



Apart from his iconic art objects and *décor*s, Marcel Broodthaers has also made some fifty short films. In addition, many of his works contain references to the history, technology, and conventions of cinema.

The symposium *Marcel Broodthaers & Cinema: ‘Poèmes cinématographiques’, Moving Scripts*, jointly organized by the University of Antwerp, CINEMATEK, WIELS, Cinea, and Maria Gilissen – Succession Marcel Broodthaers welcomes both a broad audience and connoisseurs. On June 17th, a film program offers the opportunity to get acquainted with some of Broodthaers' well-known and lesser-known titles. On June 17th and 18th, a dozen speakers focus on Broodthaers' unique film practice, its interaction with the other arts, performative character, literary and poetic affiliations, and socio-cultural context.

## FILM SCREENING

### ***Marcel Broodthaers – ‘Poèmes cinématographiques’***

**June 17, 7 pm, CINEMATEK**

Rue Baron Horta straat 9, Brussels

Welcome by Maria Gilissen-Broodthaers.

Introduction by Raf Wollaert and Steven Jacobs.

A few years before his notorious entry in the (visual) art world, the poet Marcel Broodthaers shot and presented his first film at the Palais des Beaux-Arts. In the almost fifty short films that followed, his original vocation, poetry, remained central: here, “words shine like diamonds.” An extraordinary opportunity to (re)discover with Broodthaers's little-known cinema.

Screened films include, among others, *La Clef de l'Horloge*, *A Film by Charles Baudelaire*, *Berlin oder ein Traum mit Sahne*, and *La Bataille de Waterloo*.

## SYMPOSIUM, 17-18 JUNE: SCHEDULE

CINEMATEK, Rue Baron Horta Straat 9, Brussels

### FRIDAY JUNE 17, 1:00 – 5:00 pm

- 1:00 PM Welcome  
Raf Wollaert (University of Antwerp)  
Steven Jacobs (University of Antwerp/Ghent University)
- Plus Object*, a sculpture and publication by Nico Dockx and gerlach en koop
- Maria Gilissen-Broodthaers  
*On 'Mouvement – Living Picture'*
- Session 1**; Chair: TOM PAULUS (University of Antwerp)
- 1:30 PM Keynote Lecture: BRUCE JENKINS (SAIC Chicago, US)  
*When Words Fail Us: The Cinema of Marcel Broodthaers*
- 2:10 PM Paper: RAF WOLLAERT (University of Antwerp, BE)  
*"Words shine like diamonds." Notes on Marcel Broodthaers' Poetic Principle in Cinema*
- 2:40 PM coffee break
- 3:00 PM Paper: ANDREW CHESHER (Chelsea College of Arts, GB)  
*Broodthaers' Pleasure of the Text: on Une Seconde d'Éternité*
- 3:30 PM Paper: GABRIELE MACKERT (Hessisches Landesmuseum Darmstadt, DE)  
*Au-delà de cette limite. Marcel Broodthaers' real Borderline Experience*
- 4:00 PM Film Screening
- Mont des Arts**  
**Magritte & Broodthaers (c. 1965-66)**  
**Objet (1967-84)**  
**Signalisation (c. 1968)**
- 4:30 PM End Day 1
- 5:30 PM DINNER CAFÉ VICTOR
- 7:00 PM **Film Screening, Marcel Broodthaers, 'Poèmes cinématographiques'**

## SATURDAY JUNE 18, 9:30 AM – 4:30 PM

9:30 AM Welcome

Raf Wollaert (University of Antwerp)  
Steven Jacobs (University of Antwerp/Ghent University)

*Plus Object*, a sculpture and publication by Nico Dockx and gerlach en koop

**Session 2;** Chair: DIRK SNAUWAERT (Wiels, Brussels)

9:40 AM Film Screening

**Belgavox – Mode – 20<sup>th</sup> Century Fox; Charlie als Filmstar; Brüssel Teil II (Section Cinéma)**

10 AM Paper: JORIS D’HOOGHE (Free University of Brussels)

*On M.B.’s Musée d’Art Moderne, Département des Aigles, Section Cinéma*

10:30 AM Paper: XAVIER GARCÍA BARDÓN (ERG Brussels, BE)

*Le Corbeau et le Renard in Knokke-le-Zoute. Notes on the Production and the Projection of a Film by Marcel Broodthaers in the Context of EXPRMNTL 4 (December 1967)*

11:00 AM coffee break

11:20 AM Film Screening

***Le Corbeau et le Renard (1967)***

11:30 AM Paper: MARIA ELENA MINUTO (ULiège; KU Leuven, BE)

*‘The Book Becomes a Film, the Film Becomes a Painting (the screen)’  
Marcel Broodthaers and the Cinematic Poems in the 60s and 70s*

12:00 AM Lunch Break

**Session 3;** Chair: BRUCE JENKINS (SAIC, Chicago)

2:00 PM Film Screening

***Le Mauritanie (1972)*  
*Ah que la chasse soit le plaisir des rois (1972)*  
*The Last Voyage (1973-1974)*  
*Eau de Cologne (1974)***

2:30 PM Paper: DEBORAH SCHULTZ (Regent’s University London, GB)

*Travelling Words*

3 PM Paper: STEVEN JACOBS (Ghent University/University of Antwerp, BE)

*Broodthaers, Bentham, and Pygmalion: Figures of Wax*

3:30 PM Keynote Lecture: JENNIFER WILD (University of Chicago, US)

*Marcel Broodthaers’ World in Danger*

4:10 PM      Closing Remarks  
                  Maria Gilissen-Broodthaers

## SPEAKERS

**Andrew Chesher's** research focuses on Neo-avantgarde and post-conceptual practices with a special emphasis on phenomenology and critical theory. He gained his PhD from Chelsea College of Arts in 2007, where he is a senior lecturer on the Fine Art BA course. Recent essays have been published in *Analecta Husserliana: The Yearbook of Phenomenological Research* (2018), and *Zeitschrift für Ästhetik und allgemeine Kunstwissenschaft* (2021). He has also directed documentaries on modern music that have been screened in North America and Europe, including *Knots and Fields: Darmstadt and the Legacies of Modernism* (made with David Ryan) (2010) and *Changing the System* (on Christian Wolf) (2007).

**Nico Dockx** works as a visual artist, curator, publisher and researcher with a fundamental interest in archives. His interventions, publications, texts, sounds, images, installations, performances and conversations — which are usually the result of collaborations with other artists— embody the relationship between perception and memory, which he interprets differently each time. Since 2000 he has exhibited his work at home and abroad and has published more than forty artist's books with his independent imprint Curious. He is co-founder of interdisciplinary projects such as Building Transmissions (2001–2009), Extra Academy (2011—...), A Dog Republic (2012–2020), and la Galerie Imaginaire (2015—..., together with Sébastien Delire). He is currently editing and designing a prospective catalogue with his archives reflecting on twenty years practice.

**Xavier García Bardón** is a professor at the École de Recherche Graphique (ERG, Brussels) and an independent film curator. A former film curator at BOZAR (2004-2020), he has also worked for international initiatives such as International Film Festival Rotterdam, Centre Pompidou (Paris), Oberhausen Kurzfilmtage, Forde (Geneva), CINEMATEK (Brussels), etc. He holds a Ph.D. in Film Studies from Université Paris 3 Sorbonne Nouvelle on the topic of EXPRMNTL. He has organized film programs on Marcel Broodthaers at the Museum of Contemporary Art Seoul (2014) and in the context of the 'SHHH' silent film festival in Ostend (2021).

**Joris D'hooghe** is an art historian associated with the Vrije Universiteit Brussel, where he completed a PhD on Marcel Broodthaers' "Musée d'Art Moderne, Département des Aigles" in 2017. His research focuses on the developments within 20th century post-war avant-garde. In 2015, he was involved in the preparation of the catalogue of the exhibition "Carte du monde poétique. Films, works and documents of Marcel Broodthaers" at Herbert Foundation in Ghent. His research publications and articles include "1974. International Avant-Garde at the Palais des Beaux-Arts" (Herbert Foundation, Ghent, 2018), "1973-1974. Belgian Avant-Garde in Brussels and Oxford" (Museumcultuur Strombeek/Ghent, 2020) and "Poèmes Industriels. À propos des plaques thermoforms de Broodthaers" (L'Art Même, 1er Quadrimestre 2022).

**Collective artist gerlach en koop** works in twofold to invite a third. They live and work in Brussels and The Hague. Solo exhibitions include GAK Bremen DE; Bonnefantenmuseum Maastricht NL; de Appel Amsterdam NL; Temporary Gallery Cologne DE; Altefabrik, Rapperswil-Jona CH; 1646, Den Haag NL; Kröller-Müller Museum, Otterlo NL; Stroom Den Haag NL Their work has been part of group exhibitions at Lesage, Bruxelles BE; La Criée, Rennes FR; Project Arts Centre, Dublin IE; FIAC, Jardin des Tuileries, Paris FR; de

Appel Amsterdam NL; Mu.ZEE, Oostende BE; de Vleeshal, Middelburg NL; Netwerk, Aalst BE; Le Grand Café, Saint-Nazaire FR; Stroom Den Haag NL; A Tale of A Tub, Rotterdam NL; S.M.A.K, Gent BE and the Baltic Triennial at CAC Vilnius LT and Bunkier Sztuki, Kraków PL.

**Steven Jacobs** is an art historian specialized in the relations between film and the visual arts. His publications include *The Wrong House: The Architecture of Alfred Hitchcock* (2007), *Framing Pictures: Film and the Visual Arts* (2011), *The Dark Galleries: A Museum Guide to Painted Portraits in Film Noir* (2013), *Screening Statues: Sculpture and Cinema* (2017), and *The City Symphony Phenomenon: Cinema, Art, and Urban Modernity Between the Wars* (2018). He teaches at the University of Antwerp and Ghent University.

**Bruce Jenkins** is Professor of Film, Video, New Media, and Animation at the School of the Art Institute of Chicago. He previously served as the Stanley Cavell Curator at the Harvard Film Archive, Director of Film/Video at the Walker Art Center, and Film Programmer at Media Study/ Buffalo. His books include: *Gordon Matta-Clark: Conical Intersect* (2011); *On the Camera Arts and Consecutive Matters: The Writings of Hollis Frampton* (2009); and co-author of *2000 BC: The Bruce Conner Story Part II* (1999), among others. His recent major project has been as co-author of *The Films of Andy Warhol Catalogue Raisonné: 1963–1965* (2021).

**Gabriele Mackert** is curator and head of the collection of art 18th to 21st Century at the Hessisches Landesmuseum Darmstadt. Before that, director of the Gesellschaft für Aktuelle Kunst (GAK) in Bremen, curator at the Kunsthalle Vienna among other positions. As lecturer at the Department of Site-Specific-Art at the University for Applied Arts, Vienna, she organized the conference and publication *Humans Make Nature: Landscapes of the Anthropocene* in 2016. With the University Bremen, she conceived *Blind Date: Zeitgenossenschaft als Herausforderung*, a symposium on contemporaneity.

**Maria Elena Minuto** is a postdoctoral Fellow (F.R.S.-FNRS grant) at the University of Liège. She holds a Ph.D. from the University of Bergamo with the dissertation: *Marcel Broodthaers. Perceptive Glance and Allegorical Practices in Contemporary Art*. Research associate at the KU Leuven, her publications include: *Marcel Broodthaers. Écrivain d'images, 1924-1976* (Éditions Garnier, 2020), *Material and Visual Poetics: The Italian and Belgian Neo-Avant-Garde Art of Publishing* (Éditions du Centre Pompidou, 2019), *Marcel Broodthaers: l'artista degli anagrammi nascosti* (Elephant & Castle, 2019). Currently, she is working on the monography entitled *Marcel Broodthaers. Il Bestiario, 1924-1976* (Quodlibet, 2022).

**Deborah Schultz** is a reader in Art History at Regent's University London. Her research explores word-image relationships, photographic practices and archives, and the representation of memory in 20th century and contemporary art. She completed her PhD thesis at the University of Oxford on *Marcel Broodthaers: Strategy and Dialogue* (published Bern, Oxford, 2007). Recent and forthcoming publications include *Photo Archives: The Place of Photography*, edited with Geraldine Johnson (London, 2022); 'The (re)constructed self in the safe space of the family photograph', in *Picturing the Family*, Silke Arnold-de Simine and Joanne Leal (eds) (London, 2018).

**Jennifer Wild**, on leave from the University of Chicago, is Visiting Associate Professor in the Departments of Cinema and Media Studies, and French and Italian at the University of Southern California. Her first book, *The Parisian Avant-Garde in the Age of Cinema* (University of California Press, 2015) was shortlisted for the Best Moving Image Book Award by the Kraszna-Krausz Foundation, and received Honorary Mention for the Wylie Prize in French Cultural Studies. She has published widely on the European historical avant-gardes and early

cinema, and is currently completing a book manuscript about technological secularism and iconoclasm in late-nineteenth- and twentieth-century French social, cultural, and artistic history.

**Raf Wollaert** is a PhD fellow (FWO Flanders) at the University of Antwerp. His doctoral research project focuses on the distinctive film practice of Marcel Broodthaers. The many ways in which the Belgian artist engaged with cinema, its apparatus, and the medium's history lie at the core of his research interests. He is currently preparing the publication of an LP-record of several unedited poems, recited by Broodthaers.