

UPCOMING SCREENINGS

Vlado Kristl: *Death to the Audience*

7–16 November 2014

The first in-depth survey in the UK of the legendary artist, poet and filmmaker Vlado Kristl (1923–2004) who produced pioneering animations, experimental films and radical features. This season provides a parallel to Sigmar Polke's work, introducing a similarly iconoclastic figure who explored the limits of art, film and politics in post-war Germany.

Luis Ospina and Grupo de Cali

28–29 November

Luis Ospina is a penetrating observer and commentator on Colombian reality and cinema. A founder of the Grupo de Cali / The Cali Group, a pioneering group of filmmakers, artists and writers active in Cali, Colombia, whose influential exploration of social reality and popular genres extends from the 1970s into the present. Presented together with the 2014 Discovering Latin America Film Festival, this season will be accompanied by a rare London appearance of Luis Ospina who will present the screenings and discuss his remarkable body of work.

The Beautiful Sigmar: Films on Polke

Wednesday 14 January 2015
18.30–21.00

This screening features films made about or with Sigmar Polke. Key films made by contemporaries reveal the artistic community in Düsseldorf in the 1960s and 1970s where Polke made his early work alongside Manfred Kuttner, Blinky Palermo, Gerhard Richter, Konrad Lueg (later known as Konrad Fischer) and Lutz Mommartz. Also included are works by a younger generation such as Britta Zoellner, Astrid Heibach and 2014 Turner Prize nominee Duncan Campbell.

Vlado Kristl *Tod Dem Zuschauer / Death To The Audience* 1984, film still. Courtesy Filmmuseum München


Luis Ospina and Carlos Mayolo *Agarrando Pueblo / The Vampires of Poverty* 1978 Photograph by Eduardo Carvajal. Courtesy the artist

Britta Zoellner, *The Rainbow Serpent: Entering a New Inner Space, a New Inner Time* 1980–81/2013, Still from digital transfer of 8mm film © Britta Zoellner

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Thoughts, comments, reviews?

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TATE FILM

GREGORY J. MARKOPOULOS: FILM AS FILM

Tate Modern, Starr Auditorium
31 October 2014, 18.30–21.00



Gregory J. Markopoulos, *Psyche* 1947, film still. Courtesy Temenos Archive, Zürich

Film screening followed by a book launch of *Film as Film: The Collected Writings of Gregory J. Markopoulos* in the Starr Foyer.

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**GREGORY J. MARKOPOULOS:
FILM AS FILM**

Gregory J. Markopoulos is a key figure in the history of independent film and was, alongside Kenneth Anger, Stan Brakhage, Maya Deren and Andy Warhol, a pioneer of the New American Cinema of the 1960s. This special evening celebrates the publication of *Film as Film: The Collected Writings of Gregory J. Markopoulos*, edited by Mark Webber, that gathers together for the first time the writings of this important filmmaker.

The evolution of Markopoulos' filmmaking – from the early films of the 1940s to his increasingly poetic and metaphysical works made in Europe from the late 1960s onwards – is traced in his writings, which also address the avant-garde cinema, auteurs such as Dreyer, Bresson and Mizoguchi, and the work of his partner Robert Beavers. As Markopoulos pursued his ambitious plan to establish The Temenos, a screening space and archive devoted to his work that would be located in a remote part of Greece, his unique vision of a truly independent cinema was proposed through his texts and has inspired a diverse array of artists.

Tacita Dean has celebrated the forthcoming publication stating: 'it feels apposite that the writings of Gregory Markopoulos be published now at a time when the very existence of film is so threatened. Nothing more should be needed as a convincing argument that film is still the important, autogenic magical medium for filmmakers today.'

George Clark

FILM PROGRAMME

**Psyche
USA, 1947, 16mm, 25 min
With Ann Wells, George Emmons**

Made while studying at USC in Los Angeles, *Psyche* 1947, was his first 16mm film, and demonstrates Markopoulos' developing style and his sensuous use of colour and composition. Shot in the Hollywood hills, the film was inspired by an unfinished novella by Pierre Louÿs, yet as Markopoulos himself wrote: 'the first thing which I did was to delete the novelette of its lush rhetoric and retain only its symbolic colour. In *Psyche*, colour plays an important role, similar to the role which colour plays in the paintings of Toulouse Lautrec. Colour reflects the true character of the individual before us, whether it be on the screen, in a painting, or in the street. Colour is Eros.' (*Psyche's Search for the Herb of Invulnerability*, 1955).

**Bliss
Greece, 1967, 16mm, 6 min**

Bliss 1967, the first film made after Markopoulos moved from the USA to Europe, is a lyrical study of the interior of the Byzantine Church of St. John on the island of Hydra. Using only available light and edited entirely in camera, *Bliss* demonstrates the filmmaker's aesthetic economy and rigour.

**Gammelion
Italy, 1968, 16mm, 55 min**

Filmed at Il Castello Roccasinibalda in Rieti, Italy, *Gammelion* 1968 is a major work in Markopoulos's oeuvre, marking the transition into his late period and anticipating his epic final film, *Eniaios* 1947–91. Shot with only two 100ft rolls of film, the work extends seven minutes of footage to almost one hour of viewing time using hundreds of fades in and out. As lines of poetry, music, or the sound of horses' hooves are intermittently heard on the soundtrack, images appear for only a few frames at a time, creating a remarkable romantic vision of a poetic cinema conjured from its essential components.

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Curated by George Clark and Mark Webber

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*Film as Film: The Collected Writings
of Gregory J. Markopoulos*
Edited by Mark Webber, with
a foreword by P. Adams Sitney
The Visible Press, September 2014
www.thevisiblepress.com



Images (top to bottom)
Gregory J. Markopoulos, *Psyche* 1947, film still. Courtesy
Temenos Archive, Zürich

Gregory J. Markopoulos *Gammelion* 1968, film still. Courtesy
Österreichisches Filmmuseum, Vienna / Musée National
d'Art Moderne, Centre Pompidou

Gregory J. Markopoulos *Bliss* 1968, film still. Courtesy
Temenos Archive, Zürich