

NEW RELEASE KEHRER VERLAG

## *Film-Stills*

Photographs between Advertising, Art, and Cinema

Edited by Walter Moser

With a foreword by Klaus Albrecht Schröder, Alexander Horwath, Texts by Walter Moser, Roland Fischer-Briand, Astrid Mahler, Winfried Pauleit

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**The Albertina is turning the spotlight on this hybrid genre for the first time in a comprehensive exhibition of 130 film stills taken between 1910 and the 1970s**

Film stills represent both visual traces of film and their own type of photographic image. They are taken on set during filming by specially commissioned photographers in accordance with a complicated and elaborate procedure, re-staging film scenes specifically for the still camera, transforming film from a moving to a static medium.

The Albertina is turning the spotlight on this hybrid genre for the first time in a comprehensive exhibition of 130 film stills taken between 1910 and the 1970s. Conventionally (mis)understood as mere references to the film, reflecting the cinematographer's or the director's view, here they are explored as an autonomous photographic genre, requiring to be considered independently from the film itself. Three aspects of film stills as an intermedia phenomenon will be given particular attention: the interfaces between photography and film with their breaks and links, the function of stills as such, and these stills' independent artistic value.

Photographers: Raymond Cauchetier, Horst von Harbou, Chris Marker, Atelier Manassé, Hans Natge, Angelo Novi, Georges Pierre, Karl Struss et al.

»Within the field of research dealing with the history of photography, film stills comprise a complex genre: shot on the film set by specialized photographers, stills are the result of an elaborate production, during which scenes from the respective film are repeated especially for the purpose of being photographed. Film stills thus can mediate films in an ostensibly authentic manner: as advertising and press material, as well as in display cases in cinemas, they present motifs that appear to be directly derived from the respective film. Against this background, the metaphor of photography as a "window to reality" takes on a whole new relevance since film stills are predominantly perceived as a static view of an ostensibly filmic reality. The current exhibition deals precisely with this complicated relationship between photography and film. Here, however, the notion of the still as a "window to reality" is abandoned in favor of its reading as an autonomous pictorial form, which calls for an independent consideration beyond the respective film.«

– from the text by Walter Moser

### Exhibition

*Albertina, Vienna*

11.11.2016 – 26.02.2017

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## Press images



1 Anonymous  
Werner Krauss, Conrad Veidt and Lil Dagover in *The Cabinet of Dr. Caligari*, 1919, Austrian Theatre Museum



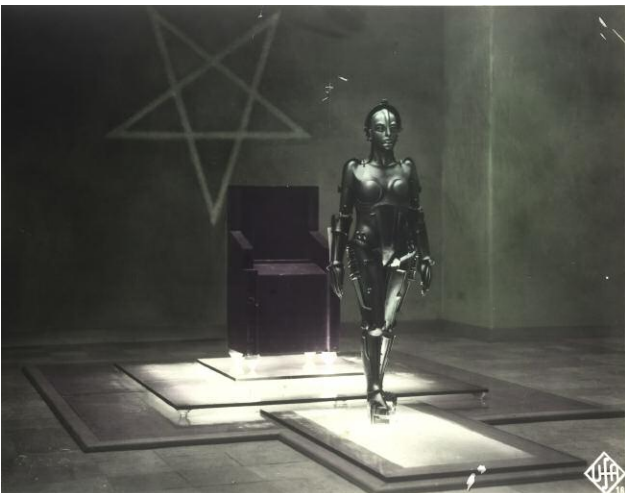
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Brigitte Helm in *Metropolis*, 1927  
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Werner Krauss in *The Student of Prague*, 1926  
Austrian Theatre Museum



4 Horst von Harbou  
Georg John in *A City searches for a Murderer*, 1931  
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5 Horst von Harbou  
*Metropolis*, Director: Fritz Lang, 1927  
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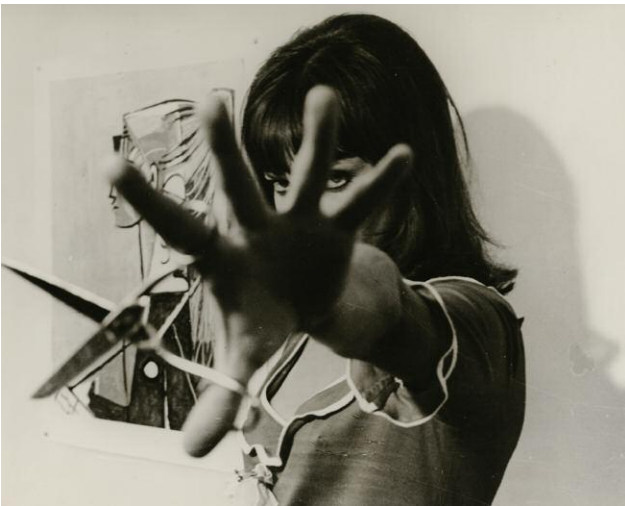
6 Karl Struss  
Gloria Swanson in *Male and Female*, Director: Cecil B. DeMille, 1919  
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7 Paul Ronald  
Edra Gale in *Otto e mezzo*, Director: Federico Fellini, 1963  
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Robert Mitchum in *The Night of the Hunter*, Director: Charles Laughton, 1955  
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9 Georges Pierre  
Anna Karina in *Pierrot le fou*, Director: Jean Luc Godard, 1965  
Private collection © Georges Pierre



10 Anonymous  
*Berlin – Symphony of a Great City*, Director: Walther Ruttmann, 1927  
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11 Bud Fraker (attributed to)  
Janet Leigh, Vera Miles and John Gavin in *Psycho*, Director: Alfred Hitchcock, 1960  
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*The Sweet Life*, 1959, Director: Federico Fellini  
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James Stewart in Rear Window, Director: Alfred Hitchcock, 1954  
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Marilyn Monroe and Tom Ewell in The Seven Year Itch, Director: Billy Wilder, 1954  
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Nosferatu, a Symphony of Horror, Director: Friedrich Wilhelm Murnau, 1922  
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