

## L'Arrivée: Lumière and after...

Thursday, October 27 at 7:30 pm — Artists' Television Access  
presented in association with ODC Theater

**Workers Leaving the GooglePlex** (2011) by Andrew Norman Wilson; digital video, color, sound, 11 minutes, from the maker

"*Workers Leaving the GooglePlex* investigates a top secret, marginalized class of workers at Google's international corporate headquarters in Silicon Valley. As I documented the mysterious 'yellow badge' Google workers, I simultaneously chronicled the complex events surrounding my own dismissal from the company. The reference to the Lumière Brother's 1895 film *Workers Leaving the Factory* situates the video within the history of motion pictures, suggesting both transformations and continuities in arrangements of labor, capital, media, and information." (Andrew Norman Wilson)

[www.andrewnormanwilson.com](http://www.andrewnormanwilson.com)

**Workers Leaving the Lumière Factory (Sortie d'usine)** (1895) attributed to Auguste and Louise Lumière; screened as 16mm, b&w, silent, print from the Museum of Modern Art Circulating Film Library

**Boat Leaving the Harbor (Barque sortant du port)** (1896–97) attributed to Auguste and Louise Lumière; screened as 16mm, b&w, silent, print from the Museum of Modern Art Circulating Film Library

**Teasing the Lion (Lion)** (1896–97) attributed to Auguste and Louise Lumière; screened as 16mm, b&w, silent, print from the Museum of Modern Art Circulating Film Library

**Feeding the Baby (Repas de bébé)** (1895) attributed to Auguste and Louise Lumière; screened as 16mm, b&w, silent, print from the Museum of Modern Art Circulating Film Library

"... shows Auguste Lumière with his wife and daughter." (MOMA)

**Wood Cutters (Scieurs de bois)** (1896–97) attributed to Auguste and Louise Lumière; screened as 16mm, b&w, silent, print from the Museum of Modern Art Circulating Film Library

**Negroes Bathing (Baignade de négrillons)** (1898) attributed to Auguste and Louise Lumière; screened as 16mm, b&w, silent, print from the Museum of Modern Art Circulating Film Library

**Coffee Break** (1976) by Gail Camhi; 16mm, color, silent, 14 minutes, print from the Film-Makers' Cooperative

"This is a solemn approach to the mundane ritual of the ever-awaited coffee break. It is also a self-portrait among fellow (women) office workers. *Coffee Break* is a single shot movie, though shown through several rolls of film... It is an arrogant statement to declare this shot not only interesting, but self-sufficient, as these six women, including Camhi, smoke cigarettes, drink coffee, read and exchange the paper, a picture album and a book. It takes a perversity to enjoy it... I decided to stay with it and find pleasure in a catalogue of gesture and incident and a comfort in its seemingly static ambitions." (Anthony Bannon, *Buffalo Evening News*)

**Arrival of Express at Lyons (Arrivée d'un train)** (1895) attributed to Auguste and Louise Lumière; screened as 16mm, b&w, silent, print from the Museum of Modern Art Circulating Film Library

**Friendly Party in the garden of Lumière (Parite d'ecarte)** (1895) attributed to Auguste and Louise Lumière; screened as 16mm, b&w, silent, print from the Museum of Modern Art Circulating Film Library

**Feeding the Baby (Repas de bébé)** (1895) attributed to Auguste and Louise Lumière; screened as 16mm, b&w, silent, print from the Museum of Modern Art Circulating Film Library

**Boys Sailing Boats, Tuileries Garden, Paris (Bassin des Tuileries)** (1896) attributed to Auguste and Louise Lumière; screened as 16mm, b&w, silent, print from the Museum of Modern Art Circulating Film Library

**The Falling Wall (Démolition d'un mur)** (1896) attributed to Auguste and Louise Lumière; screened as 16mm, b&w, silent, print from the Museum of Modern Art Circulating Film Library

—*intermission*—

**Opening the Nineteenth Century: 1896** (1990) by Ken Jacobs; 16mm, b&w and color, silent, 9 minutes, print and Pulfrich filters from the Film-Makers' Cooperative

**Teasing the Gardener (L'arroseur est arrosé)** (1895) attributed to Auguste and Louise Lumière; screened as 16mm, b&w, silent, print from the Museum of Modern Art Circulating Film Library

**Feeding the Swans (Cygnes, Lyon)** (1896) attributed to Auguste and Louise Lumière; screened as 16mm, b&w, silent, print from the Museum of Modern Art Circulating Film Library

**Boiler Loading** (date uncertain) attributed to Auguste and Louise Lumière; screened as 16mm, b&w, silent, print from the Museum of Modern Art Circulating Film Library

**After Lumière—L'Arroseur Arrosé** (1974) by Malcolm Le Grice; 16mm, color, sound, 14 minutes, print from the Film-Makers' Cooperative

“Like all the works I have done which refer directly to another artist, *After Lumière*... is not directly 'about' the Lumière original. It is the starting point for an investigation. In this case it is an investigation into consequentiality, or at least the significance of sequentiality in the construction of meaning and concept. As such, the film encroaches on 'narrative' cinema, but in a way which treats narrativization as problematic, not transparent.” (Malcolm Le Grice)

**Russian Dance (Danse Russe)** (1896–97) attributed to Auguste and Louise Lumière; screened as 16mm, b&w, silent, print from the Museum of Modern Art Circulating Film Library

**Painting Contest (Jury de peinture)** (1896–97) attributed to Auguste and Louise Lumière; screened as 16mm, b&w, silent, print from the Museum of Modern Art Circulating Film Library

**Flood at Lyons (Inondations 1896: quai de Lyon)** (1896) attributed to Auguste and Louise Lumière; screened as 16mm, b&w, silent, print from the Museum of Modern Art Circulating Film Library

**Horses Watering Trough (Abreuvoir)** (1896–97) attributed to Auguste and Louise Lumière; screened as 16mm, b&w, silent, print from the Museum of Modern Art Circulating Film Library

**Charge of the Cuirassier (Cuirassiers: Mêlée)** (1896–97) attributed to Auguste and Louise Lumière; screened as 16mm, b&w, silent, print from the Museum of Modern Art Circulating Film Library

**Coke Ovens at Carmaux (Défournage du coke)** (1896–97) attributed to Auguste and Louise Lumière; screened as 16mm, b&w, silent, print from the Museum of Modern Art Circulating Film Library

**38/79: Sentimental Punk** (1979) by Kurt Kren; 16mm, color, silent, 5 minutes, print from Canyon Cinema

**L'Arrivée** (1998) by Peter Tscherkassky; 35mm screened as 16mm, b&w, sound, 2 minutes, print from Canyon Cinema

“*L'Arrivée* is Tscherkassky's second homage to the Lumière brothers. First you see the arrival of the film itself, which shows the arrival of a train at a station. But that train collides with a second train, causing a violent crash, which leads us to an unexpected third arrival, the arrival of a beautiful woman—the happy-end.

“Reduced to two minutes *L'Arrivée* gives a brief, but exact summary of what cinematography (after its arrival with Lumières' train) has made into an enduring presence of our visual environment: violence, emotions. Or, as an anonymous American housewife (cited by T. W. Adorno) used to describe Hollywood's version of life: ‘Getting into trouble and out of it again.’” (Peter Tscherkassky)