8 X 8

A Chess Sonata for Film

Eight improvisations, with a prologue and epilogue, on the game of chess; a 98-minute film in color played exclusively by non-actors: poets, painters, composers, architects, and pretty women. Each sequence has its special title and special relationship to chess.

Produced, written, directed and designed

by

HANS RICHTER

Credits

Photography	ARNOLD EAGLE
Sound Direction	HANS RICHTER
Sound Engineering	BEBE & LOUIS BARRON
Narrator	EDGAR ZANG
Title Designs	JACOB ROTHENBERG
Chess Sets	CARLEBACH GALLERY

Prologue

With JEAN ARP as the chess table
Music by JOHN GRUEN

First Move

"Black Schemes"

White Queen	JACQUELINE MATISSE
White King	MARCEL DUCHAMP
Black Bishop	YVES TANGUY
Black Knight	JULIAN LEVY
Black Castle	RICHARD HULSENBECK

Music by ROBERT ABRAMSON on a theme by JOHN LATOUCHE
Lyrics by JOHN LATOUCHE, sung by OSCAR BRAND

Second Move

"A New Twist"

Featuring the mobiles and other work of ALEXANDER CALDER
with participation of the artist. Music by HANS RICHTER

Third Move

"Venetian Episode"

The woman ..... CEIL BRYSON
The man ..... EUGENE PELLEGRINI

Music - sentimental hurdy-gurdy

Fourth Move

"The Self-Imposed Obstacle"

Produced and Directed by WILLEM DE VOGEL and
HANS RICHTER. With JONKHEER W. SANDBERG

Music by HANS RICHTER

Fifth Move

"The Middle Game"

The man ..... MAX ERNST
The woman ..... DOROTHEA TANNING

Filmed in part by ELMER PURTINAM after an idea
by DOROTHEA TANNING. Music by HANS RICHTER

Sixth Move

"Queening of the Pawn"
Written, directed by, and starring

JEAN COCTEAU

Music by HANS RICHTER

Seventh Move

"The Fatal Move"

With PAUL BOWLES and AHMED BEN DRISS EL YACOUBI

Music by DOUGLAS TOWNSEND

Eighth Move

"Check the King"

The matador ..... JOSE L. SERT
The bull ..... FREDERICK KIESLER
U mpire ..... PAUL WIENER

Music by DOUGLAS TOWNSEND — Bullfight music, JOHN GRUEN

Epilogue

"Liberation"

Music by DOUGLAS TOWNSEND

2nd move - "Check the King". The Challenger-Matador warily crosses a "String Labyrinth" in the woods, avoiding traps which had ensnared others before him. Breaking into the lair of the Bull-King (Minotaur), he challenges the latter. Ensues the formal pattern of the "bullfight" under the supervision of the Umpire who gives the decision to the Bull King when the latter ultimately corners his adversary. For once the bull is the victor!

Epilogue - The earth opens again, this time to permit the re-emergence of the chess pieces from its lower depths. Balls and balloons follow them rising up into the air. The move that started the game is answered by its "counter-move" in the upward and liberating direction.

Mummer painter

poetry – entertainment only in the way of the poem
of the image

objects, Black & Rene,
Fabul more

SYNOPSES OF SEQUENCES

Prologue: Jean Arp, as the "patient" chess table, rebels, shakes off the chess pieces, and sows them in the earth. In the earth's depths, the game behind the game of chess is played: the thoughts, ideas, fantasies of our imagination about chess come to life. Begins the "chess sonata" in eight movements.....

1st move - "Black Schemes". Black attacks. The Black King plans to catch the White Queen of the forest while she slumbers. He dispatches his officers to capture her: the Bishop by hypnotic, spiritual force; the Knight (the horse has sexual connotations) by making physical love to her; and the Castle, by primitive brute force. By waking in the sleeping girl the mature female, the attackers are repulsed. Now in full possession of her powers, she attacks the Black King directly, on her own initiative, but falls into a trap. But she destroys him, too, with the same token (the magic ball) with which he planned to subjugate her.

over

3rd move - "A New Twist". The rebirth and re-creation of discarded objects into a new life of new beauty by a simple "twist". An unexpected development to make the most of a "hopeless situation" on the chessboard.

4th move - "Venetian Episode". A ballad of too overpowering a Queen who loses her King because she wants to improve him too much, by insisting always on the "perfect move".

5th move - "The Self-Imposed Obstacle". A solitary game, in which the player is freed from his self-imposed obstacle with its inhibiting consequences by the appearance of the Muse in person (his inspiration). Here the player's inhibitions are expressed on the sound track by repetitions and stutterings till "relief" brings the sound track back to normal.

6th move - "The Middle Game". Two players vie for position to get an advantage over each other. Both go through identical locations with identical actions, moving the same piece to and fro. A typical middle game set-up, ending in a happy draw, as befits husband and wife (which the two players are in real life).

7th move - "Queening of the Pawn". A free interpretation of the progress of the pawn through the many obstacles over the seven squares, until the pawn reaches the opposite "goal line" where the pawn is to be changed into the victorious Queen.

8th move - "The Fatal Move". The story of Pygmalion in reverse, who ignores the rules of the game for his own flights of fancy, and loses all. The poet cuts himself off from reality (viz., the telephone) and creates his "Galatea" out of a blank wall, giving himself to his creation utterly and completely. His creature now robs him of his identity (viz., the suitcase with his clothes), leads him astray and disregards his calls. Frustrated, lost both to reality and his creative imagination, he dissolves back into the elements, whereas "Galatea" continues the life of his benefactor.

Description of the new film by Hans Richter

8x8

Eight free improviisations on the game of Chess.
94 minutes long in color. One prologue and eight sequences, played exclusively by non-actors: poets, artists, composers, architects, etc. and pretty women. Each sequence has its special title and relationship to chess.

Prologue: Jean Arp the sculptor-painter as the humble chess table giving the game its first "turn".

1) "French Opening" Darius Milhaud conducting a ballet of chess figures (Burmese, Jugoslavian, Indian 17th century, etc.)

2). "Black Schemes" Attack (on the chess board) of black (by 17th century Flemish chess figures) and acted parellel, by Marcel Duchamp as white king and Jacqueline Matisse as white queen. She defeats three black officers (Yves Tanguy as Bishop, Julien Levy as knight, Richard Hulsenbeck as castle) who try alternatively hypnosis, love-making and brute force to seduce the ravishing whitel queen but fail and are eliminated one by one by the dangerous woman. She herself, though , falls into a trap of the black king and pulls a draw agains his cunning.

3). "Venetian Episode". A song-ballad. Peggy Guggenheim plays black on the chess board agains all rules and throws the white king into the Canale Grande. She drowns herself in despair after the loss but spells a curse on the lost one, which forbids any other woman every to enjoy him again.

4). "The Obstacle". Produced by Willem deVogel in Holland. A solitary game played by W. Sandberg,director of the Stedelijk Museum, Amsterdam, in which he is freed from his self imposed obstacle and its inhibiting consequences by the Muse herself, showing herself to him in the nude.

5). "The Middle Game" with Max Ernst and his wife Dorothea Tanning. The Theme of this sequence is to vie for position to get an advantage over the oponent. move and counter-move which are ultimately balanced by identical actions in the same locations by both players. It ends in a happy draw (by husband and wife.)

6). "The Queening of the Pawn", produced by Jean Cocteau in Cap. St. Jean Ferrat, France. A free interpretation of the progress of the pawn (J.C.) through the many obstacles over the seven squares until he reaches the opposite goal-line, where the pawn is to be exchanged into a Queen.

7). "The Fatal Move". A reversed Paygmalion story with Paul Bowles as the composer poet (which he really is), who closes himself more and more to the urging voice of the world of reality and choses to follow his imagination alone. In creating finally his Pygmalion (the Moroccan Ahmed ben Driss al Vacoubi) he loses completely contact with reality and his creature becomes all powerful. It robs him first of all his belongings and finally of his life, whereas Pygmalion continues the life of his benefactor.

8). "Check the King" The challenger (Jose L. Sert, Dean of Architecture at Harvard University) has to cross a string-labyrinth in the woods, avoiding the traps which caught others before him. He challenges the Bull-King-Minotaur (Frederick Kiesler, architect, sculptor, painter) in a very formally regualed "Bull Fight". The two fifht it out under the supervision of the umpire (Paul Wiener, architect) until the bull kind has cornered the challenger who is counted out. But through a trick the latter turns the table and kills the kind.

MATE:

(8)

Original! Keep and return

It happens so that I live here in New York among people who are more or less impassioned with chess. There is Marcel Duchamp, whose life since 1921 centers around playing it; Naum Gabo who goes every wednesday to the exclusive Marchall Chess Club to play sincerely; Larry Evans, accidentely a student of mine at the College and, not accidentely, U.S. chess champion; other friends who study every available chess page in the newspapers, writers, artists, composers, ~~[illegible]~~ art dealers, architects or just chess infected people.

I too play the game though I do not feel the absorbing enchantment my friends enjoy, but seeing them play I cannot help ~~the~~ but be intrigued and fascinated by their fascination in this game which for me is not more than a sometimes stimulating intellectual effort. I tried to understand their involvement and in doing so I got myself involved, not so much with the game itself, as with the people playing it day in and day out. ~~They, of course, only, [illegible]~~ (There are obviously many people in the world like them. Larry Evans ~~[illegible]~~ mentioned in his book thirty million chess boards in the U.S. alone.!!!)

I got finally involved to such a degree that I thought of expressing this involvement... on a strip of film, depicting more or less what I see in this game: the variety of human actions, situations and problems (as they might occur to me behind the manyfold chess moves, situations and problems).

Before I realized it I had started not only a new ~~[illegible]~~ "experiment" but a new film altogether. In doing so, ~~that~~ it is true, I took all the liberties no real believer in chess could or would have taken: sometimes nearer, sometimes further away from chess ~~[illegible]~~ and sometimes only by the thinest ~~[illegible]~~ thread connected with the game.

The more I progressed in this spontaneous way the less I became concerned with the particulars of one or ~~[illegible]~~ another of the many chess problems, and the more with the "cases" I had chosen, the characteristics and significant situations of the personalities involved. (I expect to be chastised for that by professional chess people and I have to admit that my enthusiasm carried me sometimes far over the strict rules of the eternal game. To neutralize their critisism I chose

which I am sure you will be able to integrate into your film."
To arrive at the eighth square is the goal and crowning achievement of every Pawn, but it isn't easy and Cocteau dramtized its difficulty:

"By falling so often during the shooting of the film,as per the script" (Cocteau himself plays the pawn) "I have hurt my knee! If I could only have fallen in slow-motion ,the camera can do this so well and I can't.. Now my poor knee shines in all colors - that's what the Avant-garde brings you to :the vengeance of Technicolor! "

Then: " The chessboard itself is represented by a mosaic garden path I just finished for the Villa St.Sospir of Mrs.Alec Weissweiller (who is the beautiful Queen of this sequence.)"

I went to St.Sospir but Cocteau had already left for Paris. The pattern of our collaboration was already beginning to be established- a peripatetic one. A month later I was in Venice where a telegram awaited me: "Little film finished. Stop. Will send after difficult montage completed. Love. J.C."

But I couldn't wait,- I had to return to New York to resume my classes at the Film Institute of City College.

One day a little package came; it was the film.In it the pages of the script literarily came to life, first burned to ashes,then given back by the fire, unharmed. Torn to shreds, and again back, all in their original,useful form,fluttering around Cocteau's head like a flock of pigeons...tamed by the powr of the poet's magical hands. The Pawn arrives at his goal.He is transformed under a glass bell, symbolizing his high achievement. Homunculus is transmuted instantly into a beautiful Queen. Light,unpretentious and harming- as he had promised

My cable followed: "Received film. Delightful.Working on sound. H.R." And his return cable:" Impatient to see finished film.Stop. From all my heart. J.C."

For the sound I suggested a poem of Cocteau,spoken by himself.

"No," he wrote."I don't think this little film needs a text by me,which might easily overload it.Perhaps just drum and trumpets,

or saxophone -or a narration about the making of something which has no relation to the images whatsoever. Whatever the sound,though,it should not require translation fo foreign versions." And then contradicting himself: "perhaps a spoken text from the dream of Ezekiel in the Old Testament, or fragments from the Apokalypse...."

I like his metallic voice and had wanted it as much ofr that reason as for any other. I experimented with Ezekiel and the Apokalypse,even with a poem of Cocteau's from a booklet of poems he had sent me. None suited the counterpoint to the film which I wanted. They had too vivid a life of their own. I needed something more neutral. Then in a primer on chess I found three sentences on the function of the Pawn. Why nor? What more apropos raw material? I would make a two,three,even four part fugue out of them, as in music... and give the voices a metallic timbre anyway - wasn't this apt as they were disembodied?

I informed Cocteau who cabled back: "Immensely curious about your sound.Stop.Where are we now? Stop.Does Marcel (Duchamp) record it? I hope so. J.C."

This was followed by a letter: I am sure your sound track will make a new language worthy of our style,ourselves and Chess.."

Finally we met in Paris.I had brought the first rough cut of the completed sequence,delivered to me from the laboratory 20 minutes before the boat left New York harbor.I was as curious to see it as he was.

In the tiny dark projection room we both saw ir for the first time, When the lights went on again,he laughed with glee at the unexpected soundtrack.

"Exactly as I would have done it!" he exclaimed.

Cooperative,friendly,patient,conscientious - he really played the game.

He is painting now,writing advising frineds,publishing.... but not making films anymore! ?

* * *

(A)

"8 By 8" is a fairy tale in color for grownups, based on the Royal Game of Chess as a symbol of the eternal conflict among men.

The film is composed of 8 different stories, freely impovised and inventive on the theme of human conflicts and involvements, both gay and sad.

It mixes equal parts of Freud, and Lewis Carrol with Venice, Venus and old Vienna, Cocteau and bullfights, surrealism, magic and beautiful women.

"8 By 8" is told in symbolic terms, sometimes obvious, sometimes baffling, in sound ~~and image~~.

You will enjoy it most if you ~~xxxx~~ do not expect the conventional. Although there is "boy-meets-girl", "chase" and "song and dance", you have never seen them done this way before.

"8 By 8" was produced, written and directed by HANS RICHTER, pioneer in the avant-garde experimental films, ~~who produced~~ whose masterpiece ~~the Venice Festival prize winner~~ "DREAMS THAT MONEY CAN BUY" won the Venice Festival award and made a sensational impact on audiences everywhere.

"8 By 8" was shot during 3 years in Holland, Venice (Italy), the French Riviera, New York and at Richter's estate in Connecticut.

Starring in the film are such world-famous artists as JEAN ARP, ALEXANDER CALDER, JEAN COCTEAU, MARCEL DUCHAMPS, MAX ERNST, the late YVES TANGUY and others, who contributed their artistic talents in the making of the movie.

Such well known composers and lyricists as JEAN LATOUCHE, PAUL BOWLES and OSCAR BRAND are represented in this unusual film venture.

"8 By 8" is a film for chess lovers, cinema addicts and all those who believe in the unhibited use of the unlimited possibilities of filmmaking. It is a poetic drama, a bizarre comedy, unlike any film you have ever seen... Sights and sounds not only out of this world, but probably heard not even in the next....

Let your imagination absolute free play... symbols mean exactly

(B)

what you think they might mean. Enjoy it.

Is so new & ~~and~~ marked you will be ~~have~~ to see ~~A time or you might be~~ again

meaningful. ~~meaningful but joy~~

~~What~~ ~~the~~ behavioral + ~~deeply serious~~, ~~humorous~~ ~~joy and full of meaning~~ joy + deeply serious

the eighth episode ~~plays a~~ ~~to the whole scale~~ ~~of human emotions~~ from a feeling of emotion + depth ~~of play +~~ inspired by the eternal conflict of ~~father~~ human the opposite

That's why R. Dore the Dear game – as symbol of life

Chess served ~~as~~ as megaphone human ~~into a whole~~ ~~stories~~ revealed the eternal Dance ~~fighting~~ of the opposite black against white. – men against men. – they are life death. Sometimes behavioral + joy something deeply serious + full of meaning. The phantastic reality behind the polished surface – the symbol of fear and creative imagination

Behind the film . . .

~~He did it again!~~ Hans Richter, pioneer of the experimental film and the film of ideas for 35 years, writer, producer, director of the sensational "Dreams That Money Can Buy" award-winning film at the Venice Film Festival has just finished another surrealist film in color "8 x 8"

It all started around a big maple tree in Connecticut...
It moved to a studio in Paris, to a rooftop in Zuerich, to a Palazzo in Venice - to a villa in the South of France, to a swimming pool in Stamford, Conn. - and back to the big maple tree! . . .
A round trip to finish a fairytale for grown-ups, which mixes equal parts of Freud and Lewis Carrol with Venice, virgins, Vienna and Venus, Cocteau and bullfights, surrealism, magic and beautiful women.

It is a chess sonata in which kings and queens, knights and bishops castles and pawns are played by a host of stars, internationally famous artists: ~~Jean Arp, Paul Bowles, Alexander Calder, Jean Cocteau, Marcel Duchamp, Max and Dorothea Ernst, the late Yves Tanguy and many others.~~ Sight and sound not only of this world but probably not even heard in the next!

"8 x 8" gives the imagination free play and stimulates your own the telephone, ~~against~~ the flute, the call of the outer world of reality, ~~against the sound of~~ struggles with the inner voice, the ~~of the imagination,~~ - suitcases stand for "all your belongings"; the film shows you symbols are sometimes obvious, sometimes baffling! ~~Chess serves as a magic mirror which reveals the eternally changing play of the opposites : black against white, man against woman, - the game of life itself. Sometimes whimsical and gay, sometimes deeply serious and full of meaning. It is~~ the fantastic reality behind the polished surface : the world of your own creative imagination, the world of your dreams.

"8 x 8" is a film for cinema addicts and all those who believe in the uninhibited use of the still unexplored film medium. It is a poetic drama, a bizarre comedy unlike any film you have ever seen. It is so manifold, you will want to look at it again.

+ color/sd

probably

This film dea ls with the world of fantasy. It is a fairytale for grownups.

It explores the realm behind the magic mirror which served Lewis Carroll 100 years ago to stimulate our imagination.

We used Chess - as did Carroll- as the plane,the board on which all things which happen in life, are also happening ~~here~~.... only transformed, symbolic - but not less re al:

the heavy stone,which the man hands to the woman, the woman hands back to the man and so forth, are the daily burden, they both have to carry.

The telephone which the ~~poet~~ musician- poet does not want to answer is the demanding world of reality,he refuses to accept....

he prefers to listen instead to the soothing flute of his inner voice....

... and his suitcases,stolen one after the other, are more than that,they are all his earthly pos essions.

The film has been produced by artists. We have made use of the traditional freedom of the artist to follow our inspiration wherever it lead us.

(c)

Behind the film.

He did it again! H.R.

producer of the experimental film for 35 years, director + + the pioneer of ideas
practicing writer of (Dr. H. to c. b., covered among film at
the Venice Film Festival. ~~which~~ ~~made a sum~~ has
just finished another surrealist feature film in color

8×8.

It all started around an old hollow maple tree in Connecticut. It moved to a studio in Paris, to a roof top in Zürich, Switzerland, to a palazzo in Venice, to a villa in the Castle of Fresne to a swimming pool in the Cannes + back to the Connecticut + the big maple tree. A round trip to prove a fairy tale for grownups. which mixes (Freud)

A chess sonata in which Kings + Queens, Knights + Bishops, castles + pawns are played by a cast of rare stars: internat. famous artists — J.A., P.B., H.C., J.C., M.D. + + the Cast of T. + many others. ~~+~~ high + sound not only but as they swelled but not heard even in the orch.

8×8 gives the unequalled free play. + stimulates for an. ~~Symbols are sometimes obvious sometimes puzzling.~~ The Lolyton against the flesh = the ~~outer~~ ~~outer~~ outer world of reality against the ~~reducing~~ inner voice, (inner voice of the) and of the) surrounded for all the belongings ~~you~~ symbols are sometimes obvious sometimes puzzling. Although the ~~to~~ pay much fol., when + why + obvious. — they are not what you expect them to be.

what you think they might mean. Enjoy it.

Sequence Black Schemes: the white King and the white Queen in the tree. The white King - Superego - asleep. That being so the Id comes up, the instincts. Three chess officers (Bishop, Knight and Castle) fighting for the female.

Duchamp Tanguy Jacqueline Matisse Richard Huelsenbeck Julien Levy

im ~~dramatischen~~ Ringen ~~trifft~~ der Ehe treffen sich am Ende die Partner wieder ~~im~~.

7 Episode Die unbewußten Triebe, der Id, der Kl. Bruder

Jean Cocteau erwähnt daß viele Fälle + Impulse + Zufälle dem 8te Feld und verwandelt sich in eine ungeraten Königin

8 Episode. Irrende Zweier Jeux Zwischenspiele wird erweckt der Schlaf + Träumt sich auch daß die dadaistischen Bilder Paul Klee der surr. Dada zeichnen + Klee Bewegung sich ~~ein Partner stirbt~~.

Von seinem ~~innersten innersten~~ Ich Zelle aus sich auf ~~die~~ einer innere ~~Töne~~ Melodie konzentrierend spielt er sie auf den Klavier + ~~erzeugt~~ erzeugt daß die Magie der Töne ~~ein seinen~~ ein lebendiges ~~Bild~~ Bild ~~der~~ seiner Schöpferkraft. an dem Strand des ~~Stromes~~ Teiches... In der unbewußten Innenwelt der beiden bricht wieder das Böse Leben der Bewußtsein. Zu Ich + Hetzpersonen zwischen zum Bewußtsein des Bruders + der Reinheit die sich nicht bewährt er sich wie eine Hexe, Kopf + Kopf hat seine eigene Kreatur bewahre gerettet wird. – Als er abbrennt die Kraft findet zum Ich unsere Ahne allen in folge + alles Rückschritt wird die Bewußtseinswelt abbrennen, vernichtet er sich mehr + mehr + wird schließlich von der Natur selbst außergewöhnlich wahrend eine Kreatur mit sein wahres Bewußtsein dabei selbst. – Ende

Der König fällt das Spiel ist aus

Herzen 11+2+30+5+18+2 = 68
Rollen 3+1+3+3 = 10
Ochsen 8 (Paul Klee Herz) 2+3+5+2+5 = 32
Trefle 11 35 Karten

Verlust Oak auf Schwarz fehlt
2 Elements Hertz.
Adler
Lebensmut
4 ~~Tropfen~~ Sicherheit

Sequence Black Schemes: the white King and the white Queen in the tree. The white King – Superego – asleep. That being so the Id comes up, the instincts. Three chess officers (Bishop, Knight and Castle) fighting for the female. – Jacqueline

Duchamp Tanguy Julien Levy Richard Huelsenbeck Matisse

	1	Ouvrier 1911 huile		
	2	Ouvrier 1912 aquarelle		
	3	Ouvrier 1912 dessin		
	4	Ouvrier 1912 gravure		
	5	Nue 1915 dessin		
	6	Orchestre 1915 huile		
Dada	7	Balcon 1916 Dessin		
	8	Portrait visionnaire, 1	1917	huile
	9	Portrait visionnaire, 2	1917	huile
	10	Abstraction musicale	1917	4 dessins
	11	Portrait Dr. Serner	1917	dessin
	12	Portrait Jean Arp	1918	dessin
	13	Portrait Tristan Tzara	1918	dessin
	14	Tête Dada	1918	dessin
	15	Tête Dada	1918	dessin
	16	Tête Dada	1918	huile
	17	Abstraction	1918	dessin
	18	Abstraction	1918	dessin
	19	Abstraction	1919	dessin
Post Dada	20	Prélude, 10 dessins pour le premier rouleau 1919		
	21	Rythme 21 1921 Foto		
	22	Fugue 23, rouleau en vert et rouge 1923 huile		
	23	Etude pour «Orchestration de la couleur» et «Rythme 25» 1925 crayon		
USA I	24	Contrepoint en rouge et gris 1942 huile		
	25	Documents de la grande guerre: Nr. 2, Bataille dans l'Est, rouleau 1943/44 huile		
	26	Nr. 3, Invasion, rouleau 1944/45 huile		
	27	Nr. 4, Libération de Paris, rouleau 1945 huile		
	28	Orchestration en gris 1949 huile		
	29	Orchestration avec rouge et vert 1950 huile		
	30	Crépuscule – nuit – matin, tryptique 1950 huile		
USA II	31	Triptyque gris 1957 huile		
	32	Triptyque vert et rouge 1958 huile		
	33	Gestes élémentaires en gris 1957 huile		
	34	Gestes élémentaires en rouge et vert 1957 huile		
	35	Gestes élémentaires en blanc, noir et gris 1958 huile		
	36	Gestes élémentaires presque blanc 1959 huile		
	37	Gestes élémentaires presque noir 1959 huile		
	38	Fugue I, rouleau horizontal 1957 huile		
	39	Fugue II, rouleau vertical 1957 huile		
	40	Mélodie grégorienne, vertical en blanc 1958 huile		
	41	Mélodie grégorienne, vertical en noir, rouleau 1958 huile		
	42	Fugue III avec des gestes élémentaires 1958 huile		
	43	Triptyque vertical avec des gestes élémentaires 1959 huile		
	44	Du majeur au mineur, 5 panneaux 1959 huile		

45 Du majeur au mineur, 4 panneaux 1959 huile
46 Thème à deux instruments I, rouleau horizontal 1959 huile
47 Thème à deux instruments II, rouleau horizontal 1959 huile

Motorythmes, rouleaux verticaux:
48 Lumière en vitesse 1959 huile
49 Ombre tranquille 1959 huile
50 Ombre agitée 1959 huile
51 Ombre dramatique 1959 huile
52 Dark Interlude 1959 huile
53 Color Interlude 1959 huile
54 Diagonal Interlude 1959 huile

Harmonies, rouleaux verticaux:
55–58 Harmonies I–IV 1959 huile
59/92 Petits dessins, gouaches, pastels, 1958/59

Ronco

93 Méditation I 1960 huile
94 Méditation II 1960 huile
95 La porte 1960 huile
96 Vu intérieur 1960 huile

Lyrythmes, rouleaux verticaux:
97/100 Lyrythmes I–IV 1960 huile

EXPOSITIONS

1916 Première exposition particulière: Hanns Goltz, Munich
1916/1940 Nombreuses expositions en Europe

Expositions particulières après la 2ième guerre:
1946 Art of this Century, New York
1948 Art Museum San Francisco
1949 Renaissance Society, Chicago
1952 Galerie des Deux Isles, Paris
1952 Galerie Moderne, Bâle
1954 Galerie Rose Fried, New York
1955 De Stedelijk Museum, Amsterdam
1955 Galerie Mai, Paris
1958 Akademie der Künste, Berlin
1959 Galleria d'Arte Moderna, Rome
1959 Kunstgewerbe-Museum, Zürich
1960 en préparation: Staatl. Galerie Baden-Baden
Städt. Galerie, Munich
Werkkunstschule, Hannover
Werkkunstschule, Kassel
Folkwang Museum, Essen
La Strozzina, Florence
Galerie Lienhard, Zürich

Tableaux et rouleaux dans des Musées et collections privées de New York, San Francisco, New Haven, Hollywood, Paris, Berlin, Munich, Bâle, Zürich, Tokio, Santiago etc.

J

Notes to the psychological implications of my film
" 8 x 8 "

It is understood that I do not make films, neither this nor others, on the basis of a psychological theory. What I do is to work on some problems which intrigue me. But when I analyse what I have done I come to certain conclusions. The following will contain a synthesis of the original problems and the above mentioned conclusions.

Freud as well as Jung have embarked upon the analysis of works of art. Freud: Leonardo, Cocteau and others. Jung: Joyce, Picasso, etc. There is a reason for it. They found that the artist confirms by spontaneous production their psychological theories. As far as I am concerned, I follow intuitively a line and it fits by a kind of inner logic into a continuity of an inner development. (psychology)

" 8 x 8 " is a film which has as its theme Chess. Why did I chose Chess? It fascinated me as a magic mirror of life in which the play of the opposites in endle ss variations is developped. It has its rules, not more arbitrary than the rules of life itself. It has also fascinating implications. The aim of the game is to conquer the King. It is the problem of Oedipus. (Kill the father) The king also as the Superego.

Abbreviated Commentary to some of the sequences:

Chessboard with living figures: Marcel Duchamp -authority- Superego - King - Wise man - Father image- high up in the tree, conducting the play of the human chess figures underneath on the lawn. He shouts his orders through a megaphone to the automatically moving figures underneath, he the judge, high up in the chair and underneath the battle of the instincts: on one side all women, on the other side all men.

Sequence Black Schemes: the white King and the white Queen in the tree. The white King - Duchamp Superego - asleep. That being so the Id comes up, the instincts. Three chess officers (Bishop, Tanguy Knight and Castle) fighting for the female. Jacqueline Julien Levy Richard Huelsenbeck Matisse

"The self-imposed Obstacle" : Man playing solitary Chess. On the chessboard a strange symbol, sign of a strict sense of order- Superego. The inner battle to free himself from this imposition. The moment he throws this figure over-board (fathers phallus, castration of fathers, destruction of obsessional symbol, upsetting the magic) he frees himself and finds his way to the woman.

"Middle Game": Max and Dorothea Ernst. Battle of the sexes, The stone carried first by the one, then by the other etc. as symbol of constantly changing victory, finally blessed by the Superego, monument with two crossed swords, harmoniuosly crossed over their heads.

"Queening of the Pawn", Cocteau. Backwards and forwards movements of the little pawn to get to the eighth square. ~~Always torn between courageously forwards towards reality~~ and to be incorporated into the safety of the all powerful Queen. (Mother's womb) When he reaches the shelter, the clock, the heartbeat, then the swimmingpool, the prenatal water.

Then: "The Fatal Move" (Paul Bowles) when he comes out of this unconscious state, the water recedes, the telephone awakens him and the struggle begins anew between the forces of reality and his inner unconscious yearnings. Death instinct - adolescente. Caught between reality and the dark urge of his inner vision (the Arab) he cuts himself off the demands of reality and loses not only his earthly possessions but himself ~~altogether~~, When the human being loses contact with reality is cut off from the Superego, he becomes prey to the instincts, and all that is left is the machine man on one side and a heap of leaves on the other.

After this, the animal side comes through."Check the King" (the Bull)

Other parts of the film were shot in Zuerich with Jean Arp chosing for himself the humble part of the chess table, in Paris, in Venice, on the Canale Grande, in a Swimming Pool in Stamford, in an artists studio in New York, in a Long Island forest etc.

In spite of all the aberrations from chess, the film runs relatively true to a chess game: starting with "French Opening-" to" Black Schemes " - " Ventian Episode " - " Self Imposed Obstacle " - " The Middle Game " - " The Queening Of The Pawn " - " The Fatal Move " and finally " Check The King " and mate. These eight episodes, though connected by the idea of chess are independant and have each a different set of actors, situations and locations.

The film is supposed to be ready in the fall of '54... I hope; but it may be winter I warn myself!! The uninhibited use of the sound track offers just as many opportunities as obstacles, and where the "track" has still to be layed the train proceeds only slowly. Although the film may have multiple implications for the chess lover, it still will be meaningful for the uninitiated, the lover of poems, some more dramatic, some more lyrical, and for the lover of the uninhibited use of the unlimited possibilities of the film.

Hans Richter

like a Dandevil
in cartoning pattern

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Do not print out (via „Freud" ?!

only as reference!

Notes to the psychological implications of my film

" 8 x 8 "

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baron W.Sandberd,director De Stedelijk Museum Amsterdam)

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After this, the animal side comes through."Check the King" (the Bull) (Jose L.Sert,Frederic Kiesler ,Paul Wiener architechts

The "common man" tries to fight his way through the labyrinth and out of it.He finds the victims of this anomal brute force,of those naked instincts.The problem to balance between the two sides:the superego and the Id..to keep your ego intact has been missed.The game is lost: MATE.(If he would have listened to the telephone...in this case the voice of the super/ego he would have kept a higher human,status.

For the artist Jung has a great attraction.He thinks and expresses himself in plastic symbols:Shadow,Anima,Archetype,Great Mother etc.

Freud is much abstracter.

p.1 missing

purposedly the subtitle " Eight free improvisations on the game of chess").

My conviction was growing steadily, that every human situation, action, or problem has some kind of parallel in the inexhaustable combinations of moves and counter moves in chess, that the game is obviously so complex and so profound, so scientific and so artistic, so mathematical rational and so utterly open to irrational interpretation that it offers a kind of substitute for life itself, if you try to find one!

It was only natural that, as the film had started with my artist friends, it continued with more of them, people I knew intimately. The more I became engrossed with the film, the more I incorporated not only chess problems..., which appeared to me now in the light of human situations, but more or less personal characteristics of their specific lives and atmospheres, some kind of visionary portraits.

There were, though, ocasions when I myself had only an indirect influence upon the form and content of the story. Cocteau for instance shot and produced his own story of chess after some very general discussions with me by mail. He himself played the leading role in his sequence. The young Dutchman Willem de Vogel took up a sugestion I had given to him in Holland to produce a story with Walter Sandberg as the main actor, a sequence I finished later in New York. - Max Ernst and his wife Dorothea Tanning filmed a little piece on their trip down the Colorado River and worked it into a story which I continued and finished with them in New York's Wall street on sunday's and on empty lots.

But it all started, as I said before, with al little test in which Marcel Duchamp, as the white king and Jacqueline Matisse (grand daughter of the painter) as the white queen, were sleeping securely high up in a hollow tree (in Southbury Conn) , They were "visited" (attacked, in chess terms) alternatively by Black's Bishop , Knight and Castle who tried to seduce and conquer the beautiful white queen, each in his own fashion, but found their doom by the royal qualities of this, as ravishing as dangerous, female

8 X 8

SUBTITLED: A Chess Sonata For Film

Written, designed, directed and produced

by

HANS RICHTER

With: Jean Arp, Jacqueline Matisse, Marcel Duchamp, Yves Tanguy, Julian Levy, Richard Hulsenbeck, Alexander Calder, Ceil Bryson, Eugene Pellegrini, Jankheer W. Sandberg, Max Ernst, Dorothea Tanning-Ernst, Jean Cocteau, Paul Bowles, Ahmed Ben Driss El Yacoubi, Jose L. Sert, Frederick Kiesler and Paul Wiener.

Music by John Gruen, Robert Abrahamson, John LaTouche, Hans Richter, and Douglas Townsend

"Eight improvisations, with a prologue and epilogue, on the game of chess: a 98-minute film in color played exclusively by non-actors; poets, painters, composers, architects and pretty women. Each sequence has it's special title and special relationship to chess."

Ten years after surrealism reached the cul-de-sac toward which it raced so madly, with its vital currents diverted into and absorbed by the mainstream of dynamic art, and with its back-waters floating only the preposterous, Hollywood-cum-Madison-Avenue trireme of Salvador Dali, Hans Richter has come forward with a full-length, surrealist "comedy" in vivid but unidentified color which, by its very existance as well as its vigor, demands critical attention.

The cast reads like a Who's Who of the surrealist group: Jean Arp, Marcel Duchamp, Yves Tanguy, Alexander Calder, Max Ernst and others. You are surprised not to find the names of André Breton, René Magritte and Alberto Giacometti. In gratuitous addition the chameleonic Cocteau and unworld-citizen Paul Bowles lend their shadows in lieu of any substance.

The value of an art form produced under the watchful eyes of, through the combined talents of, and with the physical presence of the foremost exponents of any given movement is unquestionable. No doubt Mr. Richter had this in mind when he conceived "8 X 8."

Q + this team is unsel. provided.

However, there is the gravest danger also in such an undertaking, for the individual artist no longer stands trial alone but rather the entire basic philosophy of the group. This adds an unfortuante perspective and a distracting sensation of suspense not intended.

Exactly what the basic tenets of surrealism were, and are, has never been clear to the public at large. And, judging by the storms that have raged within the movement, particularly those centered around André Breton, there has been no clear consensus. The many manifestoes, defenses and apologies seem to agree that the chief raison d'être of surrealism was to reveal the meaning beyond the meaning, "the game behind the game." Its further purpose was to evoke in the individual participant -- viewer, reader or listener -- unique thoughts, ideas and fantasies.

To me, the belief that this purpose differed in any way from the chief function of all art, no matter of what school, has always seemed a curious and naive conceit. To misquote Irwin Edman: "The artist, be he poet, painter, sculptor, or architect, does something to objects, the poet and novelist do something to events (and words), the composer does something to sounds, that compels the eye to stop and find pleasure (of one kind or another) in the beholding, the ear to hear for the sheer sake of listening, the mind to attend for the keen impractical pleasure of discovery or suspense or surprise."

The question is: does the surrealist and, more specifically, does the film in question achieve any of the above results? There is no doubt that something has been done to objects and events that sets them apart and focuses the attention on them. But the human mind is an associative organ and the insistant, continued use of dream symbolism, free association, echolalia, echopraxia, and multiple personality conceals the intent of the artists, thwarting the pleasure

of discovery.

Schizophrenic dissociation demands an inexorable, compelling inner-logic which allows for little suspense. To take a random sequence of symbols and symbolic actions, the raw stuff of fantasy, rattle them in a dice box and cast them by chance in front of a spectator (even a therapist) will fail to produce any response other than confusion. All dreams are dependent on, are wrought or remembered according to this compelling inner-logic --- as are Schoenberg's 12-tone theory and the symmetry of Rorschach's inkblots. The fourth sequence of "8 X 8" exemplifies its lack of suspense.

But this trap is wisely avoided.

> 4th move - "The Self-Imposed Obstacle." A solitary game, in which the player is freed from his self-imposed obstacle with its inhibiting consequenc by the appearance of the Muse in person (his inspiration). Here the player's inhibitions are expressed on the sound track by repetitions and stutterings till "relief" brings the sound-track back to normal.

Even without the program-note, the element of suspense would be lacking from this sequence. That the symbolized mental and physical impotence will be resolved is implicit in the scene. The phallic stones, the coat-rack and the symbolic white mice baldly state the theme of auto-eroticism fortissimo, while the cerebral impotence -- the indecisions and the fears -- remains a fragmentary counter-melody. Even so, the sequence has much of the vigor already mentioned. The setting is properly impersonal, the camera work expert, and the introduction of the Muse, a female nude, while it may appear a superficial and questionable solution to the problem presented, allows an all-too-brief glimpse of the beauty that is the naked human form in natural action.

With the elimination of the pleasure of discovery and all but unintended suspense, only the element of surprise is left. This has long since vanished from the work of the surrealists. As long ago as 1947, when I spent an afternoon at the Salon of the Surrealists in Paris, there was a wearisome lack of novelty. Even that gallery in which I had

to stand under an umbrella in an artificial rainstorm, to view works hung in "dry areas," was less surprising than annoying. There is among the surrealists, too, a tendency toward the conservation and reactivation of already used material that limits invention and tires the spectator.

None of the above criticism could be leveled at Mr. Richter's film "Dreams That Money Can Buy," so one must suppose that on this occasion he has been led down the garden path by his colleagues and his natural genius quietly strangled. There was in the earlier film great spontaneity, novelty of form and sequence, an assault of visual pleasure and, in the last sequence, a provocative presentation of the vie intérieure of a tormented man that took every advantage of Jack Bittner's supurb acting ability and techniques.

In "8 X 8" one is continually faced with remembered symbols and surrealist cliches. Even the spinning title-card recalls the spinning wire mask in "Le Sang d'un Poète" and all the thousand other spinning objects that have embellished surrealist films -- and even the weather-vanes in the prelude to the film version of "The Tales of Hoffmann." Nor is this the only suggestion of that opera. The "Venetian Episode" appears to have been written by some surrealist Barbier, and Ceil Bryson and Eugene Pellegrini play the Woman and the Man like self-conscious imitators of Giulietta and Schlemihl. The use of distorted opera arias on the sentimental hurdy-gurdy as background music heightens the likeness.

In the Prologue Jean Arp, as the rebellious chess-table, becomes the Glazier of "Orphée." In the Epilogue the gloved hands are all-too reminiscent of the disembodied hands in "La Belle et la Bête." There are over-familiar uses of water, running and still, reversed action, objects developing a trite life of their own without special reference to either the objects themselves or what appears to be the scenarist's purpose.

At this point some militant defender of the faith will rise to say that there purposely is no relation of objects, colors, tones, symbols and movements, that they are presented "abstractly" to stimulate unique responses in the individual spectator. This is arrant nonsense. Actually the term "abstract" when applied to any art form is meaningless. By the very selection of the component parts of a composition and by his arrangement of them, the personality of the artist is revealed and the abstraction becomes an autobiographical fragment.

The spoken prologue to "8 X 8" states that the film means exactly what the beholder wants it to mean. Then, least he find himself actually parading before an audience of Humpty-dumpties, Mr. Richter -- by means of his program notes, the unmistakable symbols, design and color, and camera work -- carefully directs your attention to his explicit meaning. Furthermore, by aligning the eight episodes with chess moves he achieves an artistic continuity that otherwise would be lacking. With the exception of the 5th and the 8th moves, the plays seemed rather obvious to this viewer. Those two are described in the program notes as follows:

> 5th move - "The Middle Game." Two players vie for position to get an advantage over each other. Both go through identical locations with identical actions, moving the same piece to and fro. A typical middle game set-up, ending in a happy draw, as befits husband and wife, which the two players are in real life." (Max Ernst and Dorothea Tanning-Ernst)
>
> 8th move - "Check the King." The Challenger-Matador warily crosses a "String Labyrinth" in the woods, avoiding traps which had ensnared others before him. Breaking into the Bull King's (Minotaur) lair he challenges the latter. Ensues the formal pattern of the "bullfight" under the supervision of the Umpire who gives the decision to the Bull-King when the latter ultimately corners his adversary. For once the bull is the victor!"

Two other episodes are worthy of mention by their very frankly, if unintentional, autobiographical flavor. There is something embarrassing in watching Academician Cocteau patching torn and discarded manuscripts

while a clock races madly backwards, obliterating the hours. This is the sequence where a pawn reaches the opposite "goal line" and "is changed into a victorious Queen." Since Monsieur Cocteau wrote, directed and enacted this charade, one may suppose that this is the figure he wishes to present to the world.

To those who remember Paul Bowles as a promising composer, there is something infinitely sad in the visual spectacle of his entrapment in the toils of his own ambiguous desires. As I watched this episode certain lines from Les Nourritures Terrestres kept running through my mind:

> "...Ma soif augmentait d'heure en heure, à mesure que je buvais. A la fin elle devint si véhémente, que j'en aurais pleuré de désir.
>
> " -- Certes, si je regrette aujourd'hui quelque chose, c'est d'avoir laissé sans y mordre, se gâter, s'éloigner de moi bien des fruits, des fruits que tu m'as présentés .... "

They have nothing to do with the "story of Pygmalion in reverse," but they are implicit in every note of the music that Ahmed plays on his reed pipe.

To one familiar with music there is something that is against the grain in the choice of subtitle for the film. It does equate with a musical composition but, even recognizing how the form has been tortured by present-day composers, the end result is not a sonata. It is most definitely a Suite, resembling closely those seldom-played compositions of Johann Mattheson or Gottlieb Muffat. In fact the "mouvements" might be entitled:

Prelude (Toccata)	Prologue
Fuga a quattro	Black Schemes
Allemande	A New Twist
Gigue	Venetian Episode
Air	The Self-Imposed Obstacle
Sarabande	The Middle Game
Courante	Queening of the Pawn
Double	The Fatal Move
Menuett	Check the King
Coda (Fantasie)	Epilogue

Such an equation underlines the mordant humor of this comedie inhumaine, to which the word Sonata adds nothing.

Despite the negative vote of this wholly subjective review, "8 X 8" -- which has it's world premiere at the Fifth Avenue Cinema on March ist, 1957 -- should be seen. It has the merit of allowing some international figures to boldly man barracades around which the tide of battle has long since swept and, as they rally around a colorful but tattered banner that probably never meant what they supposed, one can only hope that Mr. Richter will disassociate himself from tags and labels and produce the kind of film of which he is clearly capable.

B. K. K.

"8 X 8" is distributed by:

HANS RICHTER PRODUCTIONS, INC.
405 EAST 72ND STREET
NEW YORK, N. Y.

I didn't mean this to be as pretentious as it sounds, now that I reread it. However, I send it along anyway for whatever amusement you may extract from it.

Bernard Kay
845 West End Ave

Hans Richter

S.37

Remarques sur mon film " 8x8"

Je venais ~~de la peinture~~ de la peinture au cinema en 1921... par accident, comme painter abstrait, faisant des longs rouleaux dynamiques: experiments en espace et en temps.

J'etais comme artiste convainque du droit de l'artiste de suivre son imagination personel et d'exprimer ses visions sans concession. Mon nouveau film, "8 x 8" est, comme tous mes films, une demonstration de cette experience.

Le film "8 x8" peut être considere un experiment artistique pour les quatre raisons suivants:

1. "8x8" utilise le jeux eternel echec comme base et point de départ. Mais au lieu d'illustrer la technique tres spéciale de ce jeux, je l'ai pris comme un miroir des aspects de la vie même: romantique-satirique, comique-dramatic. Les 8 mouvements, c'est à dire les épisodes du film, ne sont pas liés par une "story". Au contraire j'ai taché de les faire si differents que possible, l'un de l'autre (comme les blancs au noir sur l'échiquier) Je les ai lié quand même par des transitions de couleur et des associations transitives du son.

2. La plupart des épisodes contient une sorte d'action. Mais ces actions, même s'ils ont une chronolgie sont plutôt indicatives des situations psychologiques, des émotions interieurs Dans cette facon les actions externes deviennent symboliques des expériences de l' âme. Ce symbolism, par suite a changé et internalisé des objects conventionels: le téléphon par example devient soi-disant l'aspect du monde collective, la realité exterieur. La flute en contraste exprime la vie interieur. Le conflit entre les deux se developpe vers une solution dramatique (Dans la dernière episode)

3. La couleur est utilisé comme réquisite essentiel dramatique. Elle suit moins les points de vu du décorateur ou du technicien du film en couleur, (qui aime autiliser tous les couleurs en maximum et au même temps) mais du peintre-cineaste. Par example le combat symbolique entre le roi Minotaur et son agresseur est fotografié au studio même, mais avec Kodachrome pour l'exterieur. A cette facon une colorisation rougâtre couvre toute cette scène.

unverletzt als Herrscherin ihres Reiches.

4. J'ai taché d'activiser la partie sonore du film (voir mon article sur l'activisation du son au Herald Tribune) C'était depuis longtemps que je voulais pénétrer par cette barrière passive du sonore-dans-le-film, qui empèche le son de devenir une partie créative du cinema au lieu de rester une coulisse ou un accompagnement sans propre importance.

Pour arriver a ce but je ai fait le son moi-même, sauf quelques partis musicals compose par des jeunes compositeurs et fait en coopération avec moi. J'ai utilisé le son musical et le son naturel, les mots parlés et les déformations électroniqs et tous ça, comme matériel dramatique (comique, psychologique satirique etc.) Tous ces elements sont dérobes de leur significations conventionelles.

A propos d'audience: je n'ai jamais eu dans ces 35 années l'intention d'entretenir (entertain) l'audience ave c mes films! Stimuler, oui, intriguer, volontièrement, même attaquer, s'il est nécessaire dans leurs moments de passivité et d'inertie. Je trouve dans cette attitude une justification sociale du film experimentel (a coté d'autres) et une nécessité dans notre epoche de conformité.

d'ailleurs est ce qu'il y a une réponse par l'art sauf d'être art ?

Hans Richter
Southbury, Conn.

Goethe-Institut
P A R I S

8 x 8

Film surréaliste de Hans Richter

8 Improvisations et un prologue
sur le thème du jeu des échecs

Un film de 90 minutes, en couleurs, joué non par des acteurs professionnels, mais par des poètes, des peintres, des compositeurs, des architects et de jolies femmes, produit, écrit et dirigé par Hans Richter.

Prologue.
(Musique de John GRUEN)

Jean Arp, représentant l'Echiquier, se révolte, renverse les pieces du jeu et les plante dans le sol. Dans les profondeurs de la terre, sur le thème du jeu des échecs, jouent les inventions et les plantasmes de notre imagination: c'est la sonate en huit mouvements qui commence.

Premier mouvement.

NOIRES MACHINATIONS. Les Noirs attaquent. Le Roi noir projette de s'emparer de la Reine blanche de la Forêt (Jacqueline Matisse) pendant son sommeil. Il envoie ses officiers pour la capturer: le Fou (Yves Tanguy) par la force de l'esprit, le Cavalier (Julian Levy) par la séduction de l'amour physique, la Tour (Richard Hulsenbeck) par la force brutale.
En éveillant la femme dans la jeune fille endormie, les attaquants sont repoussés. Maintenant en pleine possessions de ses forces, la Reine blanche attaque directement le Roi noir, mais elle tombe dans un piège. Cependant, elle triomphe en retournant contre son agresseur l'arme qu'il voulait utiliser pour la subjuguer. (Roi blanc: Marcel Duchamps. Musique de Robert Abramson sur un thème de John Latouche).

Deuxième mouvement.

ECHEC AU ROI. Dans la forêt, le Matador avance prudemment à travers un labyrinthe de fils, en évitant des pièges dans lesquels d'autres avant lui ont déjà été pris. Faisant irruption dans le domaine du Roi Taureau (le Minotaure), il le provoque. Le cérémonial de la corrida se déroule alors sous la surveillance de l'arbitre qui déclare vainqueur le Roi Taureau lorsque celui-ci accule son adversaire dans un coin. Pour une fois la victoire revient au taureau!

als das "eternal female", als die Stärkere zu zeigen und verschwindet unverletzt als Herrscherin ihres Reiches.

(Le Matador: José L. Sert, doyen de l'école d'architecture de l'Université de Harvard. Le Taureau: Frederick Kiesler, architecte, sculpteur et peintre. L'Arbitre: Paul Wiener, architecte. Musique de Douglas Townsend. Musique de Corrida de John Gruen.)

Troisième mouvement.

NEW TWIST. Nouvelle naissance et re-création de pièces éliminées du jeu à qui une simple torsion donne une nouvelle vie et une nouvelle beauté. Une manoeuvre inattendue pour tirer le meilleur parti d'une situation désespérée sur l'échiquier. (Alexander Calder. Musique de Hans Richter.)

Quatrième mouvement.

EPISODE VENITIEN. Ballade d'une reine trop puissante qui perd son roi pour l'avoir voulu trop parfait. Elle finit par le jeter dans le Canal Grande et elle s'y précipite à son tour. (Peggy Guggenheim, Eugène Pellegrini.)

Cinquième mouvement.

L'OBSTACLE. Partie solitaire où la Muse inspiratrice en personne vient libérer le joueur des obstacles qu'il a lui-même fait surgir. Les refoulements du joueur sont exprimés sur la bande sonore par des répétions et des balbutiements jusqu'au moment de la "détente". (Produit et dirigé par Willem de Vogel en Hollande, joué par Jonkheer W. Sandberg, directeur du Musée d'Art Moderne d'Amsterdam. Musique de Hans Richter.)

Si ième mouvement.

MILIEU DE PARTIE. Deux joueurs tentent de prendre l'avantage l'un sur l'autre. Ils font les mêmes mouvements et déplacent la même pièce. Scène typique au milieu d'une partie qui se termine ici par un match nul, comme il se doit entre mari et femme - ce que les deux joueurs, Max Ernst et Dorothea Tanning, sont aussi dans la vie. (Musique de Hans Richter.)

Septième mouvement.

LE PION VA A DAME. Libre interprétation de la progression du pion à travers les nombreux obstacles de l'échiquier jusqu'à la limite du terrain de l'adversaire où il se change en Reine victorieuse. (Ecrit, dirigé et joué par Jean Cocteau, musique de Hans Richter.)

Huitième mouvement.

LE MOUVEMENT FATAL. C'est l'histoire de Pygmalion à l'envers. Le poète ignore les règles du jeu pour laisser le champ libre

als das ewigal female, als die Stärkere zu zeigen und verschwindet unverletzt als Herrscherin ihres Reiches.

à son imagination - mais il perdra tout. Il coupe les liens qui le rattachent à la réalité (le téléphone). D'un mur blanc il fait surgir sa Galathée, il se donne totalement à elle qui lui dérobe son idendité (sa valise et ses vêtements), qui le fait s'égarer et ignore ses appels. Frustré, perdu à la fois pour la réalité et pour son imagination, il disparaît, tandis que Galathée continue la vie de son bienfaiteur. (Paul Bowles et Ahmed Ben Dris al Yacoubi.)

als das "eternal female", als die Stärkere zu zeigen und verschwindet unverletzt als Herrscherin ihres Reiches.

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8x8

La Casetta
Ascona, Suisse
June 29.1963

Prof.Otto Mauer
Galerie St.Stefan
Wien

S hr geehrter Herr Professor Mauer,

Da ich nicht selbst dabei sein kann um meinen Film einzuführen, möchte ich Ihnen einige Bemerkungen übermitteln, die Sie nach Ihrem Ermessen vor, nach oder wärhend der Pause oder in der Diskussion verwenden könnten.

Der Titel "8x8" ist nicht wie bei Fellini s "8 1/2" der für seinen 8 1/2 Film steht, der Ausdruck meines 64.Films, sondern bezeichnet die Felder des Schachbretts. Die jahrtausendalte Fascination die das Schach auf den Menschen ausgeübt hat, der menschliche Spieltrieb, in dem Angriff und Verteidigung, Opfer und Fallenstellen, Planen und Scheinmanöver, Kombinationslust und Strategie, vor allen Dingen der Machttrieb eine Rolle spielen, reflekriert allerlei menschliche Eigen- und Leidenschaften. In diesem Gebiet spielt sich der Inhalt des Films ab, in einer Reihe Fasetten, in Form von Film-Gedichten sozusagen.

Nach vielen Gesprächen mit Marcel Duchamp, der ein völlig besessener Schachspieler ist, entstand zuerst eine kleine Filmskizze aus der sich dann der Film entwickelte in dem die ~~KXIXXX~~ Menschen die Rollen der Schachfiguren übernehmen, die dann in übertragenem Sinne- in verschiedenen Episoden- ihr Eigenleben führen. So hat sich Arp, in seiner Bescheidenheit, die Rolle des Schachtisches gewählt um als Schachbrett herumzulaufen. So spielt Cocteau den Bauer der sich auf dem 8.Feld in die Königin verwandelt usw. Dabei habe ich auf die grösstmöglichste Verschiedenheit des Spiels, des Inhalts, der Farbscala der Rhythmen abgezielt, ganz im Gegensatz zu der, normaler Weise ver. langten und erreichten, Einheit des Stils, des Inhalts, der Farbscala, des Rhythmus.

Um meine Arbeitsmethode zu demonstrieren möchte ich Ihnen 2 Beispiele analysieren: die erste Episode (nach dem Vorspiel mit Arp) entstand sozusagen auf mehreren Ebenen, kann auf mehreren Ebenen aufgenommen werden.

1. Es ist ein Angriff von 3 schwarzen Offizieren, dem Läufer (Bischop) Yves Tanguy, dem Springer (knight) Julian Levi, und dem Turm (castle) Hulsenbeck, gegen die unbewachte weisse Königin (Jacqui Matisse) und dem schlafenden weissen König (Marcel Duchamp). Die Königin bleibt nach Abwehr der 3 Angriffe siegreich, sucht den Gegenkönig, der Schwarzen auf und setzt ihn matt.

2. Ein anderer Blickwinkel ist der der Entwicklung des Mädchens zur Frau. Das junge Mädchen wird zuerst, unerfahren wie sie ist, "hypnotisiert" von der Überlegenen Geistigkeit des Mannes (Tanguy). Sie widersteht nicht, aber am Ende "hypnotisiert" er sich doch nur selbst.- Nach diesem "ersten" Versuch als Frau erwacht sie zur erotischen Erfahrung (Julian Levi), um in dieser, durch Unterbrechung, die rein sexuelle zu erleben (Vergewaltigung durch den Turm (Hulsenbeck)- Nach dieser Erfahrung kehrt sie zu der unterbrochenen echten Liebesbeziehung zurück (Julian Levi) die aber durch des Mannes Herausforderung sich als den überlegenen zu zeigen mit dessen Eliminierung endet.- Vollerwachsen als Frau geht sie nun aus einen in jeder Beziehung gleichwertigen Partner zu finden, den schwarzen Gegenkönig. Sie kann nicht vermeiden in dessen Fallen zu geraten um sich ebr am Ende als das "eternal female", als die Stärkere zu zeigen und verschwindet unverletzt als Herrscherin ihres Reiches.

8x8

Das klingt wie ein gut vorbreitetes literarisches Expose. Ist aber ganz und garnicht so ehtstanden sondern hat sich im Verlaufe der Arbeit erst so ergeben.

3. Jetzt erzähle ich es so wie es sich eigentlich entwickelt hat, sozusagen von unten herauf als Märchen. Vor unserm Haus in Connecticut steht ein riesiger hohler Ahornbaum. In seiner grossen Höhle "sah ich" eine schöne Frau, eine Melusine? Eine Nymphe, eine Fee? Die Melusine folgt ihren Rittern, sie folgt ihnen als Frau aber die Ritter sind Menschen und die Frau ist Natur. So zergehen sie lustvoll leidend an ihr, die mit ihnen leidet und Lust fühlt. Es war also der Baum in seiner Grös e und Natürlichkeit die Baumseele in die ich die Handlung hineinprojizierte. Der riesige Baum der die Folge der Assoziationen und Handlungen in Bewegung setzte.

Diese Tatsache ist besonders erwähnenswert weil es meine allgemeine Stellung zum Film als solchen betont. Der Film ist und war für mich seit meinen Anfängen 1921 (der ich ein Maler bin) vor allem e eine visuelle Kunst, nicht eine Verlängerung der Literatur, des Theaters, d.h. vor allem: das sichtbare Object in seiner poetischen Realität steht am Anfang aller meiner Filme selbst der abstrakten aus ihm entwickelt sich erst eine konsekutive Handlung. So wurde diese Episode in "8x8" eine "Baum und seine Umgebung" Episode. Und das gilt auch für die letzte Episode von "8x8", besonders, um das Beispiel auch von einer andern Seite zu zeigen:

Ich kam an einem April Abend zu der Sängerin Libby Hollmann auf dem Lande in Conn. Es dunkelte. Und als ich aus dem Wagen stieg sah ich neben dem Haus einen riesigen leeren Schwimmbassin, sehr grün angestrichen und etwa 5m tief. Neben dem Bassin standen erstaunlicher Weise ungefähr 8-10 elegante Handkoffer in Krokodil, Schweinsleder etc. Der Anblick dieser paradoxen gegenüberstellung frappierte mich. Während des Abendessens konnte ich diesen merkwürdigen Anblick nicht loswerden und schlug schliesslich spontan dem anwesenden Dichter-Musiker Paul Bowles vor mit ihm eine Episode um dieses Bassin und die Koffer herum zumachen, Dabei hatte ich vorerst keine Ahnung was und wie? Aber das Bild dieser Beiden schien mir "Bedeutungs"voll und ich folgte ihm improvisierend von einem Aufnahmetag zum andern bis sich einer Art umgekehrter Pygmalionsgeshichte entwickelte in welcher das Geschöpf den Schöpfer "fängt", ihn seines Besitztums beraubt, bis dieser von der Aussebnwelt abgeschnitten disintegriert und im völlig Unbewussten, in der Natur, endet. Das Schwimmbassin, ein aufgerissener Schlund und am Schluss wird er wieder "verschlungen" von der ihn "umschlingenden" Natur.

Das mag genug sein um den Traumcharakter meiner Filme sowie des Arbeitscharakters zu demonstrieren. Natürlich ist das Verhältnis von spontan gesehenem und bewusst während-der-Arbeit-dazugekommenen von Fall zu Fall verschieden.

Erlauben Sie mir noch einige Vorschläge zur Technik der Vorführung Da ich keine neue Kopie des Films in Europa habe, empfiehlt es sich dem Vorführer allerhrösste Vorsicht bei der Vorführung einzuprägen. Die Schleifen im Vorführungsapparat oben und unten sollten bedeutend grösser sein als normal um beim ev. Springen der Perforationzsähne den Film nicht reissen zu lassen und damit xie Vorführung zu unterbrechen. Der Vorführer sollte auch nicht einen Augenblick die Augen von der Maschine lassen um die etwa sich verkürzenden Schleifen

Schleifen mit dem Finger auszugleichen sowie im ersten wie im zweiten Teil. Ich habe den Film selbst vor der Absendung noch einmal durchgesehen und fand ihn in Ordnung.

Ich habe nur "8x8" geschickt (ca 1 1/2 Stunden) da ich den kleinen andern Film schon am 10. Juli in München brauche und nicht wusste,ob ich ihn bis dahin schon wieder zurückhaben könnte. Ihre Sekretärin sagte mir freundlicher Weise,dass sie mir die Kopie mit ihrem Handgepäck (ohne durch den deutschen Zoll zu gehen,was ich verneiden will) nach Bayern mitbringt. Ich wäre Ihnen sehr verbunden,wenn Sie mir genau wissen lassen würde wohin sie fährt und wie man sich dann verständigen kann,denn ich brauche den Film wieder im Juli in Deutschland.

Es tut mir sehr leid Sie nicht persönlich kennen zu lernen,aber ich hoffe sehr dass sich dazu bald eine Gelegenheit bieten wird,im Übrigen würde ich mich freuen ev. nächstes Jahr wenn es mir wieder besser gehen sollte mit andern Filmem an Ihrer Tagung teilnehmen zu können.

Mit besten Grüssen

Ihr sehr ergebener

Hans Richter

P.S. Wegen des Honorars würde ich mich freuen von Ihnen zu hören.