

Comandante

CREDITS

Director: Sophie Nys
Producer: Sophie Nys
Camera: Sophie Nys

TECHNICAL DATA

Super8 (digitalised)
Aspect ratio 4:3
No sound
Colour
Running time: 2'34"
Year of production: 2013
Date first screening: 13.06.2013

EXHIBITIONS

Crac Alsace, Altkirch, 13.06-29.09.13

Comandante

Synopsis

Nys happened to be in South-America when Bolivarian socialist Hugo Chavez passed away. Affected by the emotional impact on the population of Colombia, and other neighboring countries of Venezuela, she filmed all the blooming red plants in a nature park of San Gil during the day of the funeral on the 8th of March 2013.

Films

Comandante

Film stills



Parque do Flamengo

CREDITS

Director: Sophie Nys
Photography: Wim Temmerman
Music: Arto Lindsay
Producer: Renata Fazzio
Steadycam: Fernando Fernandes
Sound: Caio César Lourdes
Dollydriver: Claudio Machado

Post-production: Charbon Studio,
Galerie Greta Meert
Mixage sound: Stef Van Alsenoy
Editing: Sophie Nys

Supported by: VAF, HSLB

TECHNICAL DATA

Digital Video
Aspect ratio 16:9
Sound: Dolby
Color
Original language: non spoken
Running time: 45"
Year of production: 2012
Date first screening: 2012

EXHIBITIONS

Liste Basel, Basel, Switzerland, 12.06-17.06.12
Galerie Campagne première, 29.06-27.07.12
Venice Biennale, Arsenale, 28.08-03.11.12
La Loge, Brussels, 06.09.12-03.11.12

SCREENINGS

La Bourg, Lausanne, Switzerland, 05.2012
ArtRio, 09.2013

Parque do Flamengo

Synopsis

‘J’ai appliqué à la nature même les fondements de la composition plastique, en accord avec les perceptions esthétiques de mon époque. J’utilise la topographie naturelle comme surface sur laquelle composer et les éléments de la nature que je trouve – minéraux, végétaux – comme matériaux de l’organisation plastique, de la même façon que le cinéaste cherche à créer sa composition avec un camera, la lumière, des couleurs.’

R. Burle Marx

The subject of this film project ‘Parque do Flamengo’ in Rio de Janeiro was designed by Roberto Burle Marx between 1954 and 1959 and finally completed in 1965. Burle Marx (1909-1994) was next to a painter, singer, sculptor and landscape ecologist the most extraordinary landscape architect of the twentieth century.

In 1932 he made his first garden for a private residence designed by the architects Lucio Costa and Gregori Warchavchik. The 3000 designs that will follow gave Burle Marx undisputed world fame and he is also considered responsible for introducing modernist landscape architecture in Brazil. The urban and architectural projects for the new area - including the Museum of Modern Art - were under the management of architect Afonso Reidy (1909-1964) and Burle Marx.

The park, seven kilometers long, with a total area of 1.200.000 m², provides space for an expressway, an artificial beach, banks, bridges, tunnels, museums, monuments, recreation and above all, more than 1000 plants and trees.

‘Burle Marx believed that the collection, identification, propagation, and re-composition of the Brazilian flora in urban parks in such large masses and such striking compositions would in the end help turn the wilderness of Brazil’s endangered environment, into an intimate experience that everybody could understand, value, and therefore eventually protect.’

Rossana Vaccarino

Objective of the film project is a semi-documentary film whose main character is a park with an undeniable social role. Arto Lindsay was asked to compose the soundtrack based on the plants used by Burle Marx in the Parque do Flamengo.

Films

Parque do Flamengo

Video stills



Films

Parque do Flamengo

Video stills



The Glass House

CREDITS

Director: Sophie Nys
Producer: Sophie Nys
Camera: Sophie Nys

TECHNICAL DATA

Super8 (digitalised)
Aspect ratio 4:3
No sound
Colour
Running time: 3'34"
Year of production: 2011
Date first screening: 25.05.2012

EXHIBITIONS

Circuit, Lausanne, 26.05-07.07.12
La Loge, Brussels, 06.09.12-03.11.12
Crac Alsace, Altkirch, 13.06-29.09.13

The Glass House

Synopsis

The Glass House in Morumbi, São Paulo, was designed by italian architect Lina Bo Bardo in 1951 and built on the remnants of the original rain forest of mata Atlântica. She lived in the house together with her husband Pietro Bardo, her three turtles and some cats until she died in 1992.

Films

The Glass House

Film stills



Utopia Song

CREDITS

Director: Sophie Nys
Producer: Sophie Nys
Camera: Sophie Nys
Editing: Sophie Nys
Research: Naoko Kishimoto
Music: Adrian Lenski
Recording: Simon Lenski
Composer original sound: Nobuyuki Takeoka
Song writer: Toshio Nomura
Supported by: VAF

TECHNICAL DATA

Digital Video
Aspect ratio 4:3
Stereo sound
Colour: B&W
Original language: non spoken
Running time: 9'50"
Year of production: 2008/2010
Date first screening: 2011

EXHIBITION

A Series of Navigations, The Model, Sligo, Ireland 03.03-15.04.12

Utopia Song

Synopsis

The Ministry of Construction, like many business and public institutions in Japan, has its own anthem. The lyrics of Utopia Song, unchanged since 1948, include “*asphalt blanketing the mountains and valleys...a splendid Utopia.*”

Gone are the days when the Ministry of Construction of Japan simply poured wet concrete over hillsides. Today's earthworks use concrete in countless inventive forms: slabs, steps, bars, bricks, tubes, spikes, blocks, protruding nipples, lattices, hexagons and wire nets.

Japan is a wealthy post-industrial nation in an industrial developing mode, still. It behaves like a poor developing country and that is where Japan is in some senses failed at modernism. Since decades the focus has been on the technology of flattening hill and ocean sides, but of course in other parts of the developed world, in particular Europe and the US, we would no longer view that all by itself as advanced technology. We would view the ability to built the road in the least damaging fashion as advanced technology.

After decades of building to no particular purpose and to support the construction industry, the legacy is visible everywhere, with hardly a single hillside standing free of giant slabs of cement built to prevent 'landscape damage', even though many of these are located miles away from any human habitation.

The idea that nature is dirty, that shiny smooth surfaces and straight lines are preferable to the messy contours of mountains and rivers, is one of the strangest attitudes to have taken root in modern Japan, given the country's traditions.

The mountains are getting covered with concrete because that's the creation of something beautiful. A big and expensive concrete plane is beautiful in people's eyes because it is progress and the more concrete they see the more progressive, modern and wealthy they feel.

Films

Utopia Song

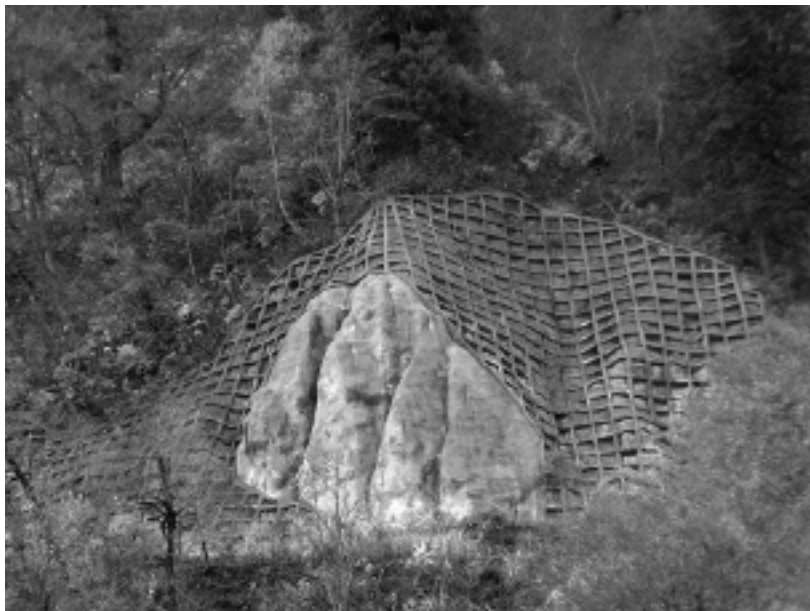
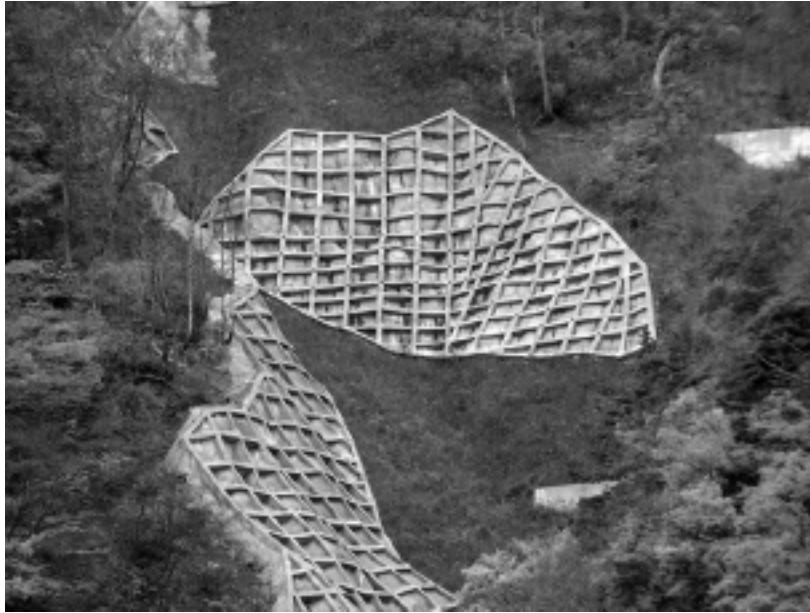
Video stills



Films

Utopia Song

Video stills



The Room

CREDITS

Director: Sophie Nys
Production: Sophie Nys
Production Country: Belgium
Camera: Sophie Nys
Editing: Sophie Nys

TECHNICAL DATA

Super 8 > Digital Video
Aspect ratio: 4:3
No sound
Colour: Black and white
Subtitles: English
Running time: 5'
Year of production: 2009
Month of production: November
Date first screening: 19.11.2009
Location first screening: Galerie Greta Meert

EXHIBITION

Galerie Greta Meert, Brussel, 19.11.2009-31.01.2010
Galerie Boltelang, Zürich, 28.01- 26.02.2011

The Room

Synopsis

At the base of volcano Mount Fuji a dark and dense forest, Aokigahara, covers its slopes. The forest became the world's second most popular suicide location after San Francisco's Golden Gate Bridge. Since three decades, more than thousand people have lost their lives in the so called Suicide Forest. People blame a novel by Matsumoto, *Black Sea of Trees*, 'Kuroi Jukai', published in 1978. It relates the story of two lovers who commit suicide together inside the forest. But *Kuroi Jukai* is clearly not solely responsible. A Sixties novel *The Pagoda of Waves* featured a woman who killed herself in Aokigahara. The story was later turned into a television drama series. And published in 1993, a best-selling book called *The Complete Manual of Suicide* recommended the forest as the perfect place to end it all.

Films

The Room

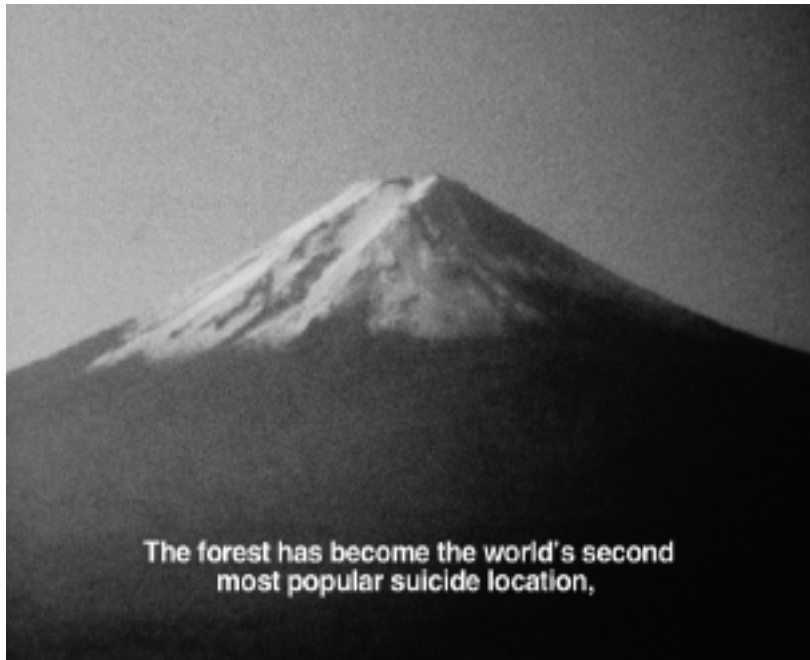
Film stills



Films

The Room

Film stills



Kogetsudai

CREDITS

Director: Sophie Nys
Production: Sophie Nys
Production Country: Belgium
Camera: Sophie Nys
Editing: Sophie Nys

TECHNICAL DATA

Super 8 > Digital Video
Aspect ratio: 4:3
No sound
Colour: Black and white
Running time: 2'51"
Year of production: 2009
Month of production: November
Date first screening: 19.11.2009
Location first screening: Galerie Greta Meert

EXHIBITION

Galerie Greta Meert, Brussel, 19.11.2009-31.01.2010

Kogetsudai

Synopsis

A cone shaped structure of almost two meters high was installed sometime between 1735 and 1799 in the garden of the *Ryoan-ji* temple in Kyoto. The object is called *Kogetsudai*, or Moon-viewing Platform. There are several theories about this mountain shaped creation. The structure of sand at the temple's Zen garden may be understood as a mountain or a volcano, as well as a representation of Buddhist continuous practice and devotion. Strips of raked sand contrast with messy unraked strips, creating a contrast between the natural and the kempt. The area as a whole is called Ginshandan, or Sea of Silver Sand, making a clear ocean reference. Features such as this sand garden suggest an important movement towards the abstract.

Films

Kogetsudai

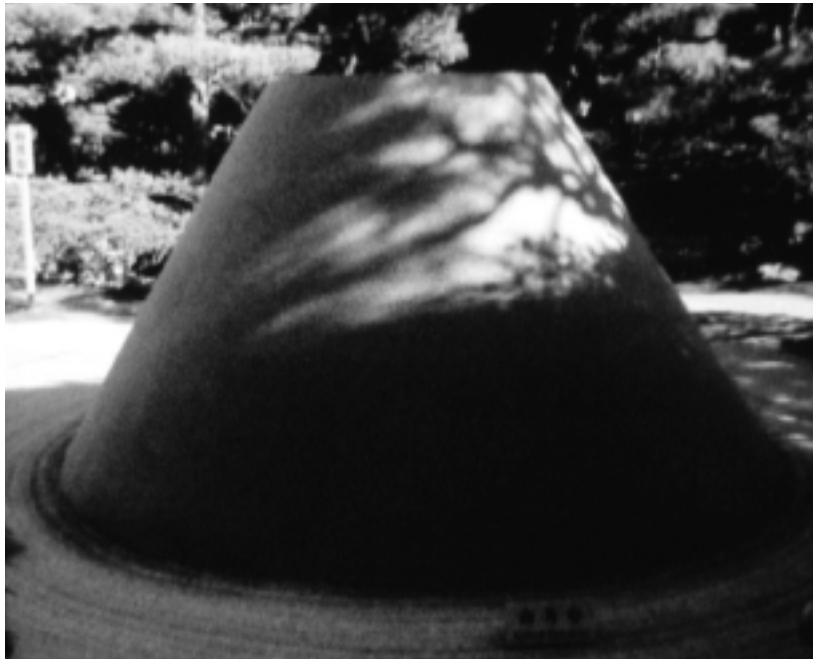
Film stills



Films

Kogetsudai

Film stills



KKM '71 - À Buster Keaton

CREDITS

Directors: Sophie Nys, Richard Venlet
Production: Be-Part Waregem
Production Country: Belgium
Camera: Sophie Nys, ZDF
Editing: Sophie Nys
Music: Orpheus in the Underworld, Jacques Offenbach

TECHNICAL DATA

High Definition Video
Aspect ratio: 4:3
Stereo sound
Colour: Black and White
Subtitles: English
Running time: 10'
Year of production: 2009
Month of production: April
Date first screening: 26.04.2009

EXHIBITION

A Buster Keaton, Be-Part, Waregem, 26.04-28.06.09

KKM '71 - À Buster Keaton

Synopsis

In 1971 Galerie Michael Werner took part in the Kölner Kunst Markt that took place between the 5th and 10th of October.

In the accompanying catalogue each of the participating galleries were represented with a double page. The double-page spread of Galerie Michael Werner was designed by Marcel Broodthaers.

Broodthaers designed also a dust-jacket (documented and archived as a part of his oeuvre titled *Musée d'art Moderne à Vendre - pour cause de faillite, 1970-1971*) for this art fair catalogue of 1971 which looks similar to the announcement inside.

Films

KKM '71 - À Buster Keaton

Video stills



KKM '71 - À Buster Keaton

Video stills



X, A & M

CREDITS

Directors: Danai Anesiadou, Sophie Nys
Screenplay (adapted): Alain Robbe-Grillet
Research support: Sint Lukas Hogeschool Brussel
Production: DasArts
Production Country: Belgium
Camera: Sophie Nys
Editing: Sophie Nys
Music: Francis Seyrig

TECHNICAL DATA

High Definition Video
Aspect ratio: 4:3
Stereo sound
Colour: colour
Original language: French
Running time: 12'
Year of production: 2008
Month of production: April
Date first screening: 22.05.2008

EXHIBITIONS

Seven, Galerie Elisa Platteau, Brussels, 02.10 - 15.11.08
Rooms, Hotel St.-George Lycabettus, Athens, Greece, 26.11-13.12.2009
Kaoz Lily, Berchem, 04.03-20.03.2010
Ritual without myth, Royal college of Art, London, 09-25.03.2012

SCREENINGS

Dag van het Onderzoek, Sint-Lucas Gent, 22.05.2008
Artissima 15, Turin, Italy, 7-9.11.08
Künsthalle Basel, Basel, Switzerland, 25.10.2011

X, A & M

Synopsis

The film *X, A & M*, made in collaboration with Danai Anesiadou, may seem positively icy and tame, academic even – an impression made even more inescapable once it becomes clear that their project is based on a shared enthusiasm for Alain Resnais' elegiac, elusive Nouvelle Vague classic *L'Année dernière à Marienbad* from 1960. Parts of *X, A & M* were shot at Nymphenburg Palace in Bavaria, the lavish original site of Resnais' detached character study (itself set in the present-day Czech spa town of Mariánské Lázně or Marienbad); yet there also appear scenes set in a dentist's cabinet, as well as in the bizarre timewarp that is the Paul Delvaux museum in St. Idesbald – the source of yet more subdued Surrealist stoicism. Periodically enacting parts of the original, Robbe-Grillet-penned dialogue (here heard in voice-over) of *L'Année dernière à Marienbad*, Anesiadou appears as a mysterious, world-weary young woman locked inside the desolate dreamworld of Central European, aristocratic sanatorium culture, the imagined decadent backdrop of some of her earlier work, likewise engaged in a scenography of mood rather than straightforward narration.

X, A & M



Films

X, A & M



Film stills

Die Hütte

CREDITS

Director: Sophie Nys
Screenplay (adapted): Thomas Bernhard
Producer: Sophie Nys
Camera: Sophie Nys
Editing: Sophie Nys
Sound: Simon Arazi
Music: Die liebe Farbe, Franz Schubert
Supported by: VAF, VG

TECHNICAL DATA

16 mm (digitalised)
Aspect ratio 1:1.33
Stereo sound
Colour: B&W
Original language: German
Running time: 12'
Year of production: 2007
Date first screening: 27.03.2007

FESTIVAL SELECTIONS

International Film Festival Rotterdam (*Nomination Prix UIP*), 2008
International Short Film Festival Detmold, 2008
Courtisane Filmfestival 2008
Jewish Eye Filmfestival, Ashkelon, 2009
Fidmarseille, 2009

EXHIBITIONS

Anachronism, argos, Brussels, 27.03-26.05.07
Villa Merkel, Esslingen am Neckar, 18.01-15.02.2009
Ursula Blickle Stiftung, Kraichtal, 08.11-13.12.2009
2 1/2 Dimensional, DeSingel, Antwerp, 04.10-22.05.2010
A Series of Navigations, The Model, Sligo, Ireland 03.03-15.04.12

SCREENINGS

Fondazione Stelline, Milano, 17.01.2008 / Doclisboa, Lisbon, 2008 /
Intermediae, Madrid, 2009 / Conservatoire, Pau 2010 / Kunstverein, Freiburg 2010

Die Hütte

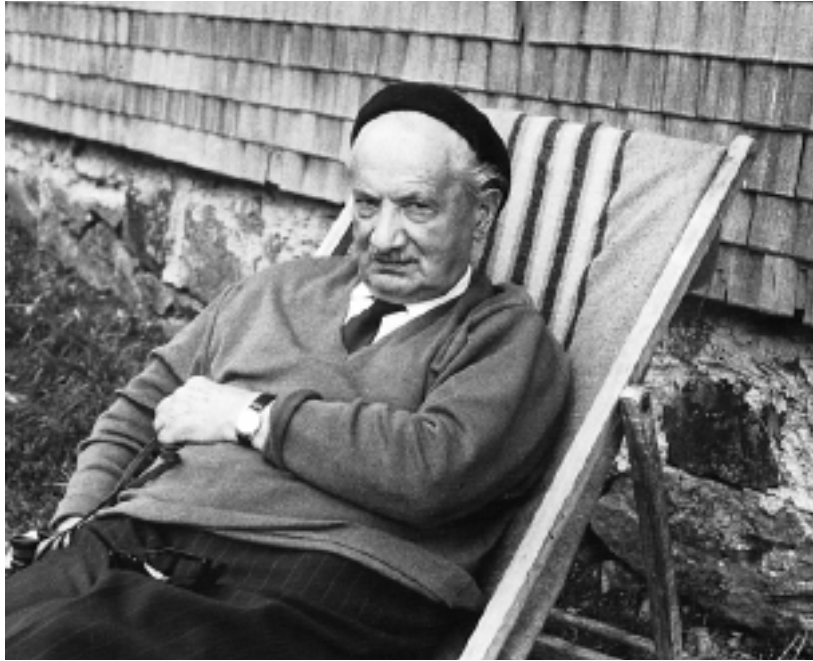
Synopsis

Die Hütte is based on an extract from the novel *Alte Meister* (Old Masters) by Thomas Bernhard. Among other things, the fragment tells about a small village (near Freiburg) in the Black Forest, where in 1922 Heidegger let himself build a hut. This hut is still in the possession of the Heidegger family, but inaccessible to the public. The film might be seen as a portrait of this hut, including images from the surroundings, like for example those picturing Germany's first ski slope. Besides the presence of the hut – where Heidegger wrote *Sein und Zeit* (Being and Time) and entrenched himself just after WWII – and by means of a voice-over (Bernhards text), Heidegger's character and philosophy, and the culture that nurtured both, are being ridiculised. Snug Germany, contemptible Austria, *Black Forest Philosophy*, literature kitsch, pseudo-intelligence, petite-bourgeoisie, dilettantism and amateurism are some keywords with which this monologue is interlarded.

Films

Die Hütte

Film stills



Films

Die Hütte

Film stills



Campbell's

CREDITS

Director: Sophie Nys
Camera: Sophie Nys
Editing: Sophie Nys
Production: Netwerk Aalst

TECHNICAL DATA

16 mm (digitalised)
Aspect ratio 4:3
No sound
Colour
Running time: 19"
Year of production: 2006
Date first screening: 07.05.2006

EXHIBITIONS

Fordham, Netwerk Aalst, 07.05-10.06.2006
Argos, Open archive, 29.09 – 10.11.2007

SCREENINGS

Conservatoire, Pau 2010

Films

Campbell's

Text

Homage to Warhol's ideas about cheap reproduction and popular culture. A short 16mm film of the headquarters of Campbell's Belgium situated at the very typical pseudo-rural areas between bigger cities. Industrial zones containing low-rise architecture that started to appear and develop in the 70's along rather boring roadways.

Films

Campbell's

Film stills



Lénine en pensant

CREDITS

Director: Sophie Nys
Screenplay (adapted): Clara Zetkin
Camera: Sophie Nys
Editing: Sophie Nys
Sound: Michael Schmidt
Music: Polushko-pole, Lva Knipper
Production: Belgica CC

TECHNICAL DATA

8 mm (digitalised)
Aspect ratio 4:3
Stereo sound
Colour: B&W
Original language: english subtitles
Running time: 6'36"
Year of production: 2005
Date first screening: 05.05.2005

FESTIVAL SELECTIONS

International Film Festival Rotterdam, 2006

EXHIBITIONS

Galerie Greta Meert, Brussels, Belgium, 2005
Caucasus Art Fair, Tbilisi, Georgia, 2005
AWID, Bangkok, Vietnam, 2005
CC Belgica, Dendermonde, Belgium, 2005
Beograd i nekad i sad, Belgrade, Serbia-Montenegro, 2005
E-FLUX, different locations world wide, 2006
Starting from Scratch, Amsterdam, The Netherlands, 2006
Strictly for the Sparrows, CIVA, Brussels, Belgium, 2007
Vooruit, Gent, Belgium, 2007
Muhka, Antwerp, Belgium, 2007
The Way of the Shovel, MCA, Chicago, 2013

Lénine en pensant

Synopsis

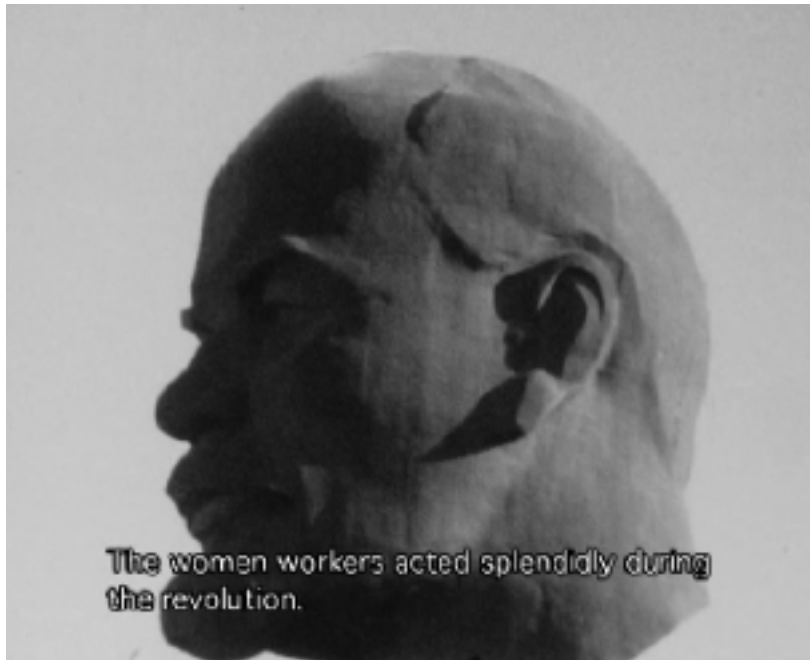
The biggest representation of Lenin's head in the world, is located near the Mongolian border in Siberia. On a pedestal of 6,5 meter the majestic head in bronze of again 5,5 meter high overlooks the main square of Ulan Ude. The idea once was to make the largest sculpture of Lenin ever, but this ambitious project failed and stranded with the production of a seemingly decapitated body mass.

The monument weighs 12 tons and measures 12 meters in length. It was erected in Ulan-Ude in 1970, in honour of the 100th anniversary of the birth of Lenin.

Films

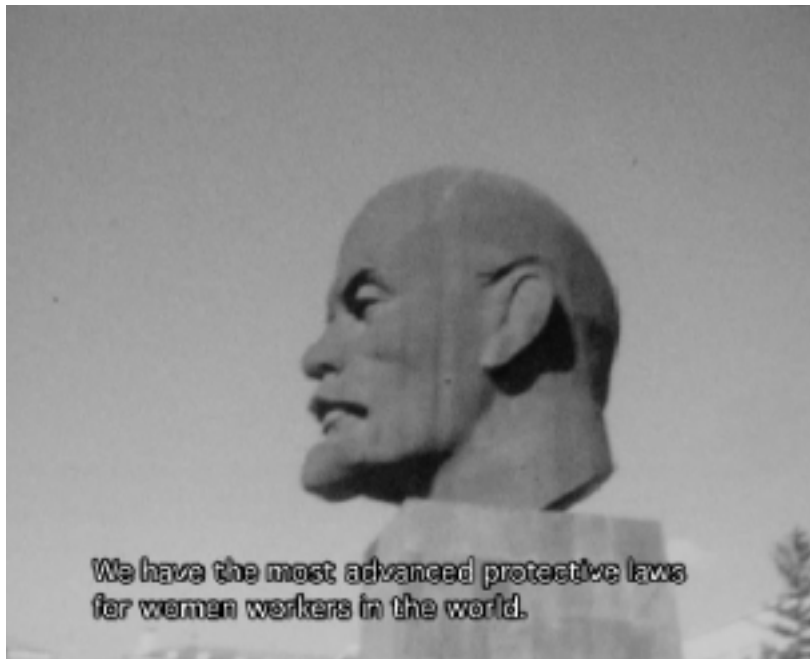
Lénine en pensant

Film stills



Lénine en pensant

Film stills



Voyage autour de la mer Noire

CREDITS

Director: Sophie Nys
Producer: Sophie Nys
Camera: Sophie Nys
Editing: Sophie Nys
Music: Arthur Lourié, Deux poèmes, Opus 8
Supported by: VG

TECHNICAL DATA

Super8 (digitalised)
Aspect ratio 4:3
Stereo sound
Colour
Running time: 10'
Year of production: 2003
Date first screening: 27.10.2004

EXHIBITIONS

Bozar, Brussels, 27.10-28.11.2004
E-FLUX, different locations
Aller à Ouessant, Ouessant, France, 11.10.2008
There is No(w) Romanticism, Les filles de Calvaire, Brussels, 2009

Films

Voyage autour de la mer

Stills



Films

Voyage autour de la mer

Stills

