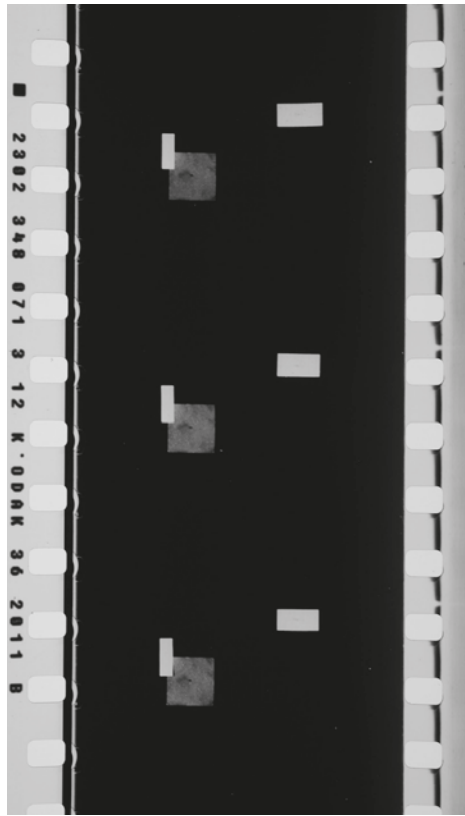


HANS RICHTER

Rhythmus 21 (1921-1924), Hans Richter's first film, arose from the visual explorations he carried out with Viking Eggeling on the presentation of a succession of forms in time. By making play with the intersections and superimpositions of rectangular forms and lines, he attained a dynamic that created effects of depth and relief. *Rhythmus 21*, one of the first entirely abstract films, is a layout of surfaces with "rhythmically ordered" movement whose continuity amounts to forms based on pure values of contrast and inversion (room 1).

After the rigorously abstract studies of *Rhythmus 21* and *Rhythmus 23* (1921-1924), Hans Richter returned to real shooting with *Filmstudie* (1926), mingling figurative images with geometric forms.

Finally, with *Vormittagsspuk* (1927-1928), he used frame by frame animation techniques to construct a political fable about the revolt of domestic objects against their owners. The film was later prohibited and destroyed by the Nazis (room 4).



Hans Richter, *Rhythmus 21*, 1921-1924, photograms
Centre Pompidou, MNAM-CCI / Dist. RMN-GP
© Art acQuest

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Mélicha Étave

With the help of
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María Moreno
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SCREENINGS

Auditorium
Luis Buñuel
Un chien andalou, 1929, 15'31"
L'Âge d'or, 1930, 63'
Every day 12am, 5pm, 6:30pm (except days when other events are programmed)

Room 1
Marcel Duchamp, *Anémic cinéma*, 1926, 8'32"
Viking Eggeling, *Diagonal Symphony*, 1921, 6'31"
Hans Richter, *Rhythmus 21*, 1921-1924, 2'56"

Room 2
Man Ray (Radnitzky Emmanuel, aka), *Le Retour à la raison*, 1923, 3'04"
Man Ray (Radnitzky Emmanuel, aka), *Emak Bakia*, 1926, 19'43"

Room 3
René Clair, *Entr'acte*, 1924, 20'
Fernand Léger, Dudley Murphy, *Le Ballet mécanique*, 1923-1924, 19'

Room 4
Hans Richter, *Filmstudie*, 1926, 3'52"
Hans Richter, *Vormittagsspuk*, 1927-1928, 6'25"

Room 5
Man Ray (Radnitzky Emmanuel, aka), *L'Étoile de mer*, 1928, 17'38"
Man Ray (Radnitzky Emmanuel, aka), *Les Mystères du château du Dé*, 1929, 26'44"
Germaine Dulac, *La Coquille et le clergyman*, 1927, 44'18"

Continuously during exhibition opening times.

INFORMATION

OPENING HOURS
From 9:30am to 8pm. every day (holidays included)
Last admission thirty minutes before the museum closes
Closed: every Tuesday, 1st January and 25th December

PRICES
Permanent collection: 7 €, concessions: 4 €
Temporary exhibition: 4 €, concessions: 2,50€
Permanent collection + Temporary exhibiton: 9 €, concessions: 5,50 €

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DADA AND SURREALIST FILM

21 MARCH-19 JUNE 2016

What do the graphic abstractions of Viking Eggeling and Hans Richter, the photographic experiments of Man Ray, the zany, anarchistic, iconographic provocations of René Clair and Francis Picabia, and the rhythmic collage of Fernand Léger and Dudley Murphy all have in common?

In the world of Dadaist film, iconographic subversion and abstraction mingle with the geometrism of forms and eroticism of bodies, paying no attention to meaning if not in terms of its very deconstruction.

In the second half of the Twenties, Surrealist cinema, inspired by the exploration of dreams and the subconscious, and particularly the films of Germaine Dulac and Luis Buñuel,

involved a return to the subject – seen as both the subject of the action and the subject of the narrative.

By screening some fifteen films, the exhibition endeavours to restore these different aspects of Dadaist and Surrealist cinema.

From the first cinema abstractions of Hans Richter and Viking Eggeling to the subversive, dream-like style of Luis Buñuel, the exhibition reveals a world of film which, when avant-garde artists began to experiment with it in the Twenties, ceased to be simple entertainment and became an art in itself, using the qualities of sculpture, painting, drawing and music to create a new visual experience.



With kind support from

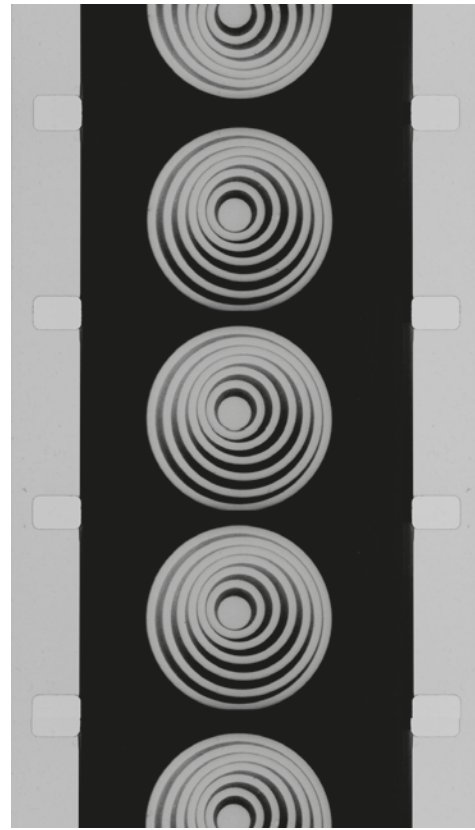


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MARCEL DUCHAMP

As Duchamp said in 1967, "The cinema above all amused me for its optical aspect. Instead of making a machine that turns, as I had done in New York, I said to myself: why not turn a film? I was not interested in creating cinema as such; it was a more practical method of achieving my optical results [...]." Produced with help from Man Ray, *Anémic cinéma* (1926) consists of rotating discs where abstract motifs and spiralling inscriptions alternate. This system, no more in fact than a series of fixed shots, seemed like a parody of silent movies, where images and inter-titles succeeded each other, only with no semantic relationship here. The slow rotation of the discs produces an effect of swelling and hollowing, where the text, consisting of a series of puns, prolongs the erotic connotations (room 1).



Marcel Duchamp, *Anémic cinéma*, 1925, photogram – optical disks
Centre Pompidou, MNAM-CCI / Hervé Véronèse / Dist. RMN-GP
© Succession Marcel Duchamp / VEGAP, Málaga, 2016

MAN RAY

Man Ray's films endeavoured to transform the mechanisms of the narrative as much as those of vision. With *Le Retour à la raison* (1923), his first completed film, Man Ray extended the photographic principle of rayographs to moving images: the film opens with a sequence made without a camera, through the direct exposure of the film to light. Random editing is used not to assemble but to break up the images.

In *Emak Bakia* (1926), the realistic sequences – featuring Kiki de Montparnasse and the poet Jacques Rigaut – seem like punctuation interrupting a series of experimental effects (chance images recorded by a camera thrown in the air, and movements of light obtained through mirrors and turning prisms) (room 2).

L'Étoile de mer and *Les Mystères du château du Dé*, which are more narrative in form, reflect the Surrealist aesthetic far more. Based on play with polysemy and the interrelation between words and images, *L'Étoile de mer* (1928) focuses more on enigmatic imagery than the construction of a linear narrative. For his last complete film, *Les Mystères du château du Dé*, (1929), in contrast with the principles of improvisation and recording images in flight he used in his other films, Man Ray this time wrote a screenplay with help from the photographer Jacques-André Boiffard.

Commissioned by Viscount Charles de Noailles, the film is constructed on a visual and textual analogy between the geometric spaces in his villa, designed by the architect Robert Mallet-Stevens, and Mallarmé's poem *Un coup de dés jamais n'abolira le hasard* (room 5).



Man Ray (Radnitzky Emmanuel, aka) *The Starfish*, 1928, photograms
Centre Pompidou, MNAM-CCI / Dist. RMN-GP
© Man Ray Trust / VEGAP, Málaga, 2016

LUIS BUÑUEL

Resulting from the collaboration between Luis Buñuel and Salvador Dalí, *Un chien andalou* used the Surrealist automatic writing method, and was based on the dreams they told each other. Despite the deliberately dream-like character of the images, the film follows a relatively traditional narrative line. It was an undeniable success, and provided its director with a way in to the group headed by André Breton, who saw a genuine Surrealist film-maker in him.

Un chien andalou attracted the attention of Viscount Charles de Noailles, a wealthy patron who suggested financing Luis Buñuel's next feature film. A hymn to unbridled love and subversive forces capable of destroying bourgeois morals, *L'Âge d'or* was produced in 1930 in total freedom, and, in a radically new move, used sound according to an avant-garde standpoint. Its screening in July 1930 caused a memorable scandal, which followed Luis Buñuel all the way to the USA, where he fled during the Second World War. The film was only rediscovered in 1981, when the original negative was donated by the heirs of the Noailles family to the French state (Auditorium).



Luis Buñuel, *An Andalusian Dog*, 1929, photograms
Centre Pompidou, MNAM-CCI / Hervé Véronèse / Dist. RMN-GP
© Buñuel's heirs
© Salvador Dalí, Fundació Gala- Salvador Dalí / VEGAP, Málaga, 2016