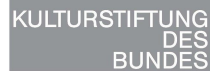


Heinz Emigholz

The Formative Years

17/09 – 31/10/2010

In collaboration with Arsenal -
Institute for Film and Video Art, Berlin
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Heinz Emigholz, *Demon*, 1976/77 (film still)

Heinz Emigholz is a German filmmaker, actor, artist, writer and producer, whose work transcends institutional and artistic boundaries and disciplines. While today he is internationally acclaimed for his unique films portraying buildings by architects such as Adolf Loos, Rudolph Schindler and Bruce Goff, Emigholz already played a decisive role in the international experimental film movement of the 1970s with his explorations of the cinematic medium in relation to time, space and narrative. Emigholz was also one of the first artists to exhibit his films in installations, next to his vast collection of drawings and notebooks.

The exhibition *The Formative Years* presents eight of Emigholz's structural films in a single installation conceived by the artist. In a time when the moving image has become an increasingly predominant artistic medium, this installation is conceived as an introduction to an important historical body of work that is unique in its systematic exploration of the grammar and materiality of the moving image. His entire work follows a meticulous and hermetic internal logic that consequently puts structures of communication and perception to the test.

The Formative Years' central theme is the passage and translation of time into space. Five out of the eight presented works are composed of thousands of single photographs from industrial and rural landscapes that are composed into movies following a precisely calculated score. In these silent films, titled SCHENEC-TADY I, II & III, ARROWPLANE, and TIDE (dating from 1973-1976), movement is created by connecting single points in space. They explore the gestural language of the camera, and the relation between real and simulated time, and cinematic and actual spaces.

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The sound film HOTEL (1976) is an experiment about linearity and causality. DEMON (1977) expands the fragmentation of linear time to include words. The film is a cinematic translation of Stéphane Mallarmé's poem "The Demon of Analogy" performed in different languages. Like the fixed points in the landscapes before, it is now each word that is represented in a single shot as the entire poem is translated into cinematic movement and space.

The final component of the installation, it is THE BASIS OF MAKE-UP I-III (1974-2004) that provides the most comprehensive insight into the universe of Emigholz's work and his vision. In these films, largely composed of single still shots, the key "actors" are Emigholz's numerous illustrated notebooks dating from 1971 to 2004, next to photographs, drawings and studies. Emigholz's notebooks contain his own texts and sketches next to drawings and found materials from various sources such as advertisements. THE BASIS OF MAKE-UP I-III is the hermetic cinematic presentation of an archive of materials that has been the basis for Emigholz's feature films as well as his many publications and artist's books.

The Formative Years presents this body of work for the first time as an integrated installation in one large open space, in which each film is being screened as a digital loop, allowing for the viewing in parallel of its different components, and producing ever-new constellations between its different rhythmical scores.

On www.pym.de you can find more detailed information and downloads about the art of Heinz Emigholz.

Heinz Emigholz (born 1948) has worked since 1973 as a filmmaker, artist, writer and producer in Germany and the USA. In 1974 he started his encyclopedic drawing series "The Basis of Make-Up" in which he looks back on numerous exhibitions, retrospectives, lectures and publications. In 1984 he started his film series "Photography and beyond".

Extra City _____ Kunsthal Antwerpen

- 1 - Hotel (1975/76, 27 min)
- 2 - Schenec-Tady I (1972/73, 40 min)
- 3 - Schenec-Tady II (1973, 19 min)
- 4 - Schenec-Tady III (1972/75, 25 min)
- 5 - Tide (1974, 34 min)
- 6 - Demon (1976/77, 29 min)
- 7 - Arrowplane (1973/74, 24 min)
- 8 - The Basis of Make-Up I-III (1974/2004, 94 min)

