format: 27 x 21 cm. 1) ink drawing, lines and letters. 2) drawing, lines and letters. 3) L'Animal, manuscript, deletion and graffiti. 4) drawing, India ink. 5) stick drawing, India ink. 6) Copyright, typed text, deletion, graffiti, alteration, etc.

Further down, I read: "The exhibition also included, on the gallery window and legible only from inside, an inscription repeating the text of the invitation", and further on, in the form of an addendum, corrections, and also changes: "The idea of replacing the inscription with a biographical summary became superfluous for the following reason: when the catalogue was going to press, the artist was able to concretise an initial project, that is to say, to make a film about the letters composing the inscription on the window." Don't you agree, Mr Broodthaers that this is all extremely complicated?

8) Maître Corbeau, sur un arbre perché, manuscript, India ink, illustrated with signs in Magicolor. 9) L'Araignée, typed text, graffiti, alteration and illustration. 10) Le Perroquet, typed text, deletion and alteration, in yellow Magicolor. 11) Il n'y a pas de structures primaires, manuscript, India ink. 12) drawing illustrated by a word, alteration. 13) drawing and graffiti, illustrated by a word, alteration. 14) Cosmos, manuscript, India ink, deletion, alteration. 15) Cosmos, manuscript, India ink, deletion, alteration. 16) Ils sont dans le salpêtre, manuscript, deletion and alteration.

Capital C. Description of the third part. This consists of a piece of size 200 x 62.50 cm, presented vertically under protective plexiglas. It comprises 16 pieces, all in the same format: 27 x 21 cm. 1) La Torpille, typed text, deletion and alteration, ink and Magicolor. 2) Le Spermatozoïde, typed text, deletion and alteration, ink and Magicolor. 3) L'Araignée et le Signe, typed text, manuscript, deletion and graffiti, illustrative drawing, stamp and collage. 4) La Baleine, manuscript, deletion, illustrative drawing. 5) Le Porc, typed text, illustrative drawing. 6) Le Renard, typed text, illustrative drawing. 7) Le Renard, typed text, manuscript, deletion and alteration. 8) Le Charcutier, manuscript, deletion and graffiti. 9) Poules, typed text, deletion. 10) La Sole, typed text, deletion, alteration, illustrative drawing. 11) Les Crustacés, typed text, manuscript, deletion and alteration. 12) La Raie, typed text, manuscript, deletion and alteration, graffiti. 13) L'Ane, typed text, manuscript, deletion

and alteration. 14) La Rose, typed text, manuscript, deletion and alteration. 15) L'Appau, manuscript, deletion, graffiti. 16) Ce Type sans mémoire, typed text, deletion, graffiti. 17) Le Pisciculteur, typed text, manuscript, text, deletion and alteration.

Capital D. Description of the fourth part. 16 pieces in a folder with the same characteristics...

I: Tell me, Mr Broodthaers, tell me, what are these characteristics?

MB: Er, yes, if you want, although I'm not very keen. Well, L'Appau, if you like.

I: Ah yes, certainly, L'Appau. An appeau, I believe, is the decoy used in hunting to trick the hunted animal, to lure it before the hunter's gun.

MB: Yes, that's it exactly.

L'Appau. Capital nightmare. Capital itself. Foreign poems bought here. Object anxiety. Love anxiety. Invisible anxiety.

I: Ah, thank you, that's very good. So here, Capital plays the role of the object used to trick the animal and lure it before the hunter's gun. What do you think of Capital, Mr Broodthaers?

MB: Well, I think that when I wrote this poem, I had the highest possible opinion of Capital. It enabled me to make a foreign poem, to sell anxiety, object anxiety, love anxiety, invisible anxiety.

I: So this decoy appears in your catalogue in the form of a title under the number 8, I think, in the capital C part of your piece.

MB: Oh, no no no, Sir, you are mistaken. Under number 8 appears Le Charcutier, manuscript, deletion and graffiti.

I: Oh, excuse me. Let's start again then, if you don't mind. Number 8) Le Charcutier, manuscript, deletion and graffiti. 9) Poules, typed text, deletion. 10) La Sole, typed text, deletion, alteration, illustrative drawing. 11) Les Crustacés, typed text, manuscript, deletion and alteration and graffiti. 12) La Raie, typed text, manuscript, deletion and alteration. 13) L'Ane, typed text, manuscript, deletion and alteration. 14) La Rose, typed text, manuscript, deletion and alteration. 15) L'Appau, manuscript, deletion...

So, L'Appau is in fact number 15 in the description of your catalogue under the letter capital C. May I read this text again?

MB: Yes, yes, if you like. Yes, go ahead.

I: Capital nightmare. Capital itself. Foreign poems bought here. Object anxiety. Love anxiety. Invisible anxiety.

I can in fact see a deletion in pencil, but a deletion in pencil, a deletion concerning the sentence written below: "The most bourgeois thing for a boa, is to think of itself as a snake." Tell me, Mr Broodthaers, is this a text to be read or a picture to be looked at?

MB: A picture of course, as the catalogue says. This picture is described under the letter capital C. Description of the third part. This consists of a piece of size 200 x 62.50 cm, presented vertically under protective plexiglas.

1) La Torpille, typed text, deletion and alteration, ink and Magicolor. 2) Le Spermatozoïde, typed text, deletion and alteration, ink and Magicolor. 3) L'Araignée et le Signe, typed text, manuscript, deletion and graffiti, illustrative drawing, stamp and collage. 4), 5), etc.

I: Thank you. Your catalogue also contains a very detailed biography. Do you like biographies, Mr Broodthaers?

MB: Yes, quite a lot. Listen: Group events and exhibitions. in 65, the *Comparaisons* salon, in Paris. *La Leçon de choses*, Paris. In 66, Galerie Pilote,

with the New Smith Gallery, in Antwerp. In 68, at the same gallery, *Le Corbeau et le Renard*, in Kassel. Prospekt 68, in Düsseldorf. *Three Blind Mice* in Eindhoven. In 69, Language III at the Dwan Gallery, in New York. The Stedelijk Van Abbemuseum, in Eindhoven. The Bruges Triennale. The Forum d'art graphic, in Ghent. Conception, in Leverkusen. *Le Corbeau et le Renard*, in Cologne. In 70, *Between*, at the Düsseldorf Kunsthalle. Myn Dorado, at the Middelheim, in Antwerp. And Paris 18 IV. 70, in Paris.

Yes I do find biography pleasant. It's rather nice to have done something, isn't it, to show it, to make it known to people, don't you think?

I: *Le Corbeau et le Renard*, in Kassel, what was that?

MB: Ah, *Le Corbeau et le Renard*. It is figured under the letter small b in subdivision number 3 of the piece that is described in the catalogue, under the letter capital A. Master Crow, perching in a tree, held in his beak a cheese. Master Fox, tempted by the smell, spoke to him words like these: Well, good day Mr Crow. How handsome you look! In truth, if your song is as fine as your plumage, you are the Phoenix of all the creatures of these woods. At these words, the Crow was beside himself with joy. And to show off his fine voice, he opened wide his beak and dropped his prey. The Fox snapped it up and said: My good Sir, learn that all flatterers live at the expense of those who heed their words. This lesson is surely worth a cheese. The Crow, ashamed and confused, swore, though rather late, that he would not be deceived again.

(Music from a music box)

I: Yes, that's very nice music, Mr Broodthaers.

MB: But no, Sir, this is a painting.

I: A painting.

MB: L'Appau. Capital nightmare. Capital itself. Foreign poems bought here. Object anxiety. Love anxiety. Invisible anxiety.

The letter capital D. The capital D is bigger than the capital T. All capital Ds should be of the same length. The downstroke and the oval have the same slope as the capital A. Model: the dog. the fox. Koekelberg. the cries. the hands. the orchid. the architect. the feet. the hands. Paris, the deceitfulness, the voices, the cries, the character, the print, the print, the agora. the blue. the red. the... Making objects, social activity, revise the text, logic of illuminations, outskirts, gas, hands, the wild gentlemen, the coffee cup, mussels, current artistic epoch, galleries, collectors, artists, mussels, eggs, bricks, canvases, spider, moulding, prefabricated, deletion, theoretical vision, deletion, for spectator, deletion, papers, magazines, assignees, photography, natural, sky, note, photo. What'll. What one. Photo. Image on canvas. Theory without colour. Logical theory. Theory of money. Theory. Morality. Theory. Modern art. Added value in authentic conditions. Memory. Memory. Memory.

I: Ah yes, this part is no doubt the counterpart to the letter capital C.

MB: That is what we read under the letter capital B, isn't it.

1) ink drawing, lines and letters. 2) drawing, lines and letters. 3) L'Animal, manuscript, deletion and graffiti. 4) drawing, India ink. 5) stick drawing, India ink. 6) Copyright, typed text, deletion, graffiti, alteration. 7) Perturbation, manuscript, India ink, illustrated with signs, coffee stains. 8) Maître Corbeau, sur un arbre perché, manuscript, India ink, illustrated with signs. 9) L'Araignée, graffiti, alteration and illustration. 10) Le Perroquet, deletion and alteration. 11) Il n'y a pas de structures primaires, manuscript, India ink. 12) drawing illustrated by a word, alteration. 13) drawing and graffiti, illustrated by a word, alteration. 14) Cosmos, manuscript, India ink, deletion, alteration. 15) Cosmos, manuscript, India ink, deletion, alteration. 16) Ils sont dans le salpêtre,

manuscript, deletion and alteration.

This piece consists of 16 small pieces and is presented vertically under protective plexiglas. Format 200 x 62.50 cm.

I: I read further on, Mr Broodthaers, in the form of an addendum number 3, the following letter:

Dear Sir,

I am happy to hear that you have sold the piece in 4 parts, capital A, capital B, capital C, and capital D, described in the exhibition catalogue. I should tell you however that I thought you would; indeed, in order to expedite your commerce, I have made a personal transaction with your customer. This transaction concerned a case that you know well, the very one that was headed for the bin when, after much procrastination – I had to find in my reserves an artistic ensemble that was perplexing enough to illustrate the medical certificate attesting incapacity for work – we chose it and removed from it these manuscripts and these drawings. It so happens then that my intention to constitute a single piece including manuscripts and drawings, an inscription on a window, a film on this inscription, was respected by your buyer. Is it not natural, then, that this case, which still contains the residue we chose, should also be considered a part of my undertaking? May I suggest, dear Sir, that you publish this letter and print in red the words: this piece is part of the exhibition.

Yours, etc.

Une Seconde d'Eternité (D'après une idée de Charles Baudelaire), 1970

[p. 126]

1 second for Narcissus
is already the time of eternity.
Narcissus repeated
forever the time
of 1/24th of a second.
Retinal after-images,
for Narcissus, were of eternal duration.

Narcissus is the inventor of cinema.

The film is projected in a continuous loop at the speed of 24 images a second as part of an exhibition constituted with the purpose of contrasting the static image and the moving image.

[p. 127]

24 Images, the film of a second, a double subject.
The first subject “represents” the time of a second of cinema.

... or again, there's the meaning or meaninglessness of the relation between two languages, that of words and that of cinema, or again, the relation between a static image and a moving image.

Freddy De Vree: You are also in Düsseldorf to take part in *Prospekt*, an exhibition which is to a large extent devoted to artists' films. You are represented by a continuous film showing the writing of your initials. What is

the significance of this in relation to the rest of the exhibition?

Marcel Broodthaers: It's a very short film, a second long in fact, called *Une Seconde d'Eternité*. To me it's quite important because I think that I am talking about a particular artistic reality, which is expressed in artistic terms. I also think that on this kind of level it makes no difference whether it's my signature or someone else's. But I think that the foundation of artistic creation rests on an underlying narcissism. The film is called *Une Seconde d'Eternité*. It is inspired in a certain sense by the work of Charles Baudelaire. I really enjoyed making it, because this writing which only lasts a second is at the same time a fiction film. It seems to me that the signature of an author – it can be an artist, a filmmaker or a poet, it doesn't matter – is the beginning of a system of lies that all poets, all artists establish in order to defend themselves: what against, I don't really know.

On the model of Narcissus

I wanted a film

1 second (24 images) long, just for me.

(I gaze at myself in the film as in a mirror.)

The idea was enough for me...

Cinéma Modèle (Musée d'Art Moderne Département des Aigles), 1970

[p. 136]

Marcel Broodthaers: Is that one a good painting? ... Does it correspond to what you expect from that very recent transformation which goes from Conceptual Art to this new version of a kind of figuration, as one might say?
Cat: Miaow

–Do you think so?

Miiaaw..mm..miauw..miauw

–And yet this colour is very clearly redolent of the painting that was being done in the period of abstract art, isn't it?

Miaaw..MiaaW..miiaw..miaw

–Are you sure that it's not a new form of academicism?

Miauw

–Yes, but if it's a daring innovation it's still a contestable one.

Miaw

–It's still...

Miaw

–Er...It's still a matter of markets...

Miaauw

–What will the people who bought the previous things do?

Miauw

–Will they sell them?

Miiauw..mia

–Or will they continue? What do you think?... Because, at the moment, a lot of artists are wondering about that.

Miaauw..mm..mii..miAuW

..maaw..Miaauw..miaw..mm

..Miauw..miauw..MiAUW

– In that case close the museums!

MIAUW

-This is a pipe.
 Miaouw
 -This is not a pipe.
 miaouw
 -This is a pipe!
 miAOUW
 -This is not a pipe!
 miaouu
 -This is a pipe!
 miaOUUW
 -This is not a pipe!
 miaouuw
 -This is not a pipe?
 miaw
 -This is not a pipe.
 mm..
 -This is a pipe!
 miaouw
 -This is not a pipe!
 miAO..miAOUW
 -This is a pipe!?
 miaouw
 -This is not a pipe!
 miaou
 -This is a pipe!
 MiAOU..miao
 -This is not a pipe!
 Miaou..miaw
 -This is a pipe.
 Miaouu
 -This is not a pipe.
 MIAOOUU
 -This is a... This is a pipe!
 miao..
 -This is not a pipe.
 miao..
 -This is a pipe.
 Miaouw
 -This is not a pipe.
 Miaouu
 -This is a pipe?!
 mm..
 -This is not a pipe.
 mm..mm..
 -This is a pipe.
 Miaow
 -This is not a pipe.
 MIAOUW
 -This is not a pipe.
 miao..
 -This is a pipe.
 Miaouw
 -Pipe is not.
 mmi..
 -This is a pipe.
 MiaOU
 -This is not a pipe.
 MiAAOUW
 -This is not a pipe.

miAou
 -This is a pipe.
 MiAAOU..mm..
 -This is a pipe.
 Miaaou
 -This is not a pipe.
 Miaao..mmi
 -This is a pipe!
 MIAAOUU
 -This is not a pipe.
 MiAAOUUW
 -This is a pipe!
 MIAAOU..MiAAOU..MiAOUW
 -This is a pipe.
 Miaouw
 -This is not a pipe.
 ..mm..Miao
 -This is a pipe.
 MiAOU..MiAOU..MiAOU
 ..MiaouW
 -This is not a pipe.
 ..MiaOUW

-This is an interview given at the Musée d'Art Moderne, Département des Aigles. 12, Burgplatz, Düsseldorf.

MiAAAOUU..MiAAOU
 ..MiAOOU..MiaOOUW
 ..MiAAOU..MIAOU..MIAAOUW

-This is an interview given at the Musée d'Art Moderne, Département des Aigles. 12, Burgplatz, Düsseldorf.

Miaou..Miaouw

Section Cinéma (Musée d'Art Moderne, Département des Aigles), 1971

[p. 146]

- most of the time unconsciously - each person answered these questions with varying degrees of passion, analytical rigour, good faith, bad faith, sometimes missing the essential point altogether.

[p. 154]

You can see in the Mönchengladbach museum a cardboard box, a clock, a mirror, a pipe, also a mask and a smoke device, and one or two other objects I can't recall at this point, accompanied by the expression fig. 1 or fig. 2 or fig. 0 painted on the display surface beneath or to the side of each object. If we are to believe what the inscription says, then the object takes on an illustrative character referring to a kind of novel about society. These objects, the mirror and the pipe, submitted to an identical numbering system (or the cardboard box or the clock or the chair) become interchangeable elements on the stage of a theater. Their destiny is ruined. Here I obtain the desired encounter between different functions. A double assignment and a readable texture - wood, glass, metal, fabric - articulate them morally and materially. I would never have obtained this kind of complexity with technological

objects, whose singleness condemns the mind to monomania: minimal art, robot, computer.

The nos. 1, 2, 0 appear figurally. And the abbreviations fig. poorly in their meaning.

Is this the condition for your feeling at ease with yourself?

What reassures me is the hope that the viewer runs the risk – for a moment at least – of no longer feeling at ease. Be sure to visit the Mönchengladbach museum.

[p.159]

1. There are two systems at issue:

a) a set of twelve referents, given by the display of the chest's contents or, one might say, the exposure of those contents, since it is the only ensemble presented as an enigma to be resolved;

b) this same chest is contained in a series of figures, never given as such but solely in the form of successive repetitions.

The reference to the figure described under a) is included in the closed series, but is also to be found in the set of repetitive figures described under b): Furthermore, if we leave this closed circuit and turn towards what should be the motive for it – what is indeed the motive for it because this is an ensemble of objects, or rather a set of objects invented within the confines of a fictional museum (Musée d'Art Moderne, Département des Aigles) and nourished by it (this set of objects is not a constituent of the museum) – we find that already at that level “the object in the world” is present only as a figure in a binary (virtually perfect) system of meaning (fig. 1 and fig. 2; combination of fig. 1 and fig. 2 in fig. 12 and fig. 1 & 2). Hence the final reference is itself an image.

Alongside this symbolic ending of the series (closed chest, mirror, mask, case probably containing a musical instrument, artificial light), this general image, the museum, can be reconstituted by more subtle elements that prolong the chain of figures. Whereas the accumulation of numbers serves in both cases to insist on this symbolic character, and to indicate a motive that we hope is more intense, and whereas between the piano and the film-editing device the transition to the clock is still of the symbolic order, the clock's large hand still marks the same 12, a junction between the visual and linguistic levels, which recurs, as it happens, in the form of an inscription under the object. Furthermore, though this is of secondary importance, the inscription has a highly pictorial quality. Like Friday 12 February, the sign seems to be the end of its series of avatars, and writing begins, with the letter A.

2. We have considered fig. A as being more or less outside the system, and the objects awarded two digits as being particularly significant. In this number symbolism, five is the only one of its kind; yet it is found on the only object having no cultural or symbolic implications: this is a cardboard box which contributes no information, a box within a box. Is there some ratio between the numerical and figural information? Is there an inverse ratio between the redundancy and information of image and number?

Yes. This sign of disorder would also open up a new system.

Or, more simply, do we find, again symbolically, a closure at both ends of the chain of figures? If there is a closure, this can easily be stepped over.

3. We have now indicated some possibilities for the chain of references, and the likely relationship between information and redundancy through the use of quantity, so we can finally talk about employing similarity and adjacency as principles of association.

The objects are isolated, the repetition reinforces the isolation by making

them identical to themselves, absolutely. This is a discontinuous universe, each object being there only as representation, as a figure serving to...

There remains the linguistic matrix (a play on the very concept of container and content) which will be recorded as a hypocritical lament on the destruction of the object by linguistics just as much as an attempt to achieve a relationship between the figure as visual representation of a form and the figure as representation of language.

Do you know the charge of Reichhoffen?

You should have seen the cavalry charge

Cuirassiers, get ready, charge!

Projet pour un Poisson (Projet pour un Film), 1970-71

[p.188]

Rondeau. The weather has doffed its coat of wind, of cold and rain and has dressed in embroideries, in pleasant, light and beautiful sun.

Rondeau. The weather has doffed its coat of wind, of cold and rain and has dressed in embroideries, in pleasant, light and beautiful sun.

Recited 10 times in succession by Marie-Puck Broodthaers.

What follows the rondeau recited by Marie-Puck is part of a conversation between Marcel Broodthaers, Maria Gilissen and Michael Werner which took place in three languages: German, French and English.

MW: We don't have to have any drawings. The film can also...

MB: We're going to buy films about fish and project them on the screen.

MB: This type of book with the fish, is not so good. It is better hundred examples.

MW: Hundred is OK. And we make something with 10 pieces expensive or so, you know. 10 pieces on special paper.

MG: A luxury edition of 10.

MW: Maybe not? It is always the same with books, you know. Because I am not a book man, I sell very few. If I sell very few, it must be a high price.

MB: It is a gallery.

MW: Let's say 50 marks.

MG: Nein, plus, more.

MW: It can be very interesting. I like very much the idea, because it is a new...

MB: (inaudible)

MW: The fish. Ah ah ah ah.

MB: It is a fabrication.

MW: It is a joke, Marcel. Don't take me too serious.

MB: The book with the fish is a little anecdotic.

MW: You can start your research about figure and image. Yes, there is a book about the fish, you remember?

MB: Yes, it is not a book about the fish.

MW: Yes, it is a book about the fish.

MB: Yes, it is a book with the contents of fish, but the subject is...

MG: Do you remember that there is a book with fish?

MB: That I made?

MG: Original Buch.

MB: Ah ja. Oh yes, yes, I remember. But we make a choice with one or two or three. It is different. This is the fish in the film. That's Figure I. Figure II is the drawings of the fish and Figure III, the fish as photographic film fish, no? And the last figure is the screen with the figure. That makes 4 figures, that's it. Yes, and the last figure, Figure 5, is the text with the fish. Three or four poems with the fish. It is an analysis of different forms of the fish as language. It is good. It is classical. Why not?

MW: Why not. Classic.

MB: We have the text of the film. "Le Poisson aboie". "Le Poisson est fidèle". What other texts are there? "Le Poisson pourrit par la tête". What else is there? Hm, what other texts can I think of? "L'Estomac, le foie, le cœur". What else is there? "Le Foie, l'estomac, le cœur".

MW: It is very joyful.

MB: You have this cliché? Very good. I make this book in Brussel.

[p. 189]

The fish formula is ferocious,
it is a cube, a sphere, a pyramid
or a cylinder obeying the laws of the sea.
A blue cube. A red sphere. A
white pyramid. A white cylinder.

Let's be still. Silence. The species
dilates and becomes a movement.

A green cube. A blue sphere. A white
pyramid. A black cylinder.

Like dreams you don't remember.
They swim elsewhere in a world where Shark,
Knife, Cook are synonyms.

A white cube. A white sphere. A white
pyramid. A white cylinder.

Film als Objekt – Objekt als Film, 1971

[p. 192]

2 types of projection (transparencies, films) expressing themselves on the same screen – object – the case, this being at the same time the subject of the ensemble – symbolic signifier, the unfolding of language deconstructing the mechanism of magic (or art or religion) – visible in this event – in space – serves only to glorify the C.M. only the better to bring out the inscription part.

Musée – Département des Aigles imbued with this spirit critiquing the category of culture as the function of a self-satisfied society – clear conscience –

(meta) language expressing the truth about
truth? on the basis
of another truth as
cause, [the most important]
which??

Crime à Cologne, 1971

[p. 194]

To thicken the plot a little, I dedicate this jacket covering the catalogue of the Cologne art fair to the imaginary and real persons whose names are given below. Most of them never met each other.

Au-delà de cette limite, 1971

[p. 200]

Dear Yvon Lambert,

The film will be finished just in time. It will cost more than expected. Or rather, it will cost me more. The subject is slight... therefore I must sustain it without avarice. Which means that I am counting on the 15% due to me on each sale. Never again will I offer such a low all-in production cost. Also, I insist that it be presented as an *unlimited edition*. Otherwise it would cease to be logical... those few minutes...

I think we need to reach an understanding on how to promote it. An unlimited edition cannot (unfortunately) be sold at high price. That is to say that is likely to be bought by cultural associations who could then not only use it at modest expense but also insert it into ridiculous programmes. No public screenings without my agreement. That is the promise we should have to obtain from any buyers. It's up to you to make them understand. Beyond a certain point, even banknotes are no longer valid.

Lots of worries. A trip to Berlin to choose a few eagles in the museums. My liver is playing me up. I have great trouble putting up with my strict diet. A constant fatigue blurs all my plans. Maria is of help to me here, but she too is difficult. Of course. Oh well, the film will be finished.

Rendez-vous mit Jacques Offenbach, 1972

[p. 217]

1) If what I want to do is feasible, it would be a good idea if I came to Berlin, some time this summer... That may be difficult... Perhaps I could spend my holidays there.

2) A programme of my films has just been shown with some success in Munich, as part of the J. and B. Herbig collection.

Analyse d'une Peinture, 1973

[p.227]

Notification

The French words *tableau* and *bateau* are pronounced with similar sounds. If we repeat several times in a row *tableau* and *bateau*, then without fail, just where the tongue twists, one word will be said in place of the other. Thus, we could just as well be holding forth on the latest boat as on the latest painting.

The seascape reproduced in these pages was purchased in a shop on the rue Jacob in Paris. Afraid it might slip through my fingers, I dared not bargain for it and paid a high price – that of love at first sight – even though it was unsigned.

The subject, painted in a style that suggests the late 19th century, recounts the return of a fishing fleet to France (tricolour flags). In the foreground of the composition are: a buoy, some driftwood, a rowing-boat manned by Bretons, identifiable from the red smock and black jacket worn at that time. Everything seems to indicate that the fleet is approaching a port in Finistère with sails swelled by the breeze, but because the sea is not very rough we can deduce that this light breeze is not all that fills these sails, that the principal force stretching them is the abundance of a victorious wind.

Looking shorewards, to where wives, families and by-standers excitedly pass on the good news of their return, are two fishermen, sketched in outline leaning against the ship's rail and reckoning up, if we could overhear them, their share in the profits. The hold is full of cod, not to mention the turbot and the sole...

Un Jardin d'Hiver (A B C), 1974

[p.242]

Freddy De Vree: You are showing *Un Jardin d'Hiver*, you are showing tropical plants, and the first thought that came to my mind was that it was the image of a desert.

Marcel Broodthaers: Yes, the image of a desert. I'm rather pleased that you should make this... an extra image that isn't there in the objects, the palms, chairs and images that are presented, because in fact the fundamental idea is the desert.

FDV: And absence?

MB: And the absence of desert. This desert that is at once real and symbolic concerning both the situation, from an illustrative viewpoint, and the current political and economic situation, but particularly, no doubt, the desert at the heart of our society, the desert of leisure, the desert, ultimately, of the art world.

FDV: What is the *Jardin d'Hiver*? Have you written a text about this work?

MB: A text that tries to take hold of this idea so as to situate it in relation to the theories and ideas currently going round in the art world. All in all, it's... You could make that remark: which, all things considered, is extremely difficult as regards communication. There are several circles. There's no doubt that I am totally in agreement with everything that's going on here when I think of traditional art as it manifests itself, as it is encouraged in our countries. So the subtleties that divide us give way before

this kind of monument of laxness that each society builds up, making art a real pillar of the state like prisons, like hospitals. Now that really is most regrettable. So the subtleties that such a text seems to deal in, in relation to what other artists are doing, are ultimately of concern only to an artistic world that is called the avant-garde art world, which is extremely narrow. But then the narrower it is, the more effectively I think it serves is a soundbox for events that are happening on a mass, global scale. It's paradoxical, but this microcosm is particularly effective if you take the trouble to think of it that way. Don't you think?
...

FDV: Why the video cameras?

MB: Yes, television is everywhere these days, I mean the idea of television. In this winter garden television is not used as a privileged way of delivering an artistic message that is specifically related to this medium.

FDV: Marcel Broodthaers, in your *Jardin d'Hiver* are we sitting amidst art or is it an oasis in the world and outside the world of art?

MB: But we were talking about a desert. Can a desert be an oasis? What is an oasis in the desert? It is what is not desert, but I think that, yes, you would say now that a veritable desert has become an oasis, in the sense that the holidays, the music that go along with people's work, all that constitutes the decor of an oasis and not one more desert-like decor. It's simple. If you like, yes.

FDV: Hasn't there always been a tendency in your work to start off by clearing everything out. I am thinking of the very intriguing canvases you made recently, which are canvases in a pile of which only the sides are painted. There is this search for a naked space, à la Mallarmé, wouldn't you say?

MB: Yes, there is something of that. Yes, yes. In fact I did a little book on Mallarmé's *Un coup de dés*, a little book which separates the image of the text from the text itself. Which is to say that in the edition I did, Mallarmé's poem, the text itself, is presented as a preface in ordinary typography and the space usually filled by the words is replaced by a black lines – in other words, it's used as an image. All these things relating to Mallarmé, of course. I say "of course" because over a number of years Mallarmé's example has been much used, and most felicitously, I think, by Lacan.

FDV: Why by him rather than by anyone else?

MB: More by Lacan than by others because Lacan has succeeded in using Mallarmé's language to get to grips with a reality of a psychoanalytical, philosophical nature. I don't really know where to situate where this truth is, but you can certainly feel it when you read his book *Écrits* – you could say that the Mallarméan language is..., he manages to use it as a form, precisely, of language, for defining a reality that is of interest to him, Lacan, and to his readers...

[p.246]

Cut 2 first shots – 1) print of elephants
2) pheasants

The film begins with an image of the camel.

Before that have 30" of black.

End of film add 10" of black.

The sound starts up exactly on the 1st shot with the palms.

[p. 247]

Marcel Broodthaers: My country is both very dull and at the same time extremely comic, because you can do all kinds of things you cannot do elsewhere. It was the zoo that lent me the camel and we put it outside the place where the exhibition was being held. That was how it was filmed, in relation to this exotic garden, you see, like a parallel between two exoticisms, one that we're very used to, and then a camel, which is not really in its usual place, but which in spite of it all is considered in Europe as an exotic animal. It is an animal that has to do with the desert.

René Farabet: What I really wanted to know when I saw the film with the camel going into the museum, was if it wasn't expressing the idea or the intention of a deep resignation, with regard to the work of the artist in his relations with the cultural public. That means the fact of bringing the camel into the museum, especially in the context, is for me a gesture which declares that the current situation is deeply desperate, a situation that could give the artistic act itself a cynical quality.

MB: For me, the camel is about non-communication. The camel is animal beauty. I'd say that the rest doesn't interest me, I mean, the palm, the museum. To make things clear, "I'd say" means that I'm not saying it. But for me the camel is my beauty, and beauty as in the Baudelaire poem: "I am beautiful, O mortals, like a dream of stone."

...

Anyway, well I'm pleased to hear it, it means that you find the camel comical. ... Because, anyway, in the film we see the camel on a video screen, don't we, which is used in the film. But then afterwards, we see the camel in a false reality, which is a reality of representation, too. So, inevitably, there is a relation with the form of representation, and it is there perhaps that we find a method that makes it possible to register as a way of critiquing the current situation. Which is to say, I believe that the kind of subversion attached to objects that you mentioned earlier is outmoded. Artistically, you can only find forms that reflect or critique the state of society today at this level of calmness.

...

When David [Lamelas] says, for me the camel is comical, he's quite right, because beauty, in the present situation, when you touch on it, is something comical.

Eau de Cologne 1974, 1974

[p. 254]

Dear Sir,

Concerning the exhibition – Dorf bleibt Dorf – Projekt 74.

After 20 days of sleepless nights and careful thought, I kindly ask you – with the aim of maintaining my harmonious relations with the Walraff-R-Museum – to add another palm to those I have set out in the exhibition. I hope thereby to add to my renown and be well considered among those circles which deal with the transformation, the transportation and the speculation that ensure the glory of exotic trees.

Yours faithfully,

Berlin oder ein Traum mit Sahne, 1974

[p. 263]

- Ia empty table red parrot –
read the paper
- II Mirror tarts (dream) begin to eat –
fast
- III and IIIa M.P. strange expression – out of dream
- IV continuation II eat (reality)
- V glasses – paper – M.P. comes in – without
paper – 2 shots (between the 2 parrots or boat)

- VI Cream glasses
- VII pipe and sleep –
- IIX
– light glasses table laid
- X boat
- M tart reality

Monsieur Teste, 1974

[p. 266]

René Farabet: There is a child's chair. There is a doll. Well, in fact it's a man, but in miniature. I was wondering if it isn't a self-portrait of Marcel. It's dressed the way he dresses. Is it...?

Marcel Broodthaers: I am a bit like him. But I can also move my hands, my feet, right? I can't read like him, for example, at least not without glasses.

RF: Do you read the same kinds of things?

MB: No, no, really, I don't read the same kind of things, no. Sometimes I take a quick look at the newsagents' displays, and... I may not be any better endowed with intelligence than my little brother. I'm quick to understand what's going on, I think. He looks very happy and convinced by what he's reading and looking at at the moment.

RF: Why is he facing the sea? Well, he has his back to the sea.

MB: It's not the sea. It's an exotic decor. It's a travel agency decor. The kind of setting you find in those advertisements for travel in that kind of magazine. Very clearly a modern decor found in a wallpaper shop on Rue de Rivoli.

RF: Why is he reading *L'Express*?

MB: Perhaps he's in a hurry, I don't know. He's reading *L'Express*, because after all, he may be my little brother, but perhaps... Perhaps he's been transformed by all kinds of reading, by images like these. Perhaps he's been too strongly influenced by this kind of magazine.

RF: But why is he dressed like that? In this kind of scenery, it's rather absurd. He has a very sober suit, a tie. That sets up a kind of contrast which helps you to focus on the contemporary things, like this scenery and this magazine, isn't that right?

MB: And since I happen to be working..., I've started a film about it. In fact from time to time I think of changing his suit, or even his wicker chair,

depending on what he's reading. For the moment, he's like that, it doesn't bother me that his suit is moth-eaten. It doesn't bother me. Then there's that idiotic smile, it's Turenne reading *L'Express*, wouldn't you say? He's very self-satisfied. In fact he's pleased right down to the bottom of his false feet. Besides, maybe he's not my little brother, maybe he's my uncle, who knows, my father...

Viva Bomma, patates et saucisses. Viva Bomma, patates et saucisses. Dabei enne dikke cervelas. Troullala. I can't really remember the rest. (Laughs). That's the first song I heard my grandmother sing. In Belgium, I really feel like a foreigner. And yet I really like the country. I just think it's a shame that everywhere in my country there prevails this kind of respectability which prevents people from being aware of what they really are. Yes, if it can be said that, generally speaking, Belgians like things that are immediate.

MB: I've been following René Magritte for some time now, quite a long time. Let's hope I throw it off, if not completely, then at least sufficiently. But Magritte used lots of this kind of thing, this mix of true and false, its representations in painting, didn't he?

RF: An alphabet with bricks. We're really in Belgium here.

MB: Mmm...

RF: You are Belgian, aren't you Marcel?

MB: Ah, I'm from Brussels. Oh yes, yes.

Figures of Wax (Jeremy Bentham), 1974

[p. 274]

My dear Herbig,

I have been preparing myself during the long (English) days to write you a long letter. Ah, I have received the 20 catalogues of your collection after energetic demands.

Things here get done very slowly. The first lesson that I gave at the Slade, consisting of the projection of films, was a celebrated lesson. A way of being memorable myself. The director of the Slade was present, barely recovered from a bout of 'flu. I was very moved by the effort he made. But he fell asleep. The thirty or forty students reacted scarcely at all. They appeared dull, strange in any case. I think I have lost my position. But I will perhaps make a film inside this famous building. One of the founders of this institution, Sir...?* died in 1832. He bequeathed his skeleton to the school. The skeleton served as the ossature (Ha! Ha!), to construct a wax figure representing this eminent personality, life size.

Dressed in everyday clothes of the deceased, with a straw hat imitating a topper, the figure is seated on a chair at the back of an illuminated cupboard, and observes with his blue eyes the innocent comings and goings of the new generation. Indeed, here is good scientific subject for a university film.

...

*Jeremy Bentham

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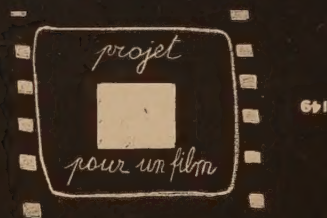
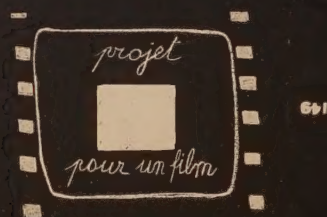
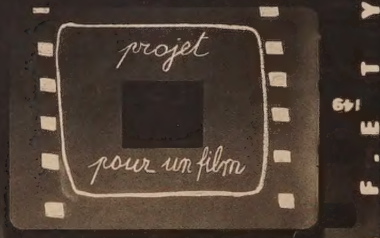
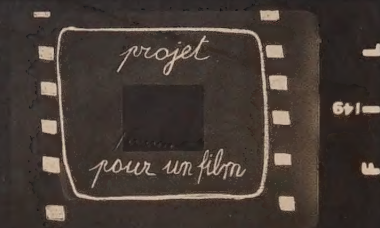
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