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## Le Corbusier [IIIII] Asger Jorn [Relief]

### Heinz Emigholz

2015, DCP, color, 29 min., without dialogue. **Producer** Heinz Emigholz, Ruth Baumeister. **Production companies** Heinz Emigholz Filmproduktion (Berlin, Germany), Museum Jorn Silkeborg (Silkeborg, Denmark). **Written and directed by** Heinz Emigholz. **Director of photography** Heinz Emigholz, Till Beckmann. **Sound** Till Beckmann. **Sound design** Jochen Jezussek, Christian Obermaier. **Editor** Heinz Emigholz, Till Beckmann. **World sales** Filmgalerie 451.

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*Le Corbusier [IIIII] Asger Jorn [Relief]* contrasts the Villa Savoye, built by Le Corbusier in 1931, and Asger Jorn's Grand Relief, which the Danish painter and sculptor produced in 1959 for the Århus Statsgymnasium. The film makes connections between what, according to the ideological stipulations of their creators, does not belong together.

"The film came about because I was intrigued by the premise of comparing two buildings that at first seem to have nothing to do with one another. A dialogue between thoroughly stylized clarity and declared wildness, both with ideologically trimmings. It was only by working on the film that I learned to appreciate the two works that had once left me indifferent: the delight of their creators in the productively implemented statement."

Heinz Emigholz

## In conversation, Heinz Emigholz and Zohar Rubinstein

*Zohar Rubinstein: How was working at the Le Corbusier villa?*

**Heinz Emigholz:** What I felt, when I was there, was the history of the Savoye family. When you're there you have a certain fantasy about this family, and then how the Nazis took over and then the Allies, and then it was ruined. They only had ten years in the building. There was a sad aspect about the whole place, that in a way it's a utopian setting. I don't care much for Le Corbusier's phrase "a house is a machine for living". It's a very well designed and personal place, but you got a feeling of sadness through the fact that it was so perfect and then it had to be left behind. The ghosts inhabiting this house made you feel uncomfortable when you were there... When we traveled to France, we arrived on a Sunday and our shooting day was on Monday. We arrived in the afternoon and, of course, we went to the location to see how the light would be in the afternoon. It was open to the public because it's a national monument. There was a kind of performance going on, a modern dancer and a jazz musician with a saxophone. They went through all the rooms of the house and then around the house. I said to my colleague Till Beckmann, It's so strange that these modern houses always attract the same kind of performances... (laughter)... as if they belong to them. Why is that?

*A question about the meeting between culture and psychology, right?*

In the dancer's movements there was a lot of alienation, standing with her face to the wall, and the noise was squeaking as if it were a big ordeal to live in that house or something... Maybe that's already too much interpretation.

*Because you already knew the history of the villa, you couldn't help feeling that, and you couldn't help watching or sensing the ghosts. But suppose a person visits there as a guest and is not aware and therefore cannot see or feel the ghosts.*

But as soon as you know, there is no way out. I have filmed a lot of houses and sometimes you imagine, what would it be like if I lived here? It's very nice for me to have so many locations in my brain, so that I can envision myself in all these houses. Because after you have filmed them, they are burnt into your mind. With most of the houses I have the feeling, now it's done and I don't have to come back again. But then there are some houses where I think I want to go back.

*So it's true that in a way some of the buildings convey sadness rather than joy.*

Yes. Very different feelings. The method of the films enables the sense of a building to come through, without being dramatized. You let it happen. The *Loos* film, for example, has for me that aspect of European architecture at the end of something. It makes you very sad, when you know about his life and then you know about the Nazis and Austria. He died shortly before, but the whole idea of this architecture came to an end there. The sadness of the Villa Savoye was more on my part. It will not be in the film. I don't say, Now I want to have a shot that makes you feel sad or something like that. I don't do that.

*Tel Aviv, 7 May 2015*

Heinz Emigholz was born in 1948 in Achim, near Bremen. Since 1973, he has worked as a freelance filmmaker, artist, writer, cinematographer, producer, and journalist. In 1974, he began an encyclopaedic series of drawings, "Die Basis des Make-Up." In 1978, he founded his own production company, Pym Films. In 1984, he began a film series called "Photographie und jenseits/Photography and beyond." From 1993 to 2013, he held a professorship in experimental filmmaking at the Berlin University of the Arts, where he is a co-founder of the Institute for Time-Based Media and the university's art and media course. Since 2012, he has been a member of the Academy of Arts in Berlin.

### Films

1973: *Schenec-Tady I* (Forum 1975, Forum Expanded 2010). 1973: *Schenec-Tady II* (Forum 1975, Forum Expanded 2010). 1974: *Arrowplane* (Forum 1974, Forum Expanded 2010). 1974: *Tide* (Forum 1976, Forum Expanded 2010). 1975: *Schenec-Tady III* (Forum 1976, Forum Expanded 2010). 1976: *Hotel* (Forum 1976, Forum Expanded 2010). 1977: *Demon – Die Übersetzung von Stéphane Mallarmés Le Demon de l'Analogie* (Forum 1979, Forum Expanded 2010). 1981: *Normalsatz* (Forum 1982). 1983: *The Basis of Make-Up I (Photographie und jenseits – Teil 1)* (Forum 1984). 1985: *Die Basis des Make-Up*. 1987: *Die Wiese der Sachen*. 1991: *Der Zynische Körper* (Forum 1991). 1999: *Sullivans Banken (Photographie und jenseits – Teil 2)* (Forum 2001). 1999: *Maillarts Brücken (Photographie und jenseits – Teil 3)* (Forum 2001). 2000: *The Basis of Make-Up II (Photographie und jenseits – Teil 4)* (Forum 2001). 2003: *Goff in der Wüste (Photographie und jenseits – Teil 7)* (Forum 2003). 2004: *The Basis of Make-Up III (Photographie und jenseits – Teil 9)* (Forum 2005). 2005: *D'Annunzios Höhle (Photographie und jenseits – Teil 8)* (Forum 2005). 2007: *Schindlers Häuser (Photographie und jenseits – Teil 12)* (Forum 2007). 2008: *Loos ornamental (Photographie und jenseits – Teil 13)* (Forum 2008). 2008: *Ornament und Verbrechen von Adolf Loos* (with Benjamin Krieg, Forum 2008). 2009: *Sense of Architecture (Photographie und jenseits – Teil 11)* (Forum Expanded 2009). 2011: *Eine Serie von Gedanken (Miscellanea IV–VII/Photographie und jenseits – Teile 15–18: Ein Museumsbau in Essen, El Greco in Toledo, Leonardos Tränen, An Bord der USS Ticonderoga)* (Forum 2011). 2012: *Parabeton – Pier Luigi Nervi und römisches Beton/Parabeton – Pier Luigi Nervi and Roman Concrete* (Forum 2012). 2014: *The Airstrip – Aufbruch der Moderne, Teil III/The Airstrip – Decampment of Modernism, Part III* (Forum 2014). 2015: *Le Corbusier [IIII] Asger Jorn [Relief]*.