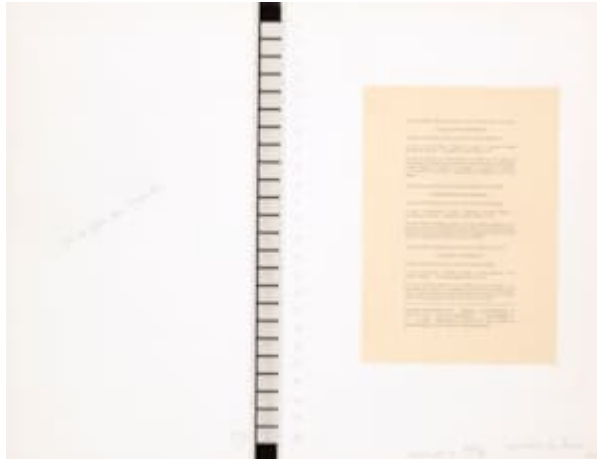




Marcel Broodthaers (Brussels 1924 - Cologne 1976)

N/A

M.B., 24 Images/Seconde, 1970

35 mm black and white film strip and pencil on white cardboard.

500 x 650 mm.

Edition of: • 50 copies. • 10 artist's proofs (I-X), all numbered and signed.

Signed lower left M.B., titled 24 images par seconde upper left, numbered and dated bottom right.

Published by Galerie Folker Skulima, Berlin.

The film frames are numbered in pencil from 1 to 24, on the right side of the film strip. The artist's proofs have a tipped-on printed document with a text in German, English and French: 'The Folker Skulima Gallery presents the shortest film in the world: A Second of Eternity by Marcel Broodthaers after an idea by Charles Baudelaire. 35 mm – black/ white – length: 1 second – camera: Wenzel – processing: Mosaik – production: Skulima Berlin 1970.'

The film will be projected in an endless band at the speed of 24 frames/ second as part of an exhibition with the aim of presenting the static as against the kinetic image. The exhibition consists of a) the film celluloid; b) a sculptured reproduction of the 24th frame.'

Literature:

Literature

Jan Ceuleers, Marcel Broodthaers - The Complete Prints and Books, Galerie Ronny Van de Velde, Antwerp, 2012, p. 16-17, no. 4

Artist description:

Marcel Broodthaers began his career as a poet, making his first work of art—a sculpture consisting of his unsold books of poetry—at the age of 40. Broodthaers's work shows varied compositions between sculpting/constructions and poetry. His deep concern with language and linguistic conventions made him play with ideas and double meanings of words. He played with the authorship and uniqueness of

the words which revealed the cultural stereotypes and symbols of national identity embedded in everyday forms of communication. He introduced language in his art and used some raw materials like the shells of eggs or mussels, but also furniture, clothing, garden tools, household gadgets and reproductions of artworks. Marcel Broodthaers stands out among the 'conceptual' artists who often employ philosophical language, but seldom with mastery. While most of his colleagues work away unhindered by this lack of knowledge, Broodthaers always knows more than he states. From beginning to end, he keeps mixing high and low culture in a way at once subtle and disruptive.