

**《Philippe Garrel Retrospective Exhibition》 ,
《Philippe Garrel-A Dazzling Despair》
Exhibition**



◇ <Philippe Garrel Retrospective Exhibition>

- Screens Philippe Garrel's major work restored in digital form
- Introduces 16 films, including Garrel's movie <Actua 1> discovered after 47 years, <L'enfant secret>, which connects the beginning and end of Garrel's movie, and his new work <In the Shadow of Women>

◇ Holds the exhibition <Philippe Garrel - A Dazzling Despair>

- Consists of three black and white films reorganized with video equipment, 35mm film installation, and video installation
- Exhibition held at MMCA Film and Video, Gallery 7, and Media Lab from Nov. 25 (Wed.), 2015 to Feb. 28 (Sun.), 2016

The National Museum of Modern and Contemporary Art (MMCA; Acting Director: Kim Jeong-bae) is holding a retrospective exhibition and other exhibition of works by French director **Philippe Garrel** from November 25 (Wed.), 2015 to February 28 (Sun.), 2016 at MMCA Seoul.

Philippe Garrel is a French film director who won the Silver Lion Award at the Venice International Film Festival and one of the key figures of post-Nouvelle Vague. MMCA Film and Video, which is a theater at MMCA Seoul, holds a retrospective exhibition of 16 pieces of Philippe Garrel's work, whereas Gallery 7 and Media Lab showcase three pieces of his work reorganized into a form of contemporary art. This retrospective exhibition and other exhibition will offer a good opportunity for visitors to experience the art world of Director Philippe Garrel.

[Philippe Garrel Retrospective Exhibition]

The Philippe Garrel Retrospective Exhibition will select 13 pieces of Philippe Garrel's work produced in 35mm film and screen them in digital video. The screening will feature Garrel's early works such as <Actua 1> (1968), which was discovered after 47 years, as well as recent works such as <La Jalousie> and <In the Shadow of Women>. Philippe Garrel's films depict the modern images of human loneliness, sadness, and vain desire in the most classical form.

[Philippe Garrel A Dazzling Despair]

Gallery 7 at MMCA Seoul and Media Lab exhibit Philippe Garrel's three black & white movies, 35mm film installation, and video installation for the first time in the world. Philippe Garrel's works, which stick to the production of movies with 35mm film even now, will be screened using a 35mm projector installed within the gallery. By exposing the projection technician who rolls the projector and film in the exhibition space, visitors can feel the physical property of film images more realistically.

During the early years of his career, Garrel produced experimental works that described how human body, breath, and emotion react under economically derived circumstances through indefinite images, such as <Le Révélateur> and <Actua 1>, which were produced during the 68 Revolution years, as well as <Les hautes solitudes> (1974) as the last experimental work made with his lover Nico who produced seven movies jointly

with him during the 1970s.

This exhibition is to be held from November 25 (Wed.), 2015 to February 28 (Sun.), 2016. It will include a Retrospective Exhibition and other additional events. Philippe Garrel will come to Korea and meet visitors during the “Philippe Garrel Master Class” (on December 19). Movie critics and actors who appeared in Garrel’s movies will also grace a talk program (on December 23) and talk about the art world of Philippe Garrel.

For details, please visit the homepage of the National Museum of Modern and Contemporary Art (<http://www.mmca.go.kr>).

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Exhibition introduction

MMCA Seoul presents 16 films of Philippe Garrel in the Film and Video Theater and displays film installations based on the themes of his films in the exhibition space at the same time. The films of Jean-Luc Godard, Chantal Akerman, and Jean Cocteau have been shown at an installation at Pompidou Centre, but this is the world's first show in which Philippe Garrel's films have been recomposed into an exhibition form. Three of his black and white films are exhibited in the form of 35mm film and video installations. The exhibition 'Philippe Garrel-A Dazzling Despair' tries to present the art world of Philippe Garrel, who sublimated the deep despair of humans into dazzlingly glorious beauty in the area of modern art.

※ Related Special Screening <Philippe Garrel Retrospective>

Philippe Garrel

Born in 1948, Philippe Garrel was hailed as a child prodigy of cinema when he made his debut as a 16 year-old with his honest self-portrait *Les enfants desaccordes* (Children Out of Tune). From the 1960s to the late 1970s, he made mostly unique experimental films in a poor environment. At that time, Nico, who was a German singer and actress and greatly influenced his life and work, starred in his seven of his films. He has continued making movies, from *L'enfant secret* (The Secret Child), which won a Jean Vigo and hinted the start of experiment and narrative in his work, to *Elle a passe tant d'heures sous les sunlights...* (She Spent Many Hours under the Sun Lamps...), which is an auto-biological film where fragmented loves cross. Later, he developed his work into a new form of abstract realism in classic narrative. He then made *Les Amants reguliers* (Regular Lovers), a film recording the agony of youths in the 68 revolution, which starred Louis Garrel, *La Frontiere de l'Aube* (Frontier of Dawn), a film of poetic horror, where Francois (played by Louis Garrel) passes through the black hole of a cold pain settling in his unconsciousness, and finally faces a ghost in a mirror, *La Jalousie* (Jealousy), a film soothing the emptiness inside an imperfect love, and so on. His recent film, *In the Shadow of Women*, a film showing the irony of the relationship between a man and woman humorously, may be heralding another start of Garrel's changing film style.

Moments of Garrel's films that we see in an exhibition hall

Elle a passe tant d'heures sous les sunlights is composed in a frame as if moments that are fragmentedly in an individual's memory are again shot in the form of a film. It is a film that is waved with discontinuous flows. This film, which looks like moments faded by light continuously appearing, is projected using a 35 mm projector installed in the exhibition hall. Like a separate sound, lines of characters appear in a digital projection next to the 35 mm film screen. The rough sound of the 35 mm projector, which has become a relic that is no longer produced, and the particles of light will reproduce images that Garrel arranged unstably like a person's memory in the hall. *Les hautes solitudes* is leaned against the exhibition wall like the image of a mirror in which things coexist but fail to meet forever. You will see the close-up face of a woman in a state of decalomania, which

does not allow us to distinguish which one is reality or an illusion. The eyes, breath, and sadness of the three women, Jean Seberg, Nico, and Tina Aumont, will wait for you like portraits in a frame. *Le Reveleateur* will be projected on three screens set up on the exhibition floor, at regularly scheduled times, like an eternally turning cycle. Probably the allegory moving in silence does not require the meaning of linear time.

The weight and noise of the projectors, the light projected on the screen, and the sound mixed with noise in the dark exhibition hall will present the rapture of dazzlingly splendid light—the beauty of the moment —that is melt in the time of despair and solitude in Philippe Garrel’s films.

Philippe Garrel - A Dazzling Despair

Le Reveleateur

Philippe Garrel shot *Le Reveleateur* (1968) in the German Black Forest during May of 1968. The film expresses the eternal dilemma of relationship of a family living in an unknown space and time symbolizing an era that is predominant with violence and horror. The pictorial structure of the film, which is like an allegory in black and white and composed of silent performances, contains a prototype of his subsequent films. In the 1970s, he made seven films with his muse, Nico, an actress and a vocalist in the Velvet Underground, whom he’d been in a relationship since 1969. At the time, when he was in a state of poverty, he made experimental films that prove how unclear images reflect the human body, breath, and emotions.

Les hautes solitudes

One of his silent films in black and white, *Les hautes solitudes* (1974), portrays the insides of three women sunken with solitude and hurt with actions of fluctuating silence and expressions. Garrel’s couples in his films before this one were also rendered as if they were isolated islands even though they were together. His film has no intention to present the drama of a relationship because he focuses on the lonely inside of an individual who forms relationships with others. *Les hautes solitudes* is one in which his experiment was maximized to the extent of feeling stifled. You can feel a tension as if you are looking at a huge portrait of a couple. He sculpts the cold emptiness and sorrow encroaching a woman’s soul into an existential reality.

Elle a passe tant d'heures sous les sunlights

Elle a passe tant d'heures sous les sunlights (1989) portrays the existential situations of emotions flowing away—not events—in a story in which an individual feebly alone resists an invisible oppression that is built up by a social system and then eventually ends up committing suicide. Unlike the conventional narrative based on the continuity of time, the film is composed of fragmented memories according to Garrel’s unconscious arrangement. The film in black and white is mixed undistinguishably with the work of making a film and Garrel’s personal life. In addition, the last scene contains the painful presence of Garrel himself, standing by the window into which beautiful sunlight splendidly streams in.

The three films, *Le Reveleateur*, *Les hautes solitudes*, and *Elle a passe tant d'heures sous les sunlights*, build up a mirror that reflects the weight of silence that will be remembered only with black and white, and the inside of a character through their body movements that are interrupted by light. Through the mirror we can move to the romantic dimension where the border of time is removed, and can hear the echo of the place only with a sadness that hits a wall of despair.

- The Revealer Le Reveleateur France | 1968 | 67min | Full HD | N/B | Silent
- The high solitudes Les hautes solitudes France | 1973 | 80min | Full HD | Silent
- She spent many hours under the sunlights ... Elle a passe tant d'heures sous les sunlights... France | 1985 | 130min | 35mm | N/B | Mono

Exhibition Information

Schedule for the 35mm film <She spent so many hours under the sun lamps...> (130min)

Tuesday 13:00 / Wednesday 14:30, 18:30 / Thursday 13:00

Friday 14:30 / Saturday 14:30, 18:30 / Sunday 14:30