

Filmbank: Zwartjes / De Nooijer 16mm

About Frans Zwartjes

Frans Zwartjes (1927) is filmmaker, musician, violinmaker, drawer, painter and sculptor. He has been heavily involved in film since 1968, both as a filmmaker and as a teacher at the 'Vrije Academie' in The Hague and at the Rietveld Academy in Amsterdam.

In his films, actors are adorned with make-up and costumes and are put in a setting to enact a staged event. Sexuality, psychosis, cruelty, power and powerlessness are ever recurring themes in his films. The images are abstracted in ruthless black and white. The general idea of reality is broken down by brilliant camera work and neurotic editing to replace it with a personal and often disturbing reality.

About Paul de Nooijer

Paul de Nooijer (1943) makes photographs, performances, installations and short animation films, in which he often uses the pixellation-technique. He uses his performances and films them to provide to the audience an amusing vision of his fascination for film, considered as an authentic form of art. Its eagerness by manipulating the visible world, by removing the reality of its daily context and to show it since another perspective, is the conductive thread of all his photographs, short free, video clips, and live performances.

Paul de Nooijer attended the Free Academy in The Hague as a student of Frans Zwartjes, and studied industrial design in Eindhoven.

Notes From The Underground (fragment 5')

Anna Abrahams, Jan Frederik Groot | 1998 | 30 min. | 16mm | Dutch | subtitles: English

Group portrait of five Dutch independent filmmakers who make wayward, important films. The film consists of a relay race between five studios: Cyrus Frisch, Karel Doing, Frans Zwartjes, Victor Nieuwenhuijs and Maartje Seyferth take turns with the bolex camera. Fragment: filmmaker Karel Doing visits Frans Zwartjes.



Transformation by holding time (landscape)

Paul de Nooijer | 1976 | 4 min. | 16mm | colour | mono magnetic | no dialogue

Film camera registers the filmmaker looking back with a Polaroid camera.



Moving Stills

Paul de Nooijer, Frans Zwartjes | 1972 | 7 min. | 16mm | colour | mono optical | no dialogue

First film by Paul de Nooijer, made in corporation with Frans Zwartjes. Moving Stills shows several pictures of Françoise de Nooijer, which are binded together into a moving film via editing and colour effects. The erotic image receives an explosive set of meanings.



How to make a New York cake

Paul de Nooijer | 1978 | 4 min. 30 sec. | 16mm | colour | mono optical | no dialogue

The party is non-stop at the De Nooijer family home. Innocent entertainment or a political cinema?



Transformation by holding time (artist and his muse)

Paul de Nooijer | 1976 | 3 min. | 16mm | colour | mono magnetic | no dialogue

The maker registers his muse with his camera and Polaroid.



Sorbet III

Frans Zwartjes | 1968 | 6 min. | 16mm | black & white | mono optical | no dialogue

One of the first films by Zwartjes, influenced by the filmmakers of the New American Cinema he admired. Everything centers around the glances between a neurotic camera and the just as neurotic transvestite who reaches for a sorbet and looks in unease to what lying next to him on the couch.



Spectator

Frans Zwartjes | 1970 | 11 min. | 16mm | black & white | mono optical | no dialogue

Manders and Toebosch play the artist and his model. Safely hidden behind his lens, the photographer can't get enough of what the long lashed, glamorous model has to offer.



Living

Frans Zwartjes | 1971 | 15 min. | 16mm | colour | mono optical | no dialogue

Zwartjes' masterpiece and his own favourite film. "Living has an uneasy, indefinable atmosphere. The camera's strange swaying and the music that keeps going on and on..." Living demonstrates Zwartjes' cinematographic mastery. He is the film's main character and also does the camera work, pointing it at himself with his hand held outstretched. Zwartjes: "I was as strong as a bear back then." The film is part of the 'Home sweet home' series, in which Zwartjes explored the house in The Hague he had just moved into. His wife and muse Trix plays the other role. The two characters move restlessly through the house. The film was made using an extremely wide angled lens (a 5.7), which makes the images very strange.

Total duration: 60 min.