

LIBRETTO

-ENGLISH-

CINEMA PAPER. ÉRIK BULLOT / EXHIBITION / 28.09.23 — 28.01.24
FILMOTECA DE CATALUNYA

KALÉIDOSCOPE

The paper film “Kaléidoscope” is made up of 42 collages that revisit the history of the promises and utopias of cinema. The ensemble combines film history, media archaeology, astronomy and pseudoscience. Visitors themselves make the links and connections between the images scattered around the exhibition space, which is transformed into a colonnade.

- 1 Paroptic vision session, illustration taken from the article *La vision sans yeux*, Émile Vuillermoz, 1923.

*Before the film. Before the image. Closing eyes. Drifting.
The dream of a film.*

- 2 Quote taken from *Cinéma vivant*, Saint-Pol-Roux, ca. 1930:

Cinema depends on the discovery of a mine or the capture of an irradiation.

Engravings by Édouard Riou taken from *Voyage au centre de la Terre*, Jules Verne, 1864.

- 3 Nikola Tesla in his Colorado Springs laboratory, 1899-1900.
- 4 Roger Vailland during a paroptic vision session, ca. 1927-1932.

Seeing the film through the skin. An eye outside of the eye. A cinema without organ, without contact, dictated only by thought.

- 5 Quote taken from *Une éducation paroptique*, René Maublanc and Leila Holterhoff, 1926:

No revelation, enlightenment, no miracle. One has to learn how to see as one learns to play the piano: beginnings without grace, without charm and without brightness.

Léonide Pigeaire with his reading glasses through opaque bodies, 1839. Press illustration.

René Daumal during a paroptic vision session, ca. 1927-1932.

- 6 Quote taken from *Cinéma vivant*, Saint-Pol-Roux, ca. 1930:

Films will not be watched, but performed, we will pass them through as one passes through a ring of flames.

Use of the phenakistoscope in front of a mirror, illustration taken from *Histoire générale du cinéma I*, Georges Sadoul, 1948.

- 7 Rectified quote, taken from *Monsieur Morphée*, Roger Gilbert-Lecomte, 1929:

When we close our eyes, just as we put away precision instruments after using them, we peacefully contemplate the dance of phosphenes.

Telepathic experience, illustration taken from *Magnetismus und Hypnotismus*, Gustav Wilhelm Gessmann, 1895.

- 8 Paroptic vision session, illustrations taken from the article *La vision sans yeux*, Émile Vuillermoz, 1923.

Quote taken from *Une éducation paroptique*, René Maublanc and Leila Holterhoff, 1926:

I could no longer read with my eyes. But who cared since I was drawing letters and words, inside me, on a screen quite wider and brighter than any blackboard.

- 9 Mediumship session with Eva C. in 1911.

- 10 Rectified quote from *Langue d'or*, Jean Epstein, 1922:

Cinema was born in the darkness which favours the telepathy phenomena, the most distant understandings, the most secret correspondences.

City Lights, Charles Chaplin, 1931.

- 11 From left to right and from top to bottom: Samuel Beckett, Charles Chaplin, Robert Flaherty, Jean-Luc Godard, Lili Brik, Michelangelo Antonioni, Joris Ivens, Oskar Fischinger and Buster Keaton.

- 12 *Sherlock Jr.*, Buster Keaton, 1924.
Braille system.
- 13 Typewriter coupled to a dictaphone. Press illustration, ca. 1890.
Reading machine. Press illustration.
- 14 Reading machine invented by Bradley Allen Fiske, ca. 1920.
Dactylogical glove, illustration taken from *Didascalocophus, or, The Deaf and Dumb Man's Tutor*, George Dalgarno, 1680.
- 15 Billiard patterns, illustration taken from *Le Billard et l'Arbitrage*, Georges Rottie, 1981.
Quote taken from *Cinéma vivant*, Saint-Pol-Roux, ca. 1930:

Cinema will go from the line to the surface and from the surface to the volume, or from the number to the square and from the square to the cube.

Editing accessories. Press illustration.

- 16 Demonstration of the optophone, a reading machine for the blind, invented by Edmund Edward Fournier d'Albe, ca. 1921.
Peter Kubelka at work, New York, 1967.

To transform perforations into light waves.

- 17 Demonstration of Mary Jameson's optophone in 1918. Press photo.
Typewriter keyboard.

- 18 Quote taken from *Prisme*, Abel Gance, 1930:

Come out of one's eyes and unsettle certainties.

Anna D., Calaceite, photograph by Érik Bullot, 1989.
Kaléidoscope, series, photograph by Érik Bullot, 2022.

- 19 *La Clairvoyante*, engraving, Melchior Lorck, 1547.
Quote from *Le cinéma, forme de l'esprit*, Roger Gilbert-Lecomte, 1933:

The camera's eye may become the mind's eye.

- 20 *L'operatore perforato*, Paolo Gioli, 1979.
A US Census Bureau operator using a Hollerith card punch, ca. 1940.
Quote from an interview with Marguerite Duras and Nicole Lise Bernheim, 1974:

Perforations are musical beats.

- 21 Braille writing. Press illustration.
Study for Player Piano n. 47, score by Conlon Nancarrow, 1969-1977.

- 22 Typewriting contest, ca. 1940.
Dr. Mabuse, the Gambler, Fritz Lang, 1922.

- 23 Alexandra Stepanoff on the theremin, radio programme, ca. 1930.
Quote taken from *Cinéma vivant*, Saint-Pol-Roux, ca. 1930:

Through waves – without any material link.

Telephone switchboard, ca. 1940. Press illustration.

- 24 Concert by Leon Theremin, Salle Gaveau, Paris, 1927.

Before the film. Before the image. Closing one's eyes. Listening.

- 25 Clara Rockmore on the theremin, ca. 1930. Press illustration.
Alexandra Stepanoff on the theremin for NBC radio in 1930. Press illustration.

Immaterial cinema: to touch without touching.

- 26 Paroptic vision session, illustrations taken from the article *La vision sans yeux*, Émile Vuillermoz, 1923.
Quote from *La force des renoncements*, Roger Gilbert-Lecomte, 1928:

No more gaps between the outside and the inside: only illusions, appearances, mirror games, reciprocal reflections.

- 27 Quote from *Le souvenir déterminant*, René Daumal, 1943:

Entering the sleeping state awake.

Hypnosis session, illustration taken from *L'enseignement facile et rapide de l'hypnotisme par l'image*, Jean Filiatre.

- 28 *Kaléidoscope*, series, photograph by Érik Bulloz, 2022.

Quote from René Daumal's correspondence to his family on 1st February 1936:

From time to time the feeling of a light drop, and the vision of a film developing on the screen of our eyelids.

- 29 Quote taken from *Cinéma vivant*, Saint-Pol-Roux, ca. 1930:

Living cinema: not the sun above, but the sun within. Light will animate the image, which shall be either being or thing. Integrated light. Cinema will live through integration of light.

Kinetoscope, illustration taken from *Histoire générale du cinéma I*, Georges Sadoul, 1948.

- 30 Meris Angioletti's workshop, Bourges, 2019. Photograph by Érik Bulloz.

- 31 Quote taken from *Cinéma vivant*, Saint-Pol-Roux, ca. 1930:

Will the Sun act through direct heat or will the characters be in a position to produce their own life themselves, as the firefly produces its own light? That's the miracle to be expected.

Sketch representing the sensitive fluid zone of a person, illustration taken from *L'Extériorisation de la sensibilité* by Albert de Rochas, Paris, 1899.

- 32 Appearance of the solar corona at minimum activity, 21 August 1914, illustration taken from *Description du ciel*, André Danjon, 1926.

Words of Raymond Roussel as cited by Pierre Janet in *De l'angoisse à l'extase*, 1926:

I had the sun in me and couldn't prevent that formidable glow.

Portrait of Raymond Roussel in Carlsbad.

- 33 Quote from *The Serious Artist*, Ezra Pound, 1913:

We might come to believe that the thing that matters in art is a sort of energy, something more or less like electricity or radioactivity, a force transfusing, welding, and unifying.

Meshes of the Afternoon, Maya Deren and Alexander Hammid, 1943.
Fireworks, Riez. Photograph by Érik Bulloz, 2015.

- 34 Quote taken from *The Chinese Written Character as a Medium for Poetry*, Ezra Pound and Ernest Fenollosa, 1918:

And though we may string never so many clauses into a single, compound sentence, motion leaks everywhere, like electricity from an exposed wire.

Clara Rockmore on the theremin, ca. 1930. Press illustration.
Roger Vailland during a paroptic vision session, ca. 1927-1932.
Quote taken from *Cinéma vivant*, Saint-Pol-Roux, ca. 1930:

We stand between the magic lantern and the living flame.

- 35 Quote taken from *Cinéma vivant*, Saint-Pol-Roux, ca. 1930:

Future or past, our dreams are archives or prophecies that develop in the dark room of sleep and project themselves onto the screen.

Émile Reynaud's projection praxinoscope, illustration taken from *Histoire générale du cinéma I*, Georges Sadoul, 1948.
Quote from *Rythme*, René Clair, 1925:

Let's claim cinema's right to be judged just upon its promises.

- 36 Portrait of actress Pearl White.
Camille Flammarion Observatory, Juvisy, 1921.
Quote taken from *Essai sur les principes d'une philosophie du cinéma*, Gilbert Cohen-Séat, 1946:

Coming out of cinema, thinking it from outside, which means changing planets.

37 Mount Wilson Observatory, Los Angeles, illustration taken from *Description du ciel*, André Danjon, 1926.

38 Meteor storm of 1833, illustration taken from *Bible Readings for the Home Circle*, 1889.

39 Rectified quote, taken from *Sensorialité excentrique*, Raoul Hausmann, 1970:

Our eye sends rays to the more distant stars, and that light comes back to us and inscribes itself onto our retina.

Illustration taken from *Initiation astronomique*, Camille Flammarion, 1908.

40 Nam June Paik during the screening of his film *Zen for Film*, 1964.
Quote taken from the film review *Our Hospitality*, produced by Buster Keaton and John G. Blystone, by Robert Desnos, 1924:

Shall we definitively abandon the screen's show in favour of the movie theaters?

41 *Fireworks*, Riez, 1998. Photograph by Érik Bulloz.
Quote from *Essere è naturale?*, Pier Paolo Pasolini, 1967:

Making a film is writing on burning paper.

42 Douglas Fairbanks Studio, 1922.
Words spoken by Pier Paolo Pasolini playing the role of a disciple of Giotto in his film *The Decameron*, 1971:

Why fulfil a film when it is so nice to dream about it?

DISPLAY TABLES

The three display tables contain various artistic documents linked to the exhibition's research, forming a kind of imaginary museum. Each of these tables refers to a different aspect of the survey: dematerialisation of optics, physiology of the eye, telepathic experiments.

- 43** August Strindberg. *Celestographs*, 1893-94. 9 x 6 cm. [Reproduction], [Back with handwritten notes].
Collection of Manuscripts, Strindbergssrummet, National Library of Sweden.
- 44** Vicente Huidobro (1893-1948). *Kaléidoscope*, 1921. Gouache on paper, 40 x 30 cm. [Reproduction].
Museo Nacional Centro de Arte Reina Sofía / Fundación Telefónica
- 45** Scientific drawing by Santiago Ramón y Cajal. Diagram of the structure and connections of Ammon's horn (1901). 15 x 23.9 cm.
Colección Legado Ramón y Cajal - Instituto Ramón y Cajal
- 46** Scientific drawing by Santiago Ramón y Cajal. Cross section of the lizard retina (1892). 12.2 x 15.5 cm.
Colección Legado Ramón y Cajal - Instituto Ramón y Cajal.
- 47** Scientific drawing by Santiago Ramón y Cajal. Perpendicular cut of the cuttlefish retina (1917). 8.1 x 15 cm.
Colección Legado Ramón y Cajal - Instituto Ramón y Cajal.
- 48** Jakob Mohr (1884-1940), *Beweise*, ca. 1910, Inv. No. 627/1. Lead pencil and ink on paper, 16 x 21 cm. [Partial reproduction].
- 49** Scientific drawing by Santiago Ramón y Cajal. Neuroglia in Ammon's horn of a man autopsied 3 hours after death (1913). 14.9 x 12.7 cm.
Colección Legado Ramón y Cajal - Instituto Ramón y Cajal.

- 50 Scientific drawing by Santiago Ramón y Cajal. Diagram of the chiasm, optic pathways and optical projection in the human brain (semi-panoramic vision) (1898). 18 x 11.8 cm.
Colección Legado Ramón y Cajal - Instituto Ramón y Cajal.
- 51 8 Polaroid photographs taken by Yvonne Duplessis in 1976. Mental and kinesthetic experiences. 8.9 x 10.9 cm. [Reproduction]; [Back with handwritten notes].
Olivier Peyroux Collection.
- 52 Roland Sabatier. *Je veux faire ne pas faire un film*, 1976. Ink on tracing paper mounted on paper, 21 x 29 cm.
Érik Bullo Collection.

FRAGMENTS POUR UN FILM IMAGINAIRE

This two-screen film, projected in a loop, presents a variation on paroptic vision (the ability to see with the skin, without the aid of the eyes), telepathy, colour theory and the theremin. The various sequences introduce the hypothesis of an imaginary cinema. The film is presented as a series of rushes, suggesting an unfinished film in progress.

- 53 *Fragments for an Imaginary Film*. Loop, duration 17'46".
Érik Bullo, 2023 © 2023 Filmoteca de Catalunya.

With Isabelle Cornaro, Stefano Miraglia, Boris Monneau, Noah Teichner, Albane Geminet (piano), Bénédicte La Capria (theremin) and François Salès (theremin).

Image: Eva Sehet and Emmanuelle Gary.

Sound: Marc Parazon and Jean-François Priester.

Artistic collaboration: Arnaud Deshayes.

Editing: Érik Bullot and Arnaud Deshayes.

Colour grading: Julia Mingo.

Mixing: Mikaël Barre.

Music: *Nocturne, opus 55, n. 1*, Frédéric Chopin and *Lost in Theremin*, François Salès.

Sound archives: Collection Ciclic —Centre-Val de Loire— and Festival Synthèse 1989, Bourges —Christian Clozier.

A film-installation by Érik Bullot.

With support from the CNAP (Centre national des arts plastiques).

Thanks to Centre d'art Les Tanneries (Eric Degoutte, Louise Lemoan, Muriel Renault), Ciclic Centre-Val de Loire, Filmoteca de Catalunya (Núria Expósito, Júlia Pérez, Esther Vilà, Marina Vinyes Albes), Association Valentin Haüy (Mireille Duhén), Philippe Baudouin, Claudio Bettinelli, Jaume Coscollar, Olivier Peyroux, Xavier Valls Guinovart.

Material: Filmantiq (Paris) and Laboratorio Kafard (Paris)

Kodak 250D 7207 / 500T 7219

(english translation of the intertitles)

IN ANTICIPATION OF..

I have a dream of a film translucent.

The promise of a potential film.

OF A FILM ON TELEPATHY

Transmitting images mind to mind.

Recognizing objects and signs, blindfolded.

Projecting mental images without our mediation.

PSYCHIC CINEMA

Skin sight.

An eye outside of the eye.

No revelation, no illumination, no miracle.

Glimpse the way we learn to play piano.

ANATOMY OF THE IMAGE

Sometimes darkness obscures the light.

The black glare.

Peaceful contemplation of the dance of the phosphenes.

The eye of the camera becomes the eye of the mind.

THEORY OF COLORS

The seven rays of colors of the musical scale.

Seeing sounds, hearing colors.

Color between sound and light.

KALEIDOSCOPIIC JOURNEYS

Does cinema write backwards?

LOST IN THEREMIN

APUNTS DE CINEMA

This essay explores the hypothesis of a mental or imaginary cinema, or even a living cinema, by looking at twenty-four photographs. The approach is erudite, multiplying references and links, dialoguing with the history of cinema, media archaeology and literature. Part of the series of publications “Apunts de cinema”, edited by Filmoteca de Catalunya.

- 54** *Apunts de cinema*, Filmoteca de Catalunya. 2, Érik Bullot. First Edition, 2023. 24 Illustrations. 120 pp. 12 x 16 cm.

Curated by:

Marina Vinyes Albes

Head of programming, exhibitions and education department

Filmoteca de Catalunya

Exhibition Coordination:

Núria Expósito

Esther Vilà

Assistant of Exhibition Coordination:

Júlia Pérez i Gonell

Exhibition and graphic design:

Jaume Coscollar (Taller Pontí)

Installation:

Grop Exposicions i Museografia

Print:

Tinta invisible

Lighting:

ILM

Translations:

Joaquim Sala Sanahuja

Tys

Thanks to:

Philippe Baudouin

CNAP (Centre national des arts plastiques, France)

Colección legado Ramón y Cajal. Instituto Ramón y Cajal (CSIC)

Éric Degoutte

Fundació Telefónica

Museo Reina Sofía

National Library of Sweden

Oliver Peyroux

Prinzhorn Collection, University Hospital Heidelberg

Xavier Valls Guinovart

A production by

With the collaboration

Filmoteca
de Catalunya

 **Generalitat de Catalunya**
Departament
de Cultura



INSTITUT
FRANÇAIS
Barcelona

Catalunya
DENOMINACIÓ D'ORIGEN

