

Вугеохолука videoholica

Ending Unended

Bruce Checefsky Films
Curated by Pavlina Mladenova

Why Ending?

In philosophy and ethics, an end is the ultimate goal in a series of steps. What helps to achieve that goal is the means. As some objects may be ends and means at the same time. Bruce Checefsky's films are exactly like that – they are both ends and means. The material used by Checefsky is already "compulsively" pre-ended, on one hand, - lost, destroyed, or conceived/scripted but never finished. On the other hand, it is a means for a new ending as one might imagine or reconstruct the original, while using a trace material of the past end.

Why Unended?

The surface of appearance of an unended object, as the final stage of manufacture is missing, is a very attractive means for Checefsky. It provides a considerable room for re-creation with an immeasurable degree of responsibility, arising from the fact that the other artists' films no longer exist or were never produced. Unended assumes an extreme edge of authentic reproduction and own ideology, which creates a base for an inimitable end.

Pavlina Mladenova

Screening programme

1. WITCH'S CRADLE / 2014 / digital / b&w / sound /10:22 min

In 1943, experimental filmmaker Maya Deren (1917-1961) collaborated with Marcel Duchamp on the film 'Witch's Cradle'. 'Witches Cradle' was filmed in Peggy Guggenheim's 'Art of This Century Gallery' at 30 W. 57th Street in New York City. A choreographed set of movements between the figure (played by Duchamp) and the camera, the film was intended to be an exploration of the magical qualities of objects in Peggy Guggenheim's Art of this Century Gallery, a space where Duchamp also exhibited. 'Witch's Cradle' remains unfinished and is considered lost.

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2. MOMENT MUSICAL / 2006 / 16mm / b&w / photogram film / sound / 5:43 min

Stefan and Franciszka Themerson's first sound film, "Moment Musical" (1933), was a three-minute commercial in which photograms of light-pierced jewelry, porcelain and glass were animated to music by Ravel. The Themersons' experimental techniques involved moving lights and shadows on objects. They evolved out of the Themersons' improvisations with the photogram. 1928-35. Most of the images were made on a "trick-table" improvised by Stefan Themerson. He placed various objects on a piece of translucent paper over a sheet of glass. The lights were above, and he photographed the images from below frame by frame. In 1934, T. Toeplitz from Kurier Polski wrote: "And finally I shall mention the Themersons, who shot a truly beautiful commercial – Moment Musical. This film moment is the only film that one cannot raise any objections to at all. The only positive point in the balance of Polish film production in 1933-34." "Moment Musical" was lost or destroyed during the Nazi occupation of Warsaw during the Second World War.

3. INNI (Others) / 2005 / Beta / color / b&w / Polish with English subtitles / 20:43 min

In 1958, experimental filmmaker Andrzej Pawlowski wrote a script based on a 1941 diary written by a patient at a psychiatric hospital in Kobierzyn near Krakow. The original diary was found stashed in a wall, and in the early 1950's, the director of the asylum gave it to Pawlowski. The diary chronicles the daily atrocities committed by the Nazi under the operation "Ausmerzung Lebensunwerten Leben" during the occupation of Poland. The diary survived the war but its author did not. Pawlowski submitted his script to the national film board in Warsaw but they failed to produce it before he died in 1986. Filmed entirely in Warsaw.

4. A WOMAN AND CIRCLES / 2004 / 35mm / b&w and color / sound / 9:38 min

In 1930 while living in Paris, Polish avant-garde poet Jan Brzekowski wrote a short non-narrative film script titled "A Woman and Circles" in the French magazine "Cercle et Carree" (The script was later translated into Polish and published in "Linia."). This non-narrative film reveals a random succession of negative and positive images preceded by a glowing circle that overtakes the film frame then reduces to two smaller bouncing balls that later become minuet dancers. While using found footage from 1960's instructional films like "What is Rain?" AWAC is not considered a remake or reconstruction - Brzekowski never produced his film. A WOMAN AND CIRCLES was filmed using a 1940's hand wound 35mm camera with black and white film stock from the period in which the script was originally published.

5. PHARMACY / 2001 / 35mm / b&w abstract photogram film / silent / 4:36 min

PHARMACY is based on Stefan and Franciszka Themersons influential 1930 abstract photogram film APTEKA. The Themersons are considered the most influential filmmakers of the Polish avant-garde of pre-WWII Europe. A stunning black and white abstract film, Pharmacy is a chaotic, anarchic assemblage of chemistry lab measuring cups and spoons, various size test tubes, tweezers, eyeglasses, and a cornucopia of transparent pharmaceutical equipment seen as shadows only. Filmed in Budapest using a 1930s single frame camera, black and white film, and a reconstruction of the Themerson's trick table based on an original drawing made by Stefan Themerson in the 1970's.