

GALERIE JOCELYN WOLFF

Retour d'Italie. Documents en déplacement.

Maya Schweizer et Clemens von Wedemeyer

METROPOLIS, REPORT FROM CHINA

2006 / 42' / colour / sound / produced with the support of CNAC-GP

In 2004, we travelled to China in order to prepare a re-adaptation of the feature film *Metropolis*. These are the materials we collected during our research, the interviews we conducted and the discussions we have had with the workers and the architects of Chinese cities. Fritz Lang's *Metropolis* was produced by the UFA in 1927, based on a screenplay by Thea von Harbou. The original version of this movie is considered to be lost. The film was reconstructed by Enno Palatas, the Murnau Foundation and the Munich Film Museum. In the year 2000, it was the first movie ever to enter the UNESCO Memory of the World register.

Synopsis of *Metropolis* de Fritz Lang (1927) :

Metropolis is a megalopolis split in two distinct parts : the upper city, where the mighty and wealthy lead a life of idleness, luxury and entertainment, and the lower city, where workers live and perform the excruciating tasks necessary to keep the city functioning.

Maria (Brigitte Helm), a girl from the lower city, tries to promote unity between the classes and she secretly takes some worker's children to visit the upper city. The group is pushed back by police forces but Freder Fredersen (Gustav Fröhlich), the son of *Metropolis*' ruler, falls in love with Maria. Descending into the lower city hoping to find her, he sees a worker collapsing during his work and promptly replaces him. But the frenetic rhythm imposed by the machines is untenable and an explosion takes place; the monster machine devours the workers. Freder goes to see his father, Johhan « Joh » Fredersen (Alfred Abel), to inform him about the inhumane working conditions of the workers, and to ask him to do something about this. Johhan, realising he is unable to convince his son about the benefits of this segregationist society, turns to the scientist C.A. Rotwang (Rudolf Klein-Rogge) to make him change his mind...

Laura Horelli

INCOMPLETE PICTURE - « DISCOVER JAPAN »

2004-2005 / projection 18' and monitor 4'59 / colour / sound

The Japan National Rail campaign Discover Japan (1970-1978) claimed that the disappearing "real" Japan could still be discovered in the countryside. Young women, a demographic with time for travel, were targets of the campaign designed by the advertising agency Dentsu to maintain the high levels of domestic tourism brought about by the Osaka Expo in 1970. The women's magazines an-an and non-no featured various destinations across Japan of historical or scenic interest. The magazines inspired a group of followers called annonzoku. Young urban women did not previously travel by themselves, so this subculture brought about some changes for the position of women in Japanese society. The video projection is based on conversations with three Japanese women in their fifties. The women spoke about their travels in the early 1970s. In each interview, three people were present: the interviewee, a companion/translator and an interviewer. The meetings were organized through personal contacts and, because I did not know the interviewees, it was important to have a Japanese person present during the interview even if s/he was not acting as a translator. The conversations were transcribed, edited and translated and then re-enacted by three actresses of different ages. In each part of the video the actresses shift roles between interviewer, translator and interviewee.

In the video shown on a monitor, the camera travels over the pages of an-an and non-no features on Onomichi, Hagi and Tsuwano from 1972-1973. All of these places are located in the proximity of the art centre AIAV, where the projected video was filmed.

Norman Richter

VALI ASR - JULY 2006

2006 / 14' / colour / no sound

The film was shot within seven days in July 2006 in Tehran, capital of the Islamic Republic of Iran. Shooting took place on the Vali Asr, the longest and oldest street of Tehran. It runs over 24 kilometres from the North to the South through the centre of the city and shows a picture of very different social classes and ideologies. The name „Vali Asr“ means „Ruler of Ages“ and refers to the Imam Muhammad al-Mahdi. According to the Shiite dogma Imam Mahdi is the twelfth and last direct successor of the Prophet. It is said he has been living in secrecy for centuries, out of public sight. The Constitution of the Islamic Republic of Iran of 1979 designates the twelfth Imam as the Head of State. The Islamic religious scholars, the Ayatollahs, are only ruling as the Imam's representatives until his return from secrecy.

Twelve faces are shown. One personal object is assigned to each of the twelve people, except for the last one, a young girl. The people had these objects with them when they were filmed.

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