

Umjetnički paviljon
u Zagrebu – izmještanje:
Muzej suvremene
umjetnosti i
17. Subversive Festival
Avenija Dubrovnik 17, Dvorana Gorgona

16. – 18. 5.
2024.



**COSMOS
OTTINGER**

Gozba progonjenih znanstvenika i umjetnika
FREAK ORLANDO
Fotografija: Ulrike Ottinger
Berlin, 1981.
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COSMOS OTTINGER

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Cosmos Ottinger naziv je programa kojim Umjetnički paviljon u Zagrebu u suradnji sa Subversive Film Festivalom i Muzejom suvremene umjetnosti, u sklopu programa *Krajolici simultanih vremena: O memorijskim praksama u suvremenoj umjetnosti*, predstavlja filmsku redateljicu i multimedijску umjetnicu Ulrike Ottinger. Prigodom njezina gostovanja u Zagrebu Subversive Film Festival uručit će joj nagradu za životno djelo *The Wild Dreamer*.

Ulrike Ottinger rođena je 1942. u južnonjemačkom gradu Konstanz. Nakon studija slikarstva na Akademie der Bildenden Künste u Münchenu, od 1962. do 1969. živi u Parizu gdje djeluje kao samostalna umjetnica, proučava umjetničke avangarde, te pohađa predavanja Claudea Lévi-Straussa i Louisa Althussera na Collège de France. Tijekom 1960-ih, 1970-ih i 1980-ih Ulrike Ottinger je resemantizirajući nasljeđe povijesnih avangardi, prije svega dadaizma, artikulirala osebujni, transgresivni umjetnički jezik koji je anticipirao i inaugurirao mnoge današnje radikalne kritičke umjetničke prakse. Njezin rad u mediju filma proizašao je iz interesa za performans, teatričnost, fotografiju, te nadasve naratologiju

Cosmos Ottinger is the title of the programme by which the Art Pavilion in Zagreb, in collaboration with the Subversive Film Festival and the Museum of Contemporary Art, presents the film director and multimedia artist Ulrike Ottinger as part of the series *Landscapes of Simultaneous Times: On Memory Practices in Contemporary Art*. On the occasion of her guest appearance in Zagreb, the Subversive Film Festival will honour her with the lifetime achievement award *The Wild Dreamer*.

Ulrike Ottinger was born in 1942 in the southern German city of Constance. After studying painting at the Akademie der Bildenden Künste in Munich, she lived in Paris from 1962 to 1969, working as an independent artist, studying the avant-garde art, and attending lectures by Claude Lévi-Strauss and Louis Althusser at the Collège de France. During the 1960s, 1970s, and 1980s, Ottinger resemantized the heritage of historical avant-gardes, particularly Dadaism, articulating a distinctive, transgressive artistic language that anticipated and inaugurated many of today's radical critical art practices. Her exploration of the film medium stemmed from

i ikonologiju, što je evidentno iz njezina prvog filma *Laokoon & Sinovi: Priče o preobrazbama Esmeralde del Rio* (1972./73.) koji intonira teme i umjetničke postupke koji će tijekom sljedećih pet desetljeća prožimati njezin jedinstveni filmski opus. Rani filmovi Ulrike Ottinger pionirski su na području feminističkih dekonstrukcija patrijarhalnog strukturalnog nasilja, odnosno kulturalne mizoginije, te otpora normativnom heteroseksizmu, kao i inauguracije queer estetike. U filmovima iz *Berlinske trilogije* koju čine *Portret jedne pijandure* (1979.), *Freak Orlando* (1981.) i *Dorian Gray u zrcalu žutog tiska* (1984.) maestralno je iscrtila historijske transverzale koje povezuju kršćanstvo, kolonijalizam i fašizam, te inzistirala na vidljivosti učinaka kapitalizmu imanentnih konzumerizma i spektakla u genezi totalitarizma. Ulrike Ottinger u svim svojim filmovima potpisuje scenarij, režiju i kameru. U očuđujućem izvedbenom postupku utemeljenom na načelima de-identifikacije i de-naturalizacije svojstvenim feminističkim umjetničkim praksama, ona inzistira na artificioznosti i ekstremnoj groteski. Pritom vlastite slikarske radove i hibridne sklopove objekata koristi kao elemente scenografije i kostimografije. Ulrike Ottinger snimila je dvadeset sedam filmova. Među njima su, njezinim riječima, "neobični dokumentarci" iznimno dugog trajanja, snimani u jugoistočnoj Europi, Mongoliji i na Dalekom istoku, u kojima istražujući ono

her interest in performance, theatrics, photography, and, above all, narratology and iconology. This is evident from her first film, *Laocoon & Sons: The Story of the Transformation of Esmeralda del Rio* (1972/73), which intoned themes and artistic procedures that would pervade Ottinger's unique filmography over the following five decades. Her early films were pioneering achievements in the feminist deconstruction of patriarchal structural violence and cultural misogyny, resistance against normative heterosexism, and the inauguration of queer aesthetics. In her films from the *Berlin Trilogy – Ticket of No Return* (1979), *Freak Orlando* (1981), and *Dorian Gray in the Mirror of the Yellow Press* (1984) – Ulrike Ottinger masterfully delineated the historical transversals that connect Christianity, colonialism, and fascism, insisting on the visibility of the impact of consumerism and spectacle inherent to capitalism, in the genesis of totalitarianism. Ulrike Ottinger writes screenplays, directs, and shoots all her films. In an astonishing performing procedure grounded in the principles of dis-identification and de-naturalization characteristic of feminist art practices, she insists on artificiality and extreme grotesqueness. Thereby, she uses her own paintings and hybrid assemblies of objects as elements of scenography and costume design. To date, Ulrike Ottinger has made twenty-seven films. Among them, there are "unusual documentaries"

što naziva epskim vremenom postavlja pitanje što se događa kad stvarnost susreće maštu? Ti filmovi koji ishode iz njezine fascinacije nomadskim kulturama i iz etnoloških interesa, suočavaju gledatelje/ice s pitanjima mogućnosti kulturalnog razumijevanja i pogrešnog razumijevanja. Za svoj rad Ulrike Ottinger primila je brojne prestižne nagrade i priznanja, među kojima posebno ističemo *Berlinale Camera* (2020.) za jedinstven doprinos filmskoj umjetnosti. Ulrike Ottinger režirala je nekoliko kazališnih i opernih izvedbi. Njezini filmovi, fotografski radovi, slike-objekti i prostorne instalacije pokazani su na Biennalu u Veneciji, Documenti u Kasselu, Biennalu u Berlinu, te na brojnim samostalnim izložbama od kojih izdvajamo one održane u Witte de With – Centre for Contemporary Art u Rotterdamu, Museo Nacional Reina Sofia u Madridu, Kunst-Werken u Berlinu, David Zwirner Gallery u New Yorku, Hunterian Gallery u Glasgowu, NTU Centre for Contemporary Art u Singapuru, Berkeley Art Museum i Staatliche Kunsthalle u Baden-Badenu.

U programu *Cosmos Ottinger* bit će prikazano šest filmova Ulrike Ottinger.

Razgovor s Ulrike Ottinger vodit će prof. dr. sc. Leonida Kovač, autorica programa *Krajolici simultanih vremena*.

of extremely long duration, shot in Southeast Europe, Mongolia, and the Far East, exploring what she describes as epic time and asking: What happens when reality meets imagination? These films, arising from her fascination with nomadic cultures and her ethnological interests, confront viewers with questions about cultural understanding and misunderstanding. Ulrike Ottinger has received numerous prestigious awards and distinctions for her work, including the *Berlinale Camera* (2020) for her unique contribution to filmmaking. Additionally, she has directed several theatre and opera performances. Her films, photographic works, paintings-objects, and spatial installations have been exhibited at the Venice Biennale, Documenta in Kassel, Berlin Biennale, and in numerous solo exhibitions, including those at Witte de With – Centre for Contemporary Art in Rotterdam, Museo Nacional Reina Sofia in Madrid, Kunst-Werke in Berlin, David Zwirner Gallery in New York, Hunterian Gallery in Glasgow, NTU Centre for Contemporary Art in Singapore, Berkeley Art Museum, and Staatliche Kunsthalle in Baden-Baden.

The *Cosmos Ottinger* programme will feature six films by Ulrike Ottinger.

A conversation with Ulrike Ottinger will be conducted by Prof. Dr. Leonida Kovač, author of the *Landscapes of Simultaneous Times* series.



Prof. dr. Katharina Sykora održat će predavanje naslovljeno *The Ways of Showing in Ulrike Ottinger's Films*. Dr. Katharina Sykora je profesorica emerita u području povijesti umjetnosti i filma. Autorica je brojnih akademskih tekstova o radu Ulrike Ottinger, te autorica i urednica knjige *Ulrike Ottinger's Filme im Spiegel der transatlantischen Kritik*, Göttingen 2022.

Sažetak predavanja:

U filmovima Ulrike Ottinger postoji mnogo vrsta vizualnih sučeljavanja. Ona nas suočavaju s kulturnim, povijesnim i rodnim različitostima. Njezini filmovi na osebujan način demonstrativno pokazuju stvari, primjerice gestom kažiprsta. I oni otvoreno pokazuju svoj način pokazivanja. To gledatelji(cama) skreće pažnju na njezine raskošne figure, mnogoslojne prostore i zaigranu naraciju, ali nam također pruža i zadovoljstvo da vidimo od čega je sve to sačinjeno. Predavanje istražuje načine na koje nas filmovi Ulrike Ottinger navode da svjetove i ljude vidimo drugačije, kao i način na koji nas redateljica navodi da vidimo kako oni postaju slike.

Prof. Dr. Katharina Sykora will deliver a lecture titled *The Ways of Showing in Ulrike Ottinger's Films*. Dr. Sykora is a professor emerita in the history of art and film. She has authored numerous scholarly articles on Ulrike Ottinger's work and is the author and editor of the book *Zwischenwelten: Ulrike Ottinger's Filme im Spiegel der transatlantischen Kritik* (Göttingen, 2022).

Lecture summary:

In Ulrike Ottinger's films, there are many types of visual showdowns. They confront us with cultural, historical and gender differences. Her films have a special way of showing things demonstratively, like with the gesture of the index finger. And they openly display their way of showing. That draws the viewers' attention to her exuberant figures, multi-layered spaces, and playful narration, while also giving us the pleasure of seeing what these are made of. The lecture explores the ways in which Ulrike Ottinger's films make us perceive worlds and people differently, and the way she makes us see how they become images.

PROGRAM:**Četvrtak, 16. svibnja****16.30**

Laokoon & sinovi
Priče o preobrazbama Esmeralde del Rio, 1972./73.
16 mm; c/b; 50 min.
(*Laokoon & Söhne*
Die Verwandlungsgeschichte der Esmeralda del Rio, 1972/73)

17.30

Freak Orlando, 1981.
35 mm; boja; 126 min.

20.00
Razgovor s Ulrike Ottinger
(vodi Leonida Kovač)

Petak, 17. svibnja**16.30**

Madame X
Apsolutna vladarica, 1977.
16 mm; boja; 141 min
(*Madame X*
Eine absolute Herrscherin, 1977)

19.00

Predavanje:
Katharina Sykora
The Ways of Showing in Ulrike Ottinger's Films
(*Načini pokazivanja u filmovima Ulrike Ottinger*
bez prijevoda)

20.30

Dorian Gray u zrcalu žutog tiska, 1984.
35 mm; boja; 150 min.
(*Dorian Gray im Spiegel der Boulevardpresse, 1984*)

Subota, 18 svibnja**16.30**

Portret jedne pijandure, 1979.
35 mm; boja; 107 min.
(*Bildnis einer Trinkerin, 1979*)

18.30

Pod snjegom, 2011.
35 mm; boja, Dolby SR; 103 min.
(*Unter Schnee, 2011*)

PROGRAMME:**Thursday, May 16th****16.30**

Laocoon & Sons
The Story of the Transformation of Esmeralda del Rio, 1972/73
16 mm; b/w; 50 minutes
(*Laokoon & Söhne*
Die Verwandlungsgeschichte der Esmeralda del Rio, 1972/73)

17.30

Freak Orlando, 1981
35 mm; color; 126 minutes

20.00

Conversation with Ulrike Ottinger
(conducted by Leonida Kovač)

Friday, May 17th**16.30**

Madame X
An Absolute Ruler, 1977
16 mm; color; 141 minutes
(*Madame X*
Eine absolute Herrscherin, 1977)

19.00

Lecture:
Katharina Sykora
The Ways of Showing in Ulrike Ottinger's Films

20.30

Dorian Gray in the Mirror of the Yellow Press, 1984
35 mm; color; 150 minutes
(*Dorian Gray im Spiegel der Boulevardpresse, 1984*)

Saturday, May 18th**16.30**

Ticket of No Return, 1979
35 mm; color; 107 minutes
(*Bildnis einer Trinkerin, 1979*)

18.30

Under Snow, 2011
35 mm; color, Dolby SR; 103 minutes
(*Unter Schnee, 2011*)



**LAOKON I SINOVI – PRIČE O
PREOBRAZBAMA ESMERALDE
DEL RIO /
LAOKOON & SÖHNE - DIE
VERWANDLUNGSGESCHICHTE
DER ESMERALDA DEL RIO**
1972./73., 50'

Dolaze bajke – Ostaju bajke
Ja sam slika – Ja sam bajka
A ovo je zvuk muzike.
Ovo su Laocoon i sinovi – Laocoon i
sinovi je priča za sva vremena.
Jedan ili dva ili tri ili stotinu glasova
kazuju ovu priču
Za užitek tvojih očiju i ušiju.
Ovo su ženski glasovi.

**LAOCOON & SONS – THE STORY
OF THE TRANSFORMATION
OF ESMERALDA DEL RIO /
LAOKOON & SÖHNE - DIE
VERWANDLUNGSGESCHICHTE DER
ESMERALDA DEL RIO**
1972/73, 50'

Fairy tales are coming – Fairy tales are
here to stay
I am a picture – I am a fairy tale.
And this is the sound of music
This is Laocoon and Sons – Laocoon
and Sons is a story for all seasons.
One or two or three or hundred voices
tell this story
For the pleasure of your eyes and ears.
These are women's voices.

“Jednom davno bila je zemlja koja se
zvala Laura Molloy.
Laura Molloy bilo je ime ove zemlje.
Samo su žene živjele u Lauri Molloy.
Esmeralda del Rio bila je žena. Jednoga
dana Esmeralda del Rio došla je na
pomisao da prođe kroz niz preobrazbi
koje su je odvele jako daleko.
Toliko je daleko otišla da nije više mogla
znati ni koliko daleko je otišla.
Dvije stvari su sigurne: Esmeralda del
Rio bila je plavuša i prakticirala je svoj tip
magije koju bih voljela nazvati „plavom
magijom“. – Ulomak iz scenarija

Moj prvi film već sadrži mnoge
elemente koji će se ponavljati i u kasnijim
filmovima: iznimna žena, neobična
zemlja i niz magičnih preobrazbi koje
potenciraju prikaze ekscentričnih likova.
Ovaj koncept preobrazbe, preuzet iz
Orlanda Virginije Woolf, koji u sebi sadrži
ideju smrti i razaranja, kao i uskrsnuća,
ostaje važna tema. Film je prvi put
prikazan 1975. u Berlinu.

Ulrike Ottinger

“Once upon a time there was a country
known by the name of Laura Molloy.
Laura Molloy was the name of this
country. Only women lived in Laura
Molloy. Esmeralda del Rio was a woman.
One day Esmeralda del Rio had the idea
to undergo a series of transformations,
which were to take her very far.
So far did she go that she had no way of
knowing how far she had gone.
Two things were certain: Esmeralda del
Rio was blond and in her own way she
practiced a kind of magic which I would
like to call ‘blond magic’. – Excerpt from
the script

This first film already contains many
of the elements that reappear in Ulrike
Ottinger's later films: an extraordinary
woman, an unusual country and a
chain of magic transformations that
gives rise to a series of eccentric
character depictions. This notion of
transformation, taken from Virginia
Woolf's *Orlando*, which contains the
idea of death and destruction as well
as resurrection, remains an important
theme. The film was first shown in 1975
in Berlin.

Ulrike Ottinger



FREAK ORLANDO

1981., 126'

U formi „malog svjetskog kazališta“ povijest svijeta od početka do današnjeg doba, uključujući greške, nesposobnost, žed za moć, strah, ludilo, okrutnost i banalnost, u priči od pet epizoda.

Prva epizoda

U kojoj saznajemo kako Orlando Zyklopa sa svojih sedam patuljaka-postolara kao posebna atrakcija u servisu za ekspresni popravak cipela u robnoj kući u Freak Cityju, udara nakovanj; kako ju otjera poslovođa dućana Herbert Zeus; zatim kako se, kao kraljica sedmorice patuljaka-sportaša popne na Trojanskog

FREAK ORLANDO

1981, 126'

In the form of a “small theater of the world”, a history of the world from its beginnings to our day, including the errors, the incompetence, the thirst for power, the fear, the madness, the cruelty and the commonplace, in a story of five episodes.

First Episode

Where it is told how Orlando Zyklopa, with her seven dwarf-shoemakers, as special attraction at the instant shoe repair service at the Freak City department store, strikes the anvil; how she is driven away by Herbert Zeus,

konja; i konačno kako odbija biti nasljednica stilita što uzrokuje njenu smrt.

Druga epizoda

U kojoj saznajemo o čudesnom rođenju Orlanda Orlande, alias Orlanda Zyklope, na stepenicama bazilike u srednjem vijeku i kako sa svoje dvije glave očarava svoje suvremenike melodičnom dvodijelnom pjesmom; kako ne uspijeva spriječiti flagelante da zarobe dvojicu akrobata i odvedu ih iz grada kao dio njihove procesije, zbog čega ih goni zajedno sa slavnim patuljkom Gallijem, slikarom, sve do samostana koji pripada Wilgeforte, bradatoj svetici; kako se oblači u novu odjeću u skladištu robne kuće; i kako prolazi čudesnu transformaciju dok Galli slika njezin portret.

Treća epizoda

U kojoj saznajemo kako Orlando Capricho, alias Orlando Orlanda, alias Orlando Zyklopa mora priznati da je očarana posebnom putnom ponudom koju joj je zavodljivom glasom predložila robna kuća; kako je naučila biti nepovjerljiva kada je vidjela svoju sliku u zrcalu; kako je krajem 18. stoljeća zarobljavaju progonitelji španjolske inkvizicije; kako mora proći tisuće opasnosti i avantura, jedva izbjegavajući zatvor; i kako je u konačnici deportiraju s raznoraznim ljudima što Galli El Primo vjerno ilustrira.

store manager; then, as queen of the seven dwarf-athletes, how she climbs up onto the Trojan Horse; and finally how she refuses to be the successor of the stylite, which leads to her death.

Second Episode

Where it is told how Orlando Orlanda, alias Orlando Zyklopa, is born as a miracle on the steps of a basilicum in the Middle Ages and, with her two heads, enchants those around her with a lovely song in two-part harmony; how she cannot prevent the flagellants from taking two acrobats prisoner and leading them out of the city in their procession, which leads her to pursue them with the famous dwarf Galli, a painter, up to the convent of Wilgeforte, the bearded woman saint; how she is dressed in new clothes in the department store warehouse; and how she undergoes an amazing metamorphosis while Galli paints her portrait.

Third Episode

Where it is told how Orlando Capricho, alias Orlando Orlanda, alias Orlando Zyklopa, has to admit that she has been captivated by a special travel offer made by the department store, announced by a seductive voice; how she learns distrust when she sees her mirror image; how she falls into the hands of the persecutors of the Spanish Inquisition at the end of the 18th century; how she has to undergo

Četvrta epizoda

U kojoj saznajemo kako gospodin Orlando, alias Orlando Orlanda, alias Orlando Zyklopa na ulazu u psihijatrijski odjel susreće umjetnike-freakove koji putuju zemljom kao popratni dio cirkuske predstave; kako se ubrzo zaljubljuje u lijevu polovicu sijamskih blizanki koja se zove Lena (Delphine Seyrig), što njezina sestra Leni ne može dopustiti; gospodin Orlando zapliće se u konfuznu vezu te probada Leni čime neizbježno ubije i Lenu koju je toliko volio; te kako je vođa trupe prisiljen osuditi gospodina Orlanda na smrt u skladu sa stoljetnom tradicijom izvođača.

Peta epizoda

U kojoj saznajemo kako gospođa Orlando, koju zbog njezine posebne orijentacije zovu Freak Orlando, alias gospodin Orlando, alias Orlando Capricho, alias Orlando Orlanda, alias Orlando Zyklopa radi kao zabavljačica i putuje Europom sa četiri zečice; kako je tražena atrakcija na otvorenjima robnih kuća, obiteljskim proslavama itd.; kako je napokon angažiraju da vodi godišnji festival ružnoće; kako okrunjuje pobjednika i dodjeljuje mu trofej s natpisom: „Šepanje je za bogalje“, i onda nam na kraju festivala kažu da je priča gotova.

a thousand dangers and adventures, barely escaping internment in prison; and how she is finally deported with people of every description, which Galli El Primo illustrates faithfully.

Fourth Episode

Where it is told how Mr. Orlando, alias Orlando Capricho, alias Orlando Orlanda, alias Orlando Zyklopa, is engaged at the entrance to the psychiatric ward by the freak-artistes of a side-show traveling around the country; how he quickly falls in love with the left side of Siamese-twin sisters, named Lena (Delphine Seyrig), something the other, named Leni, cannot abide; which is why Mr. Orlando, entangled in a rather confusing affair, stabs Leni and thereby also inevitably kills Lena, whom he loved so much; and how the head of the troupe is forced to sentence Mr. Orlando to death in compliance with an age-old tradition of the artistes.

Fifth Episode

Where it is told how Mrs. Orlando, called Freak Orlando because of her special orientation, alias Mr. Orlando, alias Orlando Capricho, alias Orlando Orlanda, alias Orlando Zyklopa, is engaged as entertainer and tours Europe with four bunnies; how she is in great demand as an attraction for openings of shopping centers, family celebrations, etc.; how, finally she is engaged to host the show at the annual festival of ugliness; how she crowns the winner and bestows a trophy with the inscription: "Limping is the way of the crippled," and, at the end of the festival, we are told that the story is over.



MADAME X – AN ABSOLUTE RULER / MADAME X - EINE ABSOLUTE HERRSCHERIN

1977, 141'

On the women's ship Orlando the flags of attack, leather, weapons, lesbian love and death are raised with a beauty which dispenses with a total domination of the viewer's gaze.

The aesthetic is strictly stylized, exhibiting itself without overwhelming us.

Ulrike Ottinger's rarely seen first feature, follows the notorious pirate queen Madame X as she gathers

MADAME X – APSOLUTNA VLADARICA / MADAME X - EINE ABSOLUTE HERRSCHERIN

1977., 141'

Na ženskom brodu Orlando dižu se zastave napada, kože, oružja, lezbijske ljubavi i smrti, i to ljepotom koja dokida totalnu dominaciju gledateljeva/ gledateljčina pogleda. Estetika je strogo stilizirana, izlažući se bez da nas preplavljuje.

Rijetko prikazivani rani film Ulrike Ottinger prati ozloglašenu gusarsku kraljicu Madame X koja okuplja grupu žena kojima je dosadio njihov svakodnevni život da joj se pridruže na njenom brodu Orlando. Podrivajući tradicionalni falogocentrični gusarski narativ, postmoderna potraga žena za vlastitom transformacijom probija se kroz sukob i razaranje i stavlja ih u sukob s ritualima vanjskog svijeta. U ovoj visoko estetiziranoj avanturi o ljubavi, smrti i utopiji, između ostalih, glumi koreografkinja i redateljica Yvonne Rainer.

a group of women, bored with their everyday lives, to join her on her ship Orlando. Subverting the traditional male-centered pirate tale, the womens' postmodern search for self-transformation routes through conflict and destruction and places them at odds with the rituals of the outside world. This highly aestheticised adventure about love, death and utopia, stars choreographer and filmmaker Yvonne Rainer, among others.



**DORIAN GRAY IN THE MIRROR
OF THE YELLOW PRESS /
DORIAN GRAY IM SPIEGEL DER
BOULEVARDPRESSE**

1984, 150'

**DORIAN GRAY U ZRCALU ŽUTOG
TISKA / DORIAN GRAY IM SPIEGEL
DER BOULEVARDPRESSE**

1984., 150'

“Naša organizacija stvorit će ljudsko biće koje možemo oblikovati i manipulirati prema vlastitim potrebama. Dorian Gray: mlad, bogat i naočit. Stvorit ćemo ga, zavesti i slomiti. Gospođa dr. Mabuse, čelnica međunarodnog medijskog carstva osmislila je beskrupulozni plan za daljnje širenje.” – Ulomak iz scenarija

“Our organization will create a human being whom we can shape and manipulate according to our needs. Dorian Gray: young, rich and handsome. We will make him, seduce him and break him. Frau Dr. Mabuse, boss of an international media empire, has devised an unscrupulous plan for further expansion.” – Excerpt from the script



**TICKET OF NO RETURN /
BILDNIS EINER TRINKERIN**
1979, 107'

"She, a woman of exquisite beauty, of classical dignity and harmonious Raphaellesque proportions, a woman, created like no other to be Medea, Madonna, Beatrice, Iphigenia, Aspasia, decided one sunny winter day to leave La Rotonda...

She purchased a ticket of no return to Berlin-Tegel. She wanted to forget her past, or rather to abandon it like a condemned house. She wanted

samo njeno. Napokon slijediti svoju sudbinu bila je njezina jedina želja. Berlin, grad u kojem je bila potpuna strankinja, činio joj se kao pravo mjesto da neometano utaži svoju strast. A njena strast bio je alkohol, živjela je da pije i pila da živi, život jedne pijandure. Njena odlučnost da doživi narcistički, pesimistički kult samoće ojačala je tijekom njezina bijega dok nije dosegla razinu na kojoj može biti proživljena. Sazrelo je vrijeme da provede svoje planove." - Uvod, ulomak iz scenarija

Preobrazba se u ovom filmu kreće suprotnom putanjom od prethodnog filma *Madame X*. Ondje žene dolaze iz vrlo specifičnih okružja kako bi otputovale u nepoznato, dok ovdje jedna bezimena žena dolazi na nepoznato mjesto i upušta se u vrlo osebujnu turu razgledavanja Berlina na temelju svog interesa za alkoholne napitke. U stanovitom smislu ovaj projekt također predstavlja istraživanje nepoznatog, a smrt i razaranje čekaju obje na kraju svakog putovanja, onog u ekstremne i rubne predjele pustolovine, kao i potpunog narcističkog povlačenja u vlastito sebstvo.

Ulrike Ottinger

to concentrate all her energies on one thing, something all her own. To follow her own destiny at last was her only desire. Berlin, a city in which she was a complete stranger, seemed just the place to indulge her passion undisturbed. Her passion was alcohol, she lived to drink and drank to live, the life of a drunkard. Her resolve to live out a narcissistic, pessimistic cult of solitude strengthened during her flight until it reached the level at which it could be lived.

The time was ripe to put her plans into action."- Introduction, excerpt from the script

The movement of transformation in this film has the opposite trajectory as the previous film *Madame X*. There women come from very specific backgrounds to journey into the unknown, here a woman without a name comes from an unknown place and engages in a most specific sight-seeing tour of Berlin based on her interest in alcoholic beverages. In a sense this project also represents the exploration of the unknown, and death and destruction await her equally at the end of each journey, that to the extreme outer regions of adventure as well as that of total narcissistic retreat into the self.

Ulrike Ottinger

**PORTRET JEDNE PIJANDURE /
BILDNIS EINER TRINKERIN**
1979., 107'

"Ona, žena profinjene ljepote, klasičnog dostojanstva i harmoničnih rafaelovskih proporcija, žena poput nijedne druge, stvorena da bude Medeja, Madona, Beatrice, Ifigenija, Aspazija, jednog sunčanog zimskog dana odlučila je napustiti La Rotonda...

Kupila je kartu u jednom smjeru za Berlin-Tegel. Htjela je zaboraviti svoju prošlost, ili bolje napustiti je kao kuću osuđenu na rušenje. Htjela je fokusirati svu svoju energiju na jednu stvar, nešto



**UNDER SNOW /
UNTER SCHNEE**

2011, 103'

In Echigo in Japan the snow often lies several feet deep well into May covering landscape and villages. Over the centuries the inhabitants have organised their lives accordingly. In order to record their very distinctive forms of everyday life, their festivals and religious rituals Ulrike Ottinger journeyed to the mythical snow country – accompanied by two Kabuki performers. Taking the parts of the students Takeo and Mako they follow in the footsteps of Bokushi Suzuki who in the mid-19th century wrote his

**POD SNIJEGOM /
UNTER SCHNEE**

2011., 103'

U Echigu u Japanu snijeg često prekriva krajolik i sela sve do duboko u svibanj. Tamošnji žitelji stoljećima su organizirali svoje živote shodno tome. Kako bi zabilježila njihove veoma osebujne svakodnevne običaje, festivale i religijske rituale Ulrike Ottinger proputovala je mitskom snježnom zemljom u pratnji dvoje izvođača iz Kabuki teatra. Preuzimajući uloge studenata Takea i Maka oni kreću stopama Bokushija Suzukija koji je sredinom devetnaestog stoljeća napisao svoju fascinantnu knjigu „Priče iz Snježne Zemlje.“

Predivna lisica vodi dvoje protagonista na krivi put i oni prolaze čudesnu preobrazbu. Postavši muškarac i žena iz razdoblja Edo oni putuju kroz prošlost te stalno iznova susreću sadašnjost: djeca u hramu grade svetu planinu Fuji-san od snijega; pletilju koja stvara tanašne krep tkanine, koju u ledenoj noći proganja zli planinski demon; na festivalu posvećenom bogovima putova i cesta pale piramidu od rižine stabljike na kojoj su izvještene novogodišnje pjesme i želje, te se održava pučki ritual bacanja mladoženja. Sin preobraženog para postaje slavni glumac. No ljubomorni car protjeruje ga na zlatni i srebrni otok Sado čijoj tisućljetnoj povijesti egzila dugujemo najtužniju i istovremeno najljepšu japansku poeziju. Njegov čeznutljiv pogled s otoka luta po oceanu. Ova tri elementa: Kabuki, poezija i svakodnevica Snježne Zemlje isprepliću se s glazbom Yumika Tanake i tvore vizualno upečatljiv i snažan film.

remarkable book “Snow Country Tales”.

A beautiful vixen fox leads the two protagonists astray and they undergo a wondrous metamorphosis. As a man and woman of the Edo period they now travel through the past and again and again encounter the present: Temple children build the holy mountain Fuji-san out of snow; a woman weaver, producing flimsy crepe in the icy cold, is haunted by an evil mountain demon; at the festival of the gods of paths and roads the rice straw pyramid with New Years' poems and wishes is burned and the popular ritual of bridegroom throwing takes place. The son of the transformed couple becomes a famous actor. Yet the jealous Emperor banishes him to the gold and silver island of Sado, to whose thousand-year history of exile we owe the saddest and at the same time most beautiful Japanese poems. From the island his longing gaze roams over the ocean. These three elements: Kabuki, poetry and the reality of the Snow Country combine with the music of Yumiko Tanaka to make a visually striking and moving film.



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