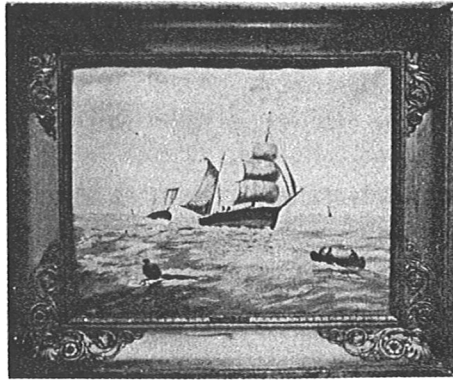


THE NEW FILM OF MARCEL BROODTHAERS 'ANALYSIS OF A PAINTING' WILL BE SHOWN TOGETHER WITH HIS FILM 'Chère petite soeur' IN THE CONTEXT OF HIS EXHIBITION 'PEINTURES LITTERAIRES' AT GALLERY ZWIRNER 5 KÖLN 1 ALBERTUSSTRASSE 18 ON SATURDAY, SEPTEMBER 29 AT 9 p.m.



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 XIX th 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.

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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