

JONAS
MEKAS
365 DAY
PROJECT

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I am a film-maker and a poet
I am a huge image projector

Jonas Mekas¹

Der 1922 in Litauen geborene Filmemacher und Lyriker Jonas Mekas gilt als einer der einflussreichsten Protagonisten des Experimentalfilms seit den 1960er Jahren. Durch die Verwerfungen des 20. Jahrhunderts hindurch – zunächst auf der Flucht aus Litauen, dann eingesperrt in und auf der Flucht aus deutschen Arbeitslagern und Displaced Person Camps – fand er seine zweite Heimat bereits 1949 in New York. In beständiger persönlicher Auseinandersetzung mit den Bewegungen der Stadt, Beat Generation, Fluxus, abstrakter Expressionismus, Pop Art und ihren Protagonisten (die zahlreich in *Birth of a Nation*, 1997 versammelt sind) avancierte Mekas dort zu einer der zentralen Figuren der künstlerischen Avantgarde – vor allem durch seine Filme, aber auch durch seine Kommentare und Kritiken in der *Village Voice* und in der von ihm und seinem Bruder Adolfas 1954 geschaffenen Zeitschrift *Film Culture*.

Indem er 1962 die *Film-Makers' Cooperative* ins Leben rief, revolutionierte Mekas den Distributionsapparat jenseits des Hollywood-Mainstreams und mit der Gründung der *Anthology Film Archives*, deren Direktor er heute noch ist, legte er 1969/70 schließlich den Grundstein für die Erforschung, Bewahrung und Ausstellung jener Kunstströmung, die er mitbegründete. Seitdem wird sein Werk regelmäßig in großen Ausstellungen in den Vereinigten Staaten und in Europa gewürdigt, hier zuletzt in einer Doppelausstellung im Museum Ludwig in Köln (2008) und der Serpentine Gallery in London (2010) sowie im vergangenen Jahr im DOX Prag². Gleichzeitig ist Mekas einer der wichtigsten lebenden Lyriker der

The filmmaker and poet Jonas Mekas has been one of the most influential figures in experimental film since the 1960s. Born in Lithuania in 1922, he found his second home in New York City in 1949, after fleeing his home country and surviving a German forced labor camp and a displaced persons camp. In New York, Mekas personally encountered the artistic movements of the city and the protagonists of beat generation, fluxus, abstract expressionism and pop art (all assembled in *Birth of a Nation*, 1997), distinguishing himself among the avantgarde not only through his experimental films but also through his art criticism in the *Village Voice* and in *Film Culture*, a magazine Mekas started with his brother Adolfas in 1954.

In 1962, Mekas founded the *Film-Maker's Cooperative*, which revolutionized the distribution of films produced outside Hollywood, and eight years later he launched *Anthology Film Archives*, an institution devoted to the study, conservation and



Jonas Mekas mit Bolex-Filmkamera / with Bolex camera. Photo: Boris Lehman

litauischen Sprache. 2005 vertrat er Litauen bei der Biennale in Venedig, 2007 eröffnete das *Jonas Mekas Visual Arts Center* in Vilnius.

Mekas' künstlerische Arbeit dreht sich einerseits immer wieder um den für seine Biographie so zentralen Komplex der Erinnerung, reflektiert dabei aber andererseits auf eindrückliche Weise ebenso die medialen Eigenheiten der zum Einsatz kommenden »Erinnerungsapparate«, vom klassischen 16-mm-Film über digitale Videosysteme bis zur internetbasierten Videoplattform und anderen Formen der nicht-kollektiven Rezeption jenseits des Kinos, die Mekas für seine Arbeit ohne Berührungsgänge erschließt.

Die Idee eines tagebuchartigen Filmens ist dabei von Beginn an in Mekas' Arbeit, die er selbst oft als »diaristic« bezeichnet, angelegt, von der Einzelbildserie bis zum abendfüllenden Film. Im *365 Day Project*, für das Mekas an jedem Tag des Jahres 2007 ein Video produziert hat und das am ZKM | Karlsruhe zum ersten Mal als große Installation auf 52 Monitoren zu sehen ist, begegnet uns dementsprechend eine vielfältige Sammlung von Ausschnitten aus Mekas' Leben. Landschaftsaufnahmen wechseln sich ab mit Mitschnitten von öffentlichen Veranstaltungen, Konzerten, Treffen mit Freunden wie Jean-Jacques Lebel, Archivaufnahmen und philosophischen Betrachtungen, die Mekas in seiner Küche in Brooklyn frontal in die Kamera spricht. Die Installation erlaubt es dabei, sowohl alle Filme gleichzeitig, gewissermaßen als bewegtes Mosaik, als auch einzeln zu betrachten. Rezeptionsästhetisch verstanden verschiebt sich, wie auch schon bei Mekas' früheren installativen Experimenten wie dem *Destruction Quartet* (2006), das filmische Mittel der Montage aus dem Werk in den Raum und wird so dem Betrachter überlassen.

Mekas' Inspirationen für das Projekt, Francesco Petrarca's Gedichtzyklus *Il Canzoniere* aus dem 14. Jahrhundert und Edmondo de Amicis Tagebuchroman *Cuore* (1886), verweisen auf seinen zentralen künstlerischen Anspruch einer Fusion von Lyrik und Film, der in seiner Arbeit immer präsent ist.

exhibition of experimental film, which he still serves as a director. Mekas' highly acclaimed work has been shown extensively in the United States and Europe, most recently in a joint exhibition at the Museum Ludwig in Cologne (2008) and the Serpentine Gallery in London (2010) as well as the DOX Prague in 2013². Beyond that, Mekas is considered one of the most significant contemporary Lithuanian poets. In 2005, he represented Lithuania at the Venice Biennale and in 2007 the *Jonas Mekas Visual Arts Center* in Vilnius opened to the public.

In his films, videos, and installations, Jonas Mekas frequently centers on the complex of biographical memory, simultaneously exploring the technological singularities of the various "mnemonic devices" he audaciously uses: classic 16mm film, digital video systems, internet based video platforms and other forms of non-collective reception beyond the movie theater.

The idea of a "diaristic" way of filmmaking is inscribed in every aspect of his work, from single-frame fragments to feature-length films. For the *365 Day Project* Mekas recorded a video on every day of 2007. The resulting collection of videos forms a fragmented audiovisual journal. We see landscapes, live recordings of public events, concerts, gatherings with friends such as Jean-Jacques Lebel, archive footage and Jonas Mekas himself, sitting in his Brooklyn kitchen and speaking directly to the camera, reflecting on philosophical questions. In the exhibition, the project is presented as an installation of 52 screens that enables the viewer to watch the videos both individually and simultaneously as a large mosaic of moving images. Similar to Mekas' early installative experiments (like *Destruction Quartet*, 2006), the filmic technique of montage is spatialized and the con-

Nicht völlig jenseits, aber zumindest in skeptischer Distanz zur Narration und ihren kinematographischen Mitteln, arbeitet er auch im *365 Day Project* an der Verwirklichung dieses Anspruchs. Wie Czeslaw Milosz in seinem Vorwort zu Mekas' Gedichtband *There Is No Ithaca* schreibt, ist Mekas »a visionary who lifts the most earthly details of reality to a higher level of intensity: this explains why he is both a poet and a poet of things observed and preserved on the film reel.«³

Eines seiner zentralen künstlerischen Prinzipien ist dabei das »re-use«, die Wieder- und Mehrfachverwendung, die Komposition und Rekombination von Bildmaterial aus unterschiedlichen raumzeitlichen und medialen Zusammenhängen. Niemals geht es Mekas dabei nur um die bloße Abbildung des Bestehenden. Mekas' Filme sind »Be-schreibungen« im Wortsinne, sie zeichnen auf der Oberfläche des Konkreten das Abstrakte nach, das in ihnen angelegt ist, ohne das eine für das andere aufzugeben, also niemals bis hin zur vollständigen Abstraktion, aber immer mit der Tendenz zur vollständigen Abstraktion spielend.

Der technische Apparat mit all seinen Limitationen und Artefakten rückt so automatisch mit in das Blickfeld des Betrachters. »Mekas on video«, Mekas auf Video, ist deshalb immer auch »Mekas on video«, Mekas über Video, Mekas, der, wie in *Self-Portrait* (1980), sich und seine Kamera erklärt, die Grenzen seines Mediums offenlegt und geradezu en passant zu all den ontologischen Fragen Stellung nimmt, um die allein es konzeptuell orientierteren Formaten oft geht.

Gleichzeitig begegnet uns in Mekas' Arbeit ein Licht- und Farbspektakel, das in seiner Intensität über das, was zu sehen ist, hinausweist, auf eine Sinneswahrnehmung die Raum und Zeit transzendiert, die gewissermaßen eine alternative Rationalität hervorbringt (mit Adorno könnte man von Konsequenzlogik sprechen, von einer Logik also, die rationale Konsequenzen aus Phänomenen statt Begriffen zieht⁴), in der Vergangenheit und Gegenwart überbrückt werden. Was bei Proust »die Ortsnamen, die Landschaft«⁵ sind, sind bei Mekas ver-

struction of a timeline thus left to the viewer.

As an inspiration for the *365 Day Project*, Mekas often names Francesco Petrarca's 14th century collection of poems *Il Canzoniere* and Edmondo de Amici's fictional diary *Cuore* (1886). This is hardly surprising, as his work and particularly the *365 Day Project* attempts a fusion of poetry and film while staying skeptically aware of the limitations of literary and filmic narration. As Czeslaw Milosz writes in his foreword to Mekas' volume of poems *There Is No Ithaca*: Mekas is "a visionary who lifts the most earthly details of reality to a higher level of intensity: this explains why he is both a poet and a poet of things observed and preserved on the film reel."³

One of Mekas' main artistic principles is the "re-use," the recombination and composition of footage from different spatial, temporal and medial contexts. His films never just represent reality but trace the abstract nature of reality beneath its specific surface without abandoning representation in favor of abstraction. This inevitably draws our attention to the technical apparatus, its restrictions and artifacts. "Mekas on video" is thus always also "Mekas on video," Mekas (like in *Self-Portrait*, 1980) reflecting on the limitations of his medium and, en passant, on the numerous ontological questions that are so often the only substance of more conceptually oriented formats.

At the same time, Mekas' work often confronts the viewer with lights and colors of an unexpected intensity indicating a mode of perception that transcends time and space and creates an alternative rationality that bridges past and present – a rationality that follows a consequential logic (as Adorno calls it) which derives its rational conclusions from singular phenomena rather than from notions of meaning.⁴

schwommene Schappschüsse der verschneiten litauischen Landschaft seiner Kindheit und der Sonne, die hinter dem World Trade Center (in *WTC Haikus*, 2010) oder den Klippen von Cassis (in *Cassis*, 1966) untergeht. In einem Interview nimmt Mekas auf diese Arbeitsweise Bezug:

»Scott McDonald: The color in the first two reels of *Lost Lost Lost* is gorgeous.

Mekas: Much of it is time's effect on the early Kodachrome. I didn't like it in the original color. As it began aging, I liked it much more and decided to use it.«⁶

Oder an anderer Stelle:

»McDonald: *Walden* is the film of yours I've seen most often. When I first saw it, I was conscious primarily of the diaristic aspects. But, more recently, I've been just as aware of the changing film stocks and the different tintings of the black-and-white footage. It now seems simultaneously an exploration of your personal environment and of film materials.

Mekas: Those are all controlled accidents.«⁷

Das revolutionäre Potenzial des Films, das Walter Benjamin vor allem in der Montage sah, setzt sich bei Mekas fort in den weichen Kategorien des Lichts und der Farbe. Das »Dynamit der Zehntelsekunde« verweist bei Mekas immer auch auf die Zehntelsekunde der Belichtung, nicht nur des Schnitts. Dennoch bleibt die Sprengkraft dieser Zehntelsekunde erhalten, so dass wir auch weiterhin »gelassen abenteuerliche Reisen«⁸ zwischen den Trümmern der durch den Film gesprengten Welt unternehmen können, Mekas, dem *Flaneur mit der Kamera* (so der Titel einer weiteren Ausstellung⁹), folgend.

Subtil setzt sich diese Arbeitsweise auch im Digitalen fort. Mekas versteht es, dessen oft kritisierte »Glätte« geschickt zu nutzen, um das heterogene Material des *365 Day Project* einerseits kritisch zu rahmen, andererseits zu einer einzigen großen Arbeit zu »verfugen«. Seine Filme sind im doppelten Sinne »home-movies« (wie Mekas selbst in *Walden*, 1969, bemerkt): Einerseits sind sie »Heimatfilme«, Erinnerungsfilm und andererseits spielen sie mit der Ästhetik des Amateurfilms. Dies gilt auch für seine

Proust's "place-names"⁵ are Mekas' grainy shots of the Lithuanian landscape of his childhood, of the sun setting behind the World Trade Center (as in *WTC Haikus*, 2010) and the cliffs of Cassis (in *Cassis*, 1966). In an interview Mekas explains this approach to color:

»Scott McDonald: The color in the first two reels of *Lost Lost Lost* is gorgeous.

Mekas: Much of it is time's effect on the early Kodachrome. I didn't like it in the original color. As it began aging, I liked it much more and decided to use it.«⁶ And:

»McDonald: *Walden* is the film of yours I've seen most often. When I first saw it, I was conscious primarily of the diaristic aspects. But, more recently, I've been just as aware of the changing film stocks and the different tintings of the black-and-white footage. It now seems simultaneously an exploration of your personal environment and of film materials.

Mekas: Those are all controlled accidents".⁷

In Mekas' work, film's revolutionary potential, which Walter Benjamin recognized in the technique of montage, is a potential of light and color as well. In addition to cuts, Mekas uses exposure to detonate "the dynamite of the tenth of a second" so we can follow him, *The Flaneur with a Camera* (another exhibition title)⁸, and "calmly and adventurously"⁹ travel a world burst asunder by film.

We encounter the same subtly subversive method in Mekas' digital works as well. He artfully employs the often criticized indifference of the digital towards its content in order to critically frame the heterogeneous material of the *365 Day Project* and at the same time to join it into one single work. His works are "home-movies" (as he himself calls them in *Walden*, 1969): movies about

Videos. Eine wichtige Rolle spielt hierbei die Belichtungsautomatik der einfachen Videokamera, die er verwendet. Deren Unzuverlässigkeit hüllt Szenen in eine künstliche, tiefschwarze Nacht, die noch der alltäglichsten Begebenheit die Ernsthaftigkeit des Weltuntergangs verleiht, lässt an zwei aufeinanderfolgenden Tagen gedrehte Aufnahmen so erscheinen, als seien sie auf verschiedenen Planeten entstanden und taucht gleichzeitig alle »Tage« in das egalisierende Fast-Grau des frühen Digitalvideos.

Die Elemente des *365 Day Project* verbindet dabei natürlich auch inhaltlich mehr als nur die Idee eines in aller Konsequenz betriebenen Videotagebuchs. In der sprunghaften Bewegung durch die Untiefen des Projekts enthüllen sich komplexe Netzwerke; nicht zuletzt aus der Differenz in der Wiederholung von Orten und Einstellungen entsteht ein Biotop von Referenzen. Die Ästhetik der Vorläufigkeit, die seinen Aufnahmen anhaftet, so stellt Mekas bereits 1962 klar, ist dabei keine Ästhetik der Beliebigkeit. »Improvisation«, schreibt Mekas, »is the highest form of condensation, it points to the very essence of a thought, an emotion, a movement. [...] It is an ability that every true artist develops by a constant and life-long inner vigilance, by the cultivation – yes! – of his senses.«¹⁰ Aus der Dokumentation des Alltäglichen entstehen ästhetische Zusammenhänge, die weit über das Alltägliche hinausreichen.

So sehen wir am 20. Februar 2007 Jonas Mekas, wie er in Williamsburg, Brooklyn, eine Zeitung kauft. Das entsprechende Video beginnt mit einem Blick durch die Glastür seines Apartments. Scheinbar intuitiv schwenkt die Kamera umher, man sieht die verschneite Stadt, Mekas selbst, der eine bunte Strickmütze trägt, Passanten und Geschäfte. Mekas betritt einen Kiosk, das Licht der Leuchtstoffröhren verursacht ein hektisches Flackern in der Belichtungsautomatik. Er sucht verschiedene Zeitungen zusammen. Ganz kurz wird eine Überschrift sichtbar: »Happy to be alive«. Mekas bezahlt die Zeitungen, bedankt sich und verlässt das Geschäft. Entgegen der Richtung seiner Fußspuren läuft er den kurzen Weg zurück.

Diese scheinbar banale Begebenheit wird

one's home, about the loss of one's home and, at the same time, movies that playfully explore the aesthetics of amateur film and video. The automatic exposure mode of Mekas' ordinary camera plays an important role in this process. Its regular malfunctions obscure the time differences between the recordings, adding an apocalyptic darkness even to banalities, befogging every single "day" with the greyness of early digital video.

Nevertheless, also in regard to its content there is more to the *365 Day Project* than the idea of an ultimate video diary. A complex network of allusions pervades the whole project. Deviations in the repetition of place and perspective create a vast number of cross references. However, Mekas aesthetics of the preliminary allows no arbitrariness. As Mekas wrote in 1962: "Improvisation is the highest form of condensation, it points to the very essence of a thought, an emotion, a movement. [...] It is an ability that every true artist develops by a constant and life-long inner vigilance, by the cultivation – yes! – of his senses."¹⁰ The documentation of everyday life creates aesthetic correlations that outreach everyday life.

In the video dating from February 20, 2007, we see Mekas as he buys a newspaper in Williamsburg, Brooklyn. Starting with a view through the glass door of Mekas' apartment, the camera pans around, almost intuitively capturing the snow-covered city, passersby, shops and Mekas himself wearing a colorful knitted hat. He



Jonas Mekas: *365 Day Project* (February 19, 2007), video still

innerhalb des *365 Day Project* jedoch durch den vorhergehenden Film vom 19. Februar 2007 kontextualisiert. Hier streift Mekas durch einen verschneiten Landstrich in Litauen. »It should be right here«, hört man ihn auf Litauisch sagen. »Here was the room. Here is the table. Here is where I was born.« Er setzt sich in den Schnee. »Put your ear to the earth and listen«, sagt jemand. Mekas legt sich auf den Boden und horcht. »It's snowing, it's / all white in Lithu- / ania, in the village / I was born and which / is no longer there / as I put my ear close / to earth and listen / to it on the spot / I was born«, so fasst Mekas' Text auf der Projektwebsite es nüchtern zusammen. Der Hut rutscht Mekas vom Kopf. Für einen Moment ergibt sich ein seltsam vertrautes Bild: Ein Mann im Schnee, der Hut neben ihm, in einer scheinbar lebensfeindlichen Landschaft. Vor dem inneren Auge des Betrachters erscheint das Bild des toten Robert Walser, der wiederum seiner eigenen erfrorenen Kunstfigur, Sebastian aus den *Geschwistern Tanner* gleicht. Mekas aber steht geschwind wieder auf, formt mit der Hand einen Schneeball und beginnt mit geradezu kindlicher Freude eine Schneeballschlacht, »happy to be alive«.

Es sind diese schwerelos geknüpften Verbindungen zwischen Erinnerung und radikaler Gegenwärtigkeit, zwischen Fiktion und Dokumentation die sich immer wieder in Mekas' Arbeit finden. »As I am moving ahead ... glimpses of the past linger«, wie der Titel der Prager Ausstellung lautete. Mekas befindet sich in ständiger Bewegung, die jedoch keine lineare ist, sondern ihn immer wieder auch in die Vergangenheit zurückführt, die plötzlich »im neuen Licht« (im Wortsinne) der Gegenwart erscheint. Die eigene Bewegung durch das Leben und den Alltag steht für ihn, wie für Robert Walser, am Anfang des ästhetischen Prozesses: »Ich teile mit, daß ich eines schönen Vormittags, ich weiß nicht mehr genau, um wieviel Uhr, da mich die Lust, einen Spaziergang zu machen, ankam, den Hut auf den Kopf setzte, das Schreib- oder Geisterzimmer verließ, die Treppe hinunterlief, um auf die Straße zu eilen«¹¹. Eben diese exakte Poetisierung des spontan Geschehenden

enters a newspaper kiosk where the electrical light makes the camera's exposure automatic jitter. Mekas picks out his papers. For a split second a headline is visible: "Happy to be alive". Mekas pays, thanks the cashier and leaves. He walks back in the opposite direction of his own footprints from a few minutes ago.

This seemingly random event, however, is contextualized by the video dating from February 19, 2007. Here we see Mekas wander a snow-covered landscape in Lithuania. We hear him say in Lithuanian: "It should be right here. Here was the room. Here is the table. Here is where I was born." He sits down in the snow. Someone says: "Put your ear to the earth and listen." Mekas lies down and presses his ear to the ground. As Mekas' description on the project's website puts it: "It's snowing, it's / all white in Lithu- / ania, in the village / I was born and which / is no longer there / as I put my ear close / to earth and listen / to it on the spot / I was born." Mekas hat slides down. For a moment, a strangely familiar image unfolds: a man in the snow, his hat next to him, in a hostile landscape. The viewer is reminded of Robert Walser who has died alone in the snow and who himself reminds us of a character he created, Sebastian from *The Tanners*, who also froze to death. Mekas, however, quickly stands up, forms a snowball and starts a snowball fight, "happy to be alive."

Such delicate connections between memories and radical presence, between fiction and documentation are characteristic of Mekas' work. "As I am moving ahead ... glimpses of the past linger" was the spot on title of his last exhibition in Prague. Mekas is always in transit, moving from the past to the present that always puts a new complexion on the past. For Mekas – as for

zeichnet Mekas' Arbeit aus, ob als Dichter oder Filmmacher.

So ist auch das *365 Day Project* nicht Abschluss oder Höhepunkt von Mekas' Werk, sondern, wie alle punktuellen Manifestationen von seiner Arbeit, nur ein Teil unter vielen, ein Teil einer sich fortsetzenden Chronik des Geschehenden. Auf Mekas' Website sind bereits die filmischen Tagebucheinträge der letzten Wochen abrufbar¹².

Robert Walser, for that matter – the walking through life and the daily routines are the starting point of all aesthetic processes: "I have to report that one fine morning, I do not know any more for sure what time it was, as the desire to take a walk came over me, I put my hat on my head, left my writing room, or room of phantoms, and ran down the stairs to hurry out into the street."¹¹ Deriving poetry from such spontaneous events is the core of Mekas' art as a poet and as a film maker.

Hence, even the *365 Day Project* is neither finale nor culmination of Mekas' work but only one part of many, one part of a continuous chronicle of events. Through Mekas' website his video diary entries from the past few weeks are already accessible.¹²

- 1 Jonas Mekas: »I Am a Film-maker and a Poet« (1999). In: Barbara Engelbach (Hg.): *Jonas Mekas* (Ausstellungskatalog Köln/London). London: Koenig Books, 2008, S. 16.
- 2 Vgl. Jaroslav Anděl (Hg.): *Jonas Mekas. Glimpses Of The Past Linger* (Ausstellungskatalog Prag). DOX Prag, 2013.
- 3 Vorwort von Czeslaw Milosz in: Jonas Mekas: *There Is No Ithaca*. New York: Black Thistle Press, 1996, S. IV.
- 4 Vgl. Theodor W. Adorno: *Ästhetische Theorie*. Frankfurt am Main: Suhrkamp, 1970, S. 205.
- 5 Vgl. Marcel Proust: *Auf der Suche nach der verlorenen Zeit*. Deutsch von Eva Rechel-Mertens. Frankfurt am Main: Suhrkamp, 1964.
- 6 Jonas Mekas, Interview mit Scott McDonald in: Engelbach 2008, S. 144.
- 7 *ibid.*, S. 154ff.
- 8 Walter Benjamin: »Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit« (3. Fassung). In: Ders.: *Gesammelte Schriften*, Bd. II.1. Frankfurt am Main: Suhrkamp, 1977, S. 449f.
- 9 Vgl. *Jonas Mekas. Der Flaneur mit der Kamera* (Ausstellungskatalog Wien). Wien: SYNEMA – Gesellschaft für Film und Medien, 2013.
- 10 Jonas Mekas: »Notes On The New American Cinema«. In: P. Adams Sitney (Hg.): *Film Culture Reader*. New York NY: Cooper Square Press, 2000, S. 105.
- 11 Robert Walser: »Der Spaziergang« (1917). In: *Der Spaziergang. Ausgewählte Geschichten*. Zürich: Diogenes, 2006, S. 7.
- 12 jonasmekas.com/diary

- 1 Jonas Mekas: "I Am a Film-maker and a Poet" (1999). In: Barbara Engelbach (Ed.): *Jonas Mekas* (exhibition catalogue Cologne/London). London: Koenig Books, 2008, p. 16.
- 2 See Jaroslav Anděl (Ed.): *Jonas Mekas. Glimpses Of The Past Linger* (exhibition catalogue Prague). DOX Prag, 2013.
- 3 Foreword by Czeslaw Milosz in: Jonas Mekas: *There Is No Ithaca*. New York: Black Thistle Press, 1996, p. IV.
- 4 See Theodor W. Adorno: *Aesthetic Theory* (transl. by Robert Hullot-Kentor). London, New York: Continuum, 2004, p. 181.
- 5 See Marcel Proust: *In Search of Lost Time* (transl. by Lydia Davis). London: Penguin Classics, 2003.
- 6 Jonas Mekas, Interview with Scott McDonald in: Engelbach 2008, p. 144.
- 7 *ibid.*, p. 154–155.
- 8 See *Jonas Mekas. Der Flaneur mit der Kamera* (exhibition catalogue Vienna). Vienna: SYNEMA – Gesellschaft für Film und Medien, 2013.
- 9 See Walter Benjamin: "The Work of Art in the Age of Mechanical Reproduction." In: Walter Benjamin: *Illuminations* (ed. by Hannah Arendt). New York, NY: Schocken Books, 2007, p. 236.
- 10 Jonas Mekas: "Notes On The New American Cinema." In: P. Adams Sitney (Ed.). *Film Culture Reader*. New York NY: Cooper Square Press, 2000, p. 105.
- 11 Robert Walser: "The Walk." In: *The Walk And Other Stories* (transl. by Christopher Middleton et al.). London: The Serpent's Tail, 2013, p. 54.
- 12 jonasmekas.com/diary

2007, 2280'

16-mm-Film und Video auf Digitalvideo, Digitalvideo, Farbe, Ton
16mm film and analog video transferred to digital video, digital video, color, sound

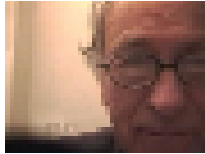
Installation, 52 Monitore / installation, 52 screens (2014)

Mon January 1



Me, at Zebulun, a music bar in Williamsburg, Brooklyn, dedicating this 365 day series to Petrarca (1304–1374) the poet who wrote 365 poems to Laura, the woman he loved.
Music by Himalayas.
3 min. 10 sec.

Tue January 2



In Avignon, at the Cloister of St. Louis, reading the mystic, Moshe Chaim Luzzatto.
4 min. 6 sec.

Wed January 3



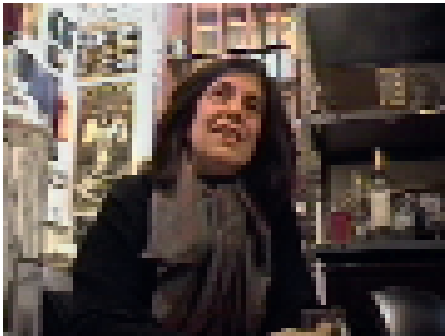
Benn, Sebastian and myself, we visit Louise Bourgeois to wish her Happy 95th Birthday.
5 min. 32 sec.

Thu January 4



Pedro, at Nick Cave's favorite caipirinha bar in São Paulo, gives a lesson in how to prepare the classic Brazilian drink.
5 min. 32 sec.

Mon January 8



Susan Sontag and Bela Tarr talk about e-mails and new technologies. Taped in October 2001.
6 min. 10 sec.

Tue January 9



With Jean-Jacques Lebel, toasting Guillaume Apollinaire and Futurists at 202 Blvd. Saint-Germain, Paris, the house Apollinaire lived in.
6 min. 32 sec.

Wed January 10



rain rain rain
let the rain
fall on
my thoughts
on my
soul
4 min. 42 sec.

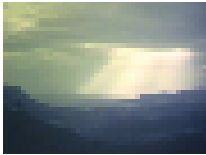
Fri January 5



I let everything go.
I'll keep only love,
love as pure
as the blue sky.

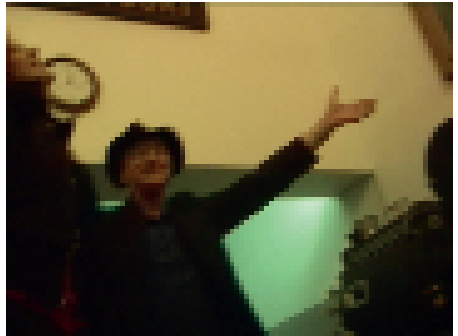
Taped at the Grace
Arts Centre, Brooklyn.
Music by the Now We
are Here orchestra.
3 min. 2 sec.

Sat January 6



A visit to the castle of
Marquis de Sade,
Provence. With Taylor
Mead and Jerome Hill.
5 min. 30 sec.

Sun January 7



Dalius Naujo of Himalayas, with friends, play
at Anthology Film Archives for Benn's birthday.
Douglas Gordon joins me in filming the occa-
sion. It's great to be 27 forever! – 6 min. 40 sec.

Thu January 11



A visit to the prison in
which Jean Genet
spent time. I tell how
I smuggled into the
States Genet's film,
UN CHANT D'AMOUR.
5 min. 22 sec.

Fri January 12



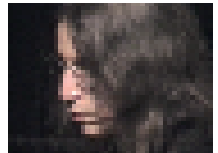
I do not feel like doing
anything today. I want
to listen to music.
6 min. 18 sec.

Sat January 13



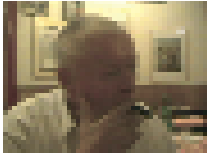
In Paris, Sigmund
Freud has a good
session with
Bennjamin ...
5 min. 10 sec.

Sun January 14



Patti Smith reads
Allen Ginsberg
for Harry Smith ...
4 min. 21 sec.

Mon January 15



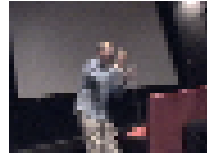
Peter Kubelka gives a lesson to Sebastian how to enjoy a cigar.
5 min. 30 sec.

Tue January 16



In Paris, there is a tree growing on the grave of Stendhal. I converse with Harry Stendhal about death and trees.
4 min. 12 sec.

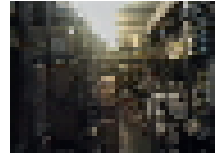
Wed January 17



ON THE PLEASURES OF PERFUMES

I introduce Greek Film Festival at Anthology Film Archives & read Cavafy.
6 min. 50 sec.

Thu January 18



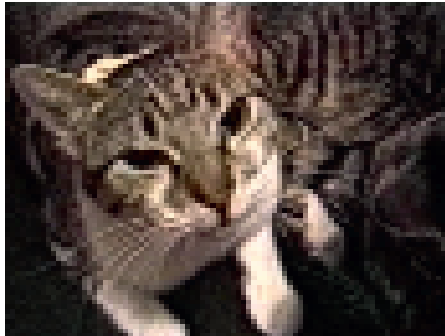
Anthology Film Archives, what is it? Today I'll give you a special tour, I'll show you the Cathedral of Cinema –
12 min. 5 sec.

Mon January 22



I am in a bad, low mood trying to find some uplifting music on radio and failing.
4 min. 50 sec.

Tue January 23



Yes, father and daughter. Here is the perfect love, as beautiful as it can be. With Rumple and Shiva.
3 min. 50 sec.

Wed January 24



I give a lesson in Yoga ... All about how to be healthy ... and happy ... like me ...
3 min. 15 sec.

Mon January 29



We sing Brooklyn Rail blues at the Brooklyn Rail office – our whole happy gang –
15 min. 25 sec.

Tue January 30



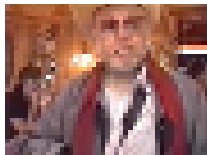
Tired of reality, I tell three fairy tales to the accompaniment of the Himalayas at Zebulon music bar.
8 min. 30 sec.

Wed January 31



Benn, Sebastian and a couple of friends, we celebrate the completion of the first month of the Calendar Pods. We drink, we eat, we dance and fool around happily.
3 min. 30 sec.

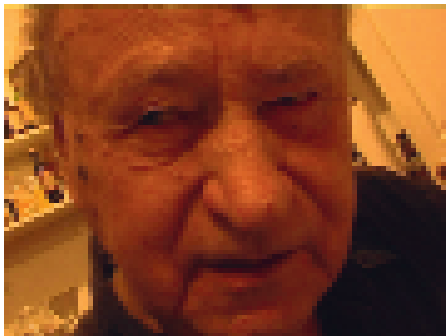
Fri January 19



In Paris, I meet Evgen, an inspiring blind photographer who gives me unique insights into the visual world of the blind.

5 min. 38 sec.

Sat January 20



In 1965 Barbara Rubin chopped off Allen Ginsberg's beard and put it into a little box. The other day I found it stacked next to Allen's poetry ...

4 min. 30 sec.

Sun January 21



Here is a fragment of Paradise as reflected in the faces of two children playing violin at New York's School For Strings, a Suzuki method music school.

4 min. 55 sec.

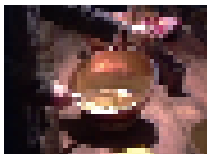
Thu January 25



About The Secret Life of Plants, an amazing book I am reading —

7 min. 17 sec.

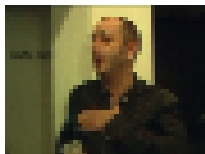
Fri January 26



A lesson in how to make and serve Omelette de la mere Poulard, filmed in Mt Saint-Michel. With Peter Kubelka.

12 min. 35 sec.

Sat January 27



Dalius Naujo & Friends, of Himalayas, accompany Douglas Gordon as he sings a Scottish folk ballad at a happy jam session at Anthology.

7 min. 27 sec.

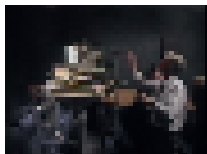
Sun January 28



I filmed this on the day of Epiphany in Greenpoint, Brooklyn. Camels, kings, sheep, and much more!

5 min. 50 sec.

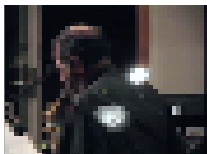
Thu February 1



Ken Jacobs the master film performer/ minstrel reveals his nervous technologies. (Filmed in London)

8 min. 10 sec.

Fri February 2



Ornette Coleman practices in his studio.

2 min. 50 sec.

Sat February 3



Hiro Yamagata at work on Earthly Paradise Mercedes project. Allen Ginsberg comments (read by Sebastian).

6 min. 59 sec.

Sun February 4



In Montauk together with Bashō, I ruminate on the shores of the Atlantic Ocean.

5 min. 40 sec.

Mon February 5



With Hermann Nitsch, Ken and Flo Jacobs we go to Williamsburg, Brooklyn's hassidic area, where Nitsch buys a new hat.
5 min. 55 sec.

Tue February 6



Nina Hagen just back from India, performs in New York (July 22 1998).
12 min. 05 sec.

Wed February 7



The ashes of George Mačiūnas, the impresario of Fluxus, come back to Vilnius, Lithuania, mysteriously & magically.
3 min. 45 sec.

Mon February 12



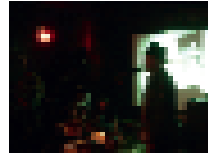
Benn Northover and his dogs send me an early morning video postcard from Suffolk, England
7 min. 27 sec.

Tue February 13



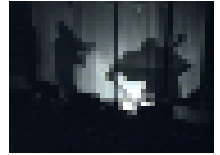
On a beautiful summer day I meet a beautiful friend and we eat together.
3 min. 13 sec.

Wed February 14



Live at Zebulon with Baye Kouyate.
The Valentine for a woman I love.
6 min. 57 sec.

Thu February 15



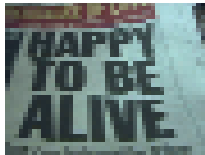
On June 14th of 1997 at Anthology Tony Conrad performs "The Library of Time" with Ursula Major on cello. (an excerpt)
12 min. 46 sec.

Mon February 19



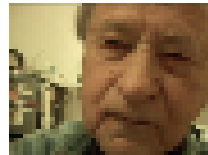
It's snowing, it's all white in Lithuania, in the village I was born and which is no longer there as I put my ear close to earth and listen to it on the spot I was born.
4 min. 47 sec.

Tue February 20



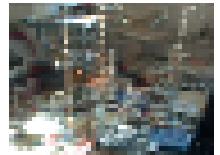
The season's first snow in New York. I buy a newspaper.
6 min.

Wed February 21



I get angry, in a way ... The tabloids, the TV. I sort of flip out ... But I have a good reason for it –
5 min. 45 sec.

Thu February 22



At PS1 party I meet Sarah Sze. We talk about the installation art.
2 min. 15 sec.

Thu February 8



How Are You Doing Tonight – I sing with Himalayas at Zebulon, Brooklyn

7 min. 15 sec.

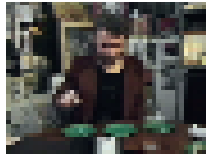
Fri February 9



Donovan drops by Anthology, we sing a Lithuanian folk song, we have a great time –

8 min. 40 sec.

Sat February 10



Auguste gives a lesson in music and Confucius. A normal afternoon at Anthology.

10 min. 45 sec.

Sun February 11



At Lucien restaurant Raimund and Richard discuss karate, shamans, and compassion.

12 min. 15 sec.

Fri February 16



Back to March 1990: Lithuania says bye bye to the Soviet Union and initiates its collapse.

3 min.

Sat February 17



I have a good time on the set of Scorsese's The Departed –

4 min.

Sun February 18



Happy B'Day to you, Yoko!

4 min. 40 sec.

Fri February 23



In the winter storm – a sparrow is saved –

14 min. 28 sec.

Sat February 24



At Pete's Candy Store Pip sings about his Imaginary Friend with Slink Moss orchestra.

3 min. 25 sec.

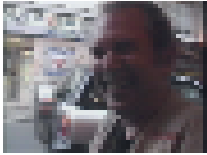
Sun February 25



Phong tells jokes. Pay attention: I do not believe in political correctness in telling jokes, so maybe you skip this one. But more to come.

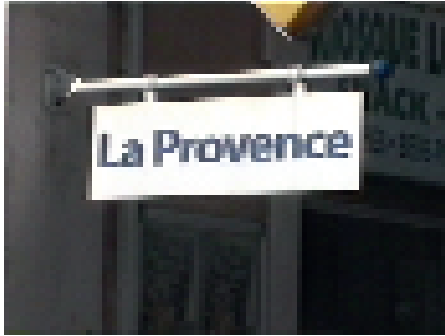
3 min. 38 sec.

Mon February 26



At Mars bar, 1st Street & 2nd Avenue, good old friends meet for a drink.
6 min.

Tue February 27



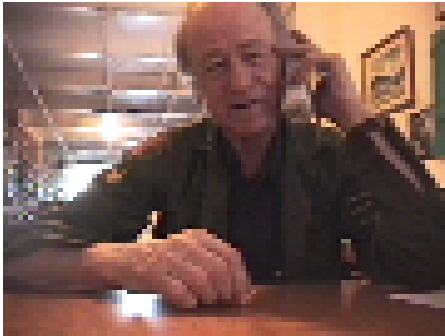
I visit La Ciotat where brothers Lumière filmed their first movie, The trains are still running.
4 min. 20 sec.

Wed February 28



My pod team, we celebrate the end of February. Life goes on! Keep dancing!
4 min. 23 sec.

Mon March 5



I am having a relaxed Sunday afternoon with a glass of wine. I answer a telephone call about filming of Warhol's EMPIRE
15 min. 28 sec.

Tue March 6



Peter Kubelka plays a Tibetan gong.
11 min. 30 sec.

Wed March 7



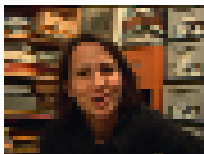
At Cremcafe, downtown New York, Benn and myself we talk about the eyes of women —
5 min. 20 sec.

Mon March 12



For Jack Kerouac on his birthday, Benn and Pip go nuts in the streets of Paris.
7 min. 08 sec.

Tue March 13



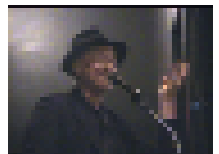
Ariane Michel talks about the sadness of the melting icebergs and her film LES HOMMES.
12 min.

Wed March 14



A night ride through the streets of Williamsburg listening to Blind Willie Johnson's Dark Was the Night
2 min. 40 sec.

Thu March 15



My old friend Peter Bogdanovich on Buster Keaton and a few other things —
12 min. 10 sec.

Thu March 1



I attend Madonna's concert (July 3, 2006)
4 min. 20 sec.

Fri March 2



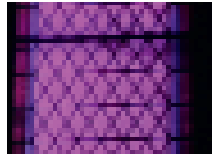
Peter Beard makes an ink print for Ch. Henri Ford
5 min. 30 sec.

Sat March 3



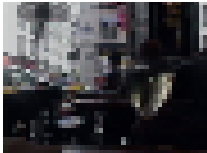
Rue de Seine, Paris. Ben Vautier tells an anecdote about George Mačiunas.
3 min. 15 sec.

Sun March 4



LaMonte Young prepares his show in Avignon
4 min. 41 sec.

Thu March 8



At Cafe Conti, in Paris I am having a jambon, my favorite Paris meal –
4 min. 52 sec.

Fri March 9



Peter Kubelka takes us to Willendorf, Austria, where the prehistorical Venus sculpture was discovered
8 min. 05 sec.

Sat March 10



Dalius Naujo plays drums, as a surprise dancer makes his entrance –
4 min. 08 sec.

Sun March 11



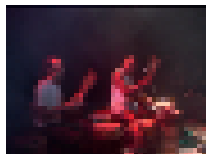
a piece about silence and sound –
4 min.

Fri March 16



I take Helsinki–Tampere train. Not much snow. At the opening of Tampere Film Festival.
5 min. 32 sec.

Sat March 17



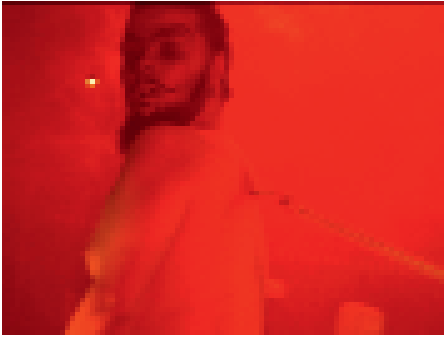
Menard Nponda from Tansania & Nakai Natema from Zimbabwe drum and dance and have great time in Tampere. Finland.
5 min. 56 sec.

Sun March 18



My team gets into a snowball fight in Tampere, Finland. Then we all get hot in a Finnish sauna and jump into a freezing lake. Crazy, but all Finns do it.
3 min. 23 sec.

Mon March 19



At the Tampere Film Festival, Circus Mundus Absurdus challenges flesh. Skip this one if your senses are too delicate.

5 min. 52 sec.

Tue March 20



In Tampere, Finland, as the Festival is in full swing, the team of the 365 Day Project is working hard – 4 min.

Wed March 21



In a Helsinki bar a bartender shows his skills and treats us with a national drink. 4 min. 36 sec.

Mon March 26



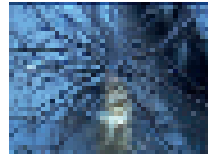
Happy Birthday, Gregory Corso! (Taped on September 22 2000. With Sherry, Gregory's daughter.) 4 min. 40 sec.

Tue March 27



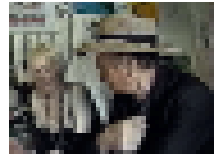
I taped this at the Union Square Canarsie Line stop. I was taken by the absolute beautiful innocence of the subway singer – 7 min. 20 sec.

Wed March 28



A requiem for a broken tree, Sutton Street, near Driggs, Brooklyn. The tree was waiting for the Spring – 4 min. 12 sec.

Thu March 29



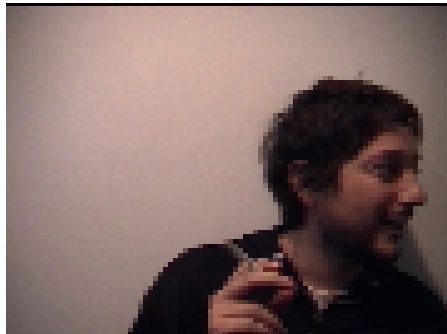
With Zoe Lund at Mars Bar – taped by Auguste. 5 min. 10 sec.

Mon April 2



A book party & Pola Chapelle's lesson in art – 4 min. 10 sec.

Tue April 3



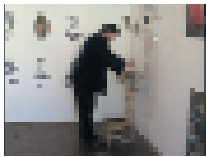
A conversation with Harmony Korine – 5 min. 35 sec.

Wed April 4



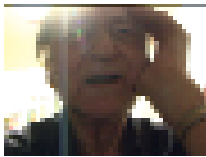
Now We Are Here music group at Grace Center, Bushwick, Brooklyn 4 min. 56 sec.

Thu March 22



A video postcard from Sebastian, member of our team, at the show of Giuseppe Zevola Heike Curtze Gallery, Vienna. With Pip & his students.
4 min. 40 sec.

Fri March 23



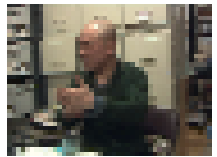
A woman reveals to me her love affair with Andy Warhol. She was seventeen, Andy was twenty.
5 min. 05 sec.

Sat March 24



We drive all very happy through the streets of Tampere, Finland, with Nina Simone on radio –
2 min. 16 sec.

Sun March 25



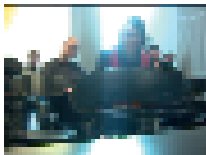
Phong tells us an anecdote about being drunk, very very drunk –
8 min. 30 sec.

Fri March 30



In Helsinki I talk to the Press people about the diaristic experience in the 20th Century arts –
6 min. 35 sec.

Sat March 31



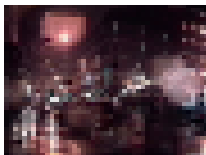
about why i am not interested to film the ugly and the depressing
4 min. 35 sec.

Sun April 1



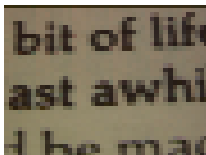
In Torino, Kenneth Anger guides us through the magic grounds; Nietzsche's horse –
4 min. 55 sec.

Thu April 5



April showers bring May flowers –
4 min. 40 sec.

Fri April 6



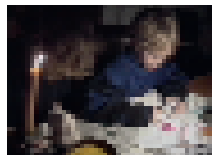
It was on Good Friday in 1327 that Petrarca met Laura
3 min. 05 sec.

Sat April 7



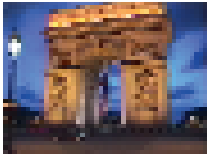
On our way to Zebulon music bar we stop to look at the East River
4 min. 20 sec.

Sun April 8



What would Easter be without children and eggs!
5 min. 26 sec.

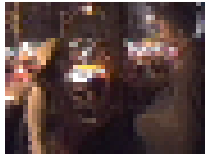
Mon April 9



On Baudelaire's birthday I declare my love to French poets and Paris.

4 min. 45 sec.

Tue April 10



Erica and Auguste declare their love to a tree on Hudson Street New York City –

4 min. 45 sec.

Wed April 11



At Mars Bar, with Dominique, we talk about video, light, and Luis Buñuel –

2 min. 25 sec.

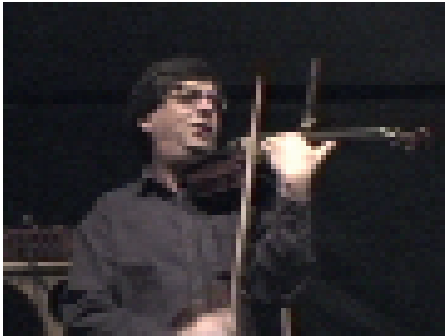
Thu April 12



I have a bad cold. With Jeff, we discuss the problems of our times ...

9 min. 10 sec.

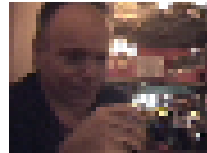
Mon April 16



John Zorn with his band at Anthology Film Archives performs COBRA, part one.

8 min. 30 sec.

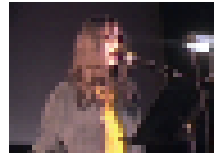
Tue April 17



With Peter Sempel we get involved in a deep discussion of nothingness

10 min. 45 sec.

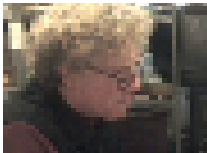
Wed April 18



Patti Smith reads Ginsberg's HOWL with Phil Glass on piano

4 min. 45 sec.

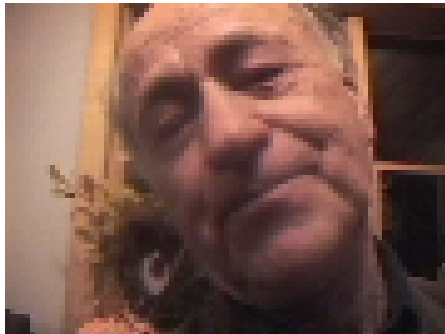
Mon April 23



Peter Hutton has a show at Anthology. We talk about color blindness.

5 min. 33 sec.

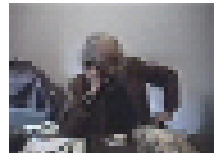
Tue April 24



My dragon story taped by Kimberly & something abt Chicago & bread –

3 min. 45 sec.

Wed April 25



snippets of old footage all about Harry Smith I was thinking about him today

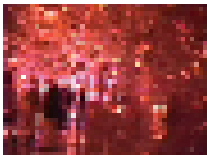
5 min. 12 sec.

Fri April 13



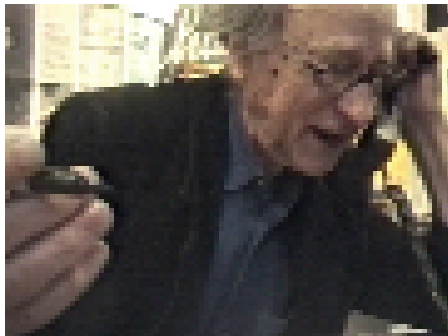
news of the day ... Thomas Krens, Arturas Zuokas (mayor of Vilnius) caught in a snow storm; Ed Koch at Anthology's Film Preservation dinner; Anthology's workers – 12 min. 34 sec.

Sat April 14



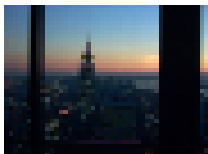
Hiro Yamagata's show in New York
9 min. 57 sec.

Sun April 15



I tell a Sudek joke; Auguste listens to his own music; Auguste tries a piano – 8 min. 31 sec.

Thu April 19



With Peter Kubelka I have a Bloody Mary at the Rainbow Room
5 min. 33 sec.

Fri April 20



In Hollywood i have a vodka with Marina Goldovskaya. We talk about the river Volga and Russia.
13 min. 31 sec.

Sat April 21



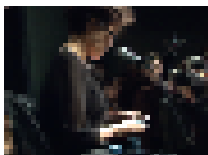
Pola Chapelle's tribute to the Hoboken Trio at the Danny's Skylight Room Cabaret.
7 min. 57 sec.

Sun April 22



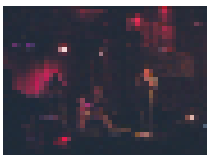
I am caught in a rain storm — & escargot at Lucien —
7 min. 45 sec.

Thu April 26



Remembering Nam June Paik – Yoko Ono performs at the Guggenheim Museum.
7 min. 20 sec.

Fri April 27



Cat Power at the Hiro Ballroom Feb 5, 2007
4 min.

Sat April 28



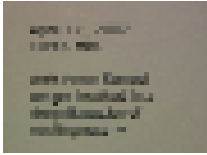
With a glass of tequila, Giuseppe Zevola and Sebastian at Mars Bar indulge in Dante and Giordano Bruno –
10 min. 45 sec.

Sun April 29



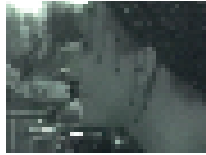
the Spring comes to the Prospect Park, Brooklyn –
6 min. 38 sec.

Mon April 30



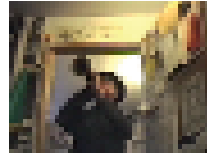
day by day
summary of all
April 2007 eye-pods
for your reference –
4 min. 58 sec.

Tue May 1



The yearly benefit
concert to keep Film-
Maker's Cooperative
going – April 23rd –
8 min. 22 sec.

Wed May 2



at Zebulon music bar
I sing with Himalayas
band
9 min. 30 sec.

Thu May 3



Anthology's film
archivists at work
& a trip to Joseph
Cornell's house on
Utopia Parkway,
Queens, N.Y.
9 min. 16 sec.

Mon May 7



Bedford Avenue,
Williamsburg,
Brooklyn – suddenly
turns into Paris,
May '68 –
6 min. 24 sec.

Tue May 8



a lesson in country
dancing near Vienna
8 min. 29 sec.

Wed May 9



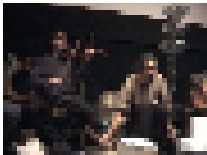
I managed to tape
Nick Cave singing one
of Harry Smith's
favorites at St. Ann's
before they threw me
out –
3 min. 19 sec.

Thu May 10



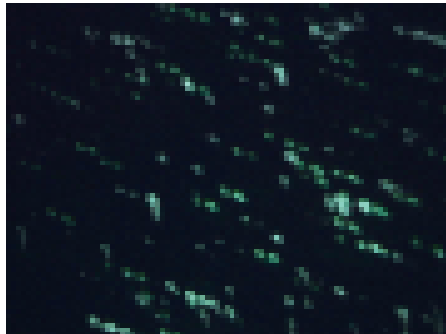
I react to a Liquid
Architecture song ,
Revolution is Over –
4 min. 32 sec.

Mon May 14



Part Three of John
Zorn's COBRA (see
April 16 and May 4th
for Parts One and Two)
8 min. 55 sec.

Tue May 15



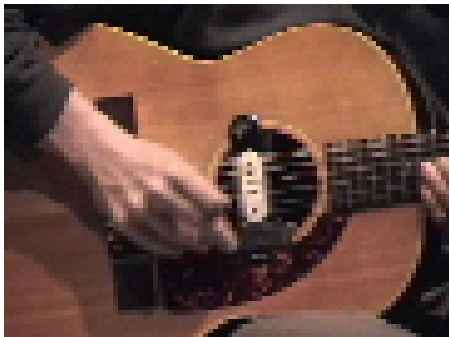
A late night walk through the streets of Williams-
burg, Brooklyn, ending with a film by Auguste
projected at Zebulon to Dalius Naujo music
7 min. 27 sec.

Wed May 16



my views on positive
and negative politics,
Hollywood and
farming –
10 min. 07 sec.

Fri May 4



Part Two of John Zorn's COBRA (see April 16 for Part One)

9 min. 51 sec.

Sat May 5



Korean dancers celebrate Spring Washington Square Park, New York
13 min. 08 sec.

Sun May 6



surfers in Munich and kayakers in Cahors
6 min. 05 sec.

Fri May 11



Peter and Raimund discuss the state of our civilization, Marija Gimbutas and Malevich

8 min. 35 sec.

Sat May 12



I am trying to learn to smoke – Benn dreams about Nora Jones and reveals he's related to Oscar Wilde

7 min. 20 sec.

Sun May 13



Julius admits he has fallen in love with the Sun –

8 min. 42 sec.

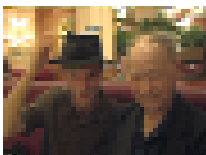
Thu May 17



Jean-Jacques Lebel, in Paris, tells a politically incorrect anecdote about Gregory Corso –

10 min. 45 sec.

Fri May 18



On May 9th I am meeting my friends at Wepler, Henry Miller's favorite Paris eating place –

8 min. 41 sec.

Sat May 19



In Paris, a reunion with Auguste, Benn, Pip, Sebastian and Zevola –

10 min. 38 sec.

Sun May 20



Sebastian, Benn, we are guests of Samantha, at the castle of Cumiana, Italy. We play, sing and celebrate nature.

9 min. 56 sec.

Mon May 21



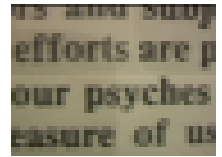
In Torino, Italy, I meet Tonino de Bernardi. We talk about Past in the Present – 14 min. 22 sec.

Tue May 22



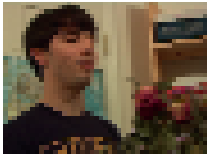
At the Torino Book Fair I suddenly discover the reason why I began keeping a diary — Massimo Bacigalupo reads from De Amicis CUORE. 6 min. 21 sec.

Wed May 23



Maya Deren on what it means to be an artist in an industrial culture – 3 min. 52 sec.

Mon May 28



Abt Brothers Lumière; Pasteur tells that wine is best medicinal drink; and more — 8 min. 18 sec.

Tue May 29



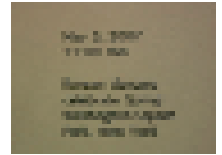
on Harry Smith's birthday — Mark Berger demonstrates the art and philosophy of String Figures — 9 min. 40 sec.

Wed May 30



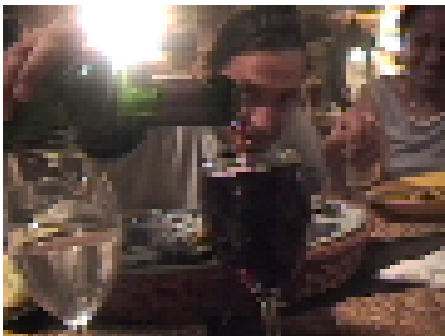
at Pink Pony Lower East Side New York, with a bunch of friends — 9 min. 40 sec.

Thu May 31



day by day summary of all May eye-pods for your reference – 6 min. 34 sec.

Mon June 4



In the Camargue South France I visit my friend Guerero and his sisters (restaurant Chez Bob) 6 min. 56 sec.

Tue June 5



A walk through Capri with Peter Kubelka as Virgil — 9 min. 10 sec.

Wed June 6



a memory of a Cape Cod summer — 7 min. 50 sec.

Thu May 24



about a plate of apples ...

4 min. 26 sec.

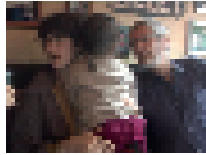
Fri May 25



rain storm in Brooklyn

6 min. 51 sec.

Sat May 26



Viva and Alexandra,
Alexandra and Luzia –
life goes on –

4 min. 10 sec.

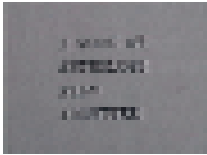
Sun May 27



In Paris I have a drink
with Nico Papatakis,
producer of Genet's
film Un Chant
d'Amour –

7 min. 29 sec.

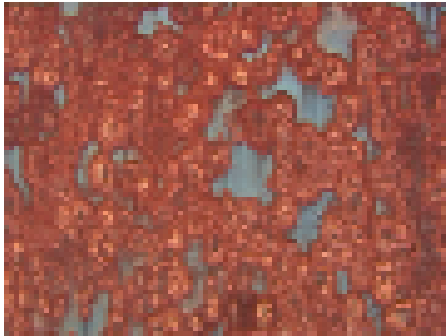
Fri June 1



Julius and me, we
work at Anthology
Film Archives, a very
poetic job – (taped by
Auguste)

9 min. 15 sec.

Sat June 2



Richard Serra's exposition opens at MOMA a
monumental beautiful event –

9 min. 03 sec.

Sun June 3



A lesson in how to get
rid of headaches!!!!

7 min. 03 sec.

Thu June 7



On a visit to Girona,
Spain, we stumble on
a surprise – a John
Lennon Garden. Music
by Dalius Naujo.

3 min. 14 sec.

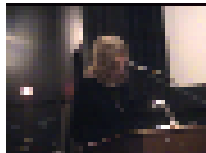
Fri June 8



Our team goes
to Guggenheim,
but escapes to
Williamsburg to
dance and sing
with Baye Kouyate

10 min. 41 sec.

Sat June 9



Patti Smith at
Anthology on Kenneth
Anger and Robert
Bresson's Au Hasard
Balthazar–

13 min. 33 sec.

Sun June 10



At the Grand Ferry
Park, Williamsburg,
Brooklyn, a Don't
Demolish Domino rally
is taking place with
The Black Tie Party &
Hungry March Band

5 min. 50 sec.

Mon June 11



In Italy, a visit to Stradivari Museum. Giuseppe Verdi wine place, and the tomb of Giulietta – 6 min. 27 sec.

Tue June 12



We get very excited by Patti Smith's version of Changing of the Guards in her new album TWELVE – 4 min. 38 sec.

Wed June 13



A summer night. Dalius, Kenny, our gang goes a little bit wild on Suffolk street, Lower East Side – 5 min. 27 sec.

Thu June 14



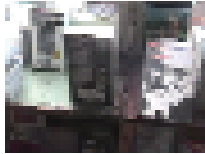
On First Avenue we meet Taylor Mead, we decide to have something to eat at Lucien. 7 min. 30 sec.

Mon June 18



a lazy Sun afternoon at Zebulon & flowers for Bruce Baillie – 5 min. 48 sec.

Tue June 19



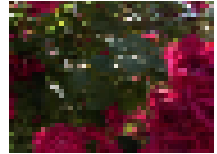
Peter Kubelka makes a declaration re. essence of cinema – 5 min. 38 sec.

Wed June 20



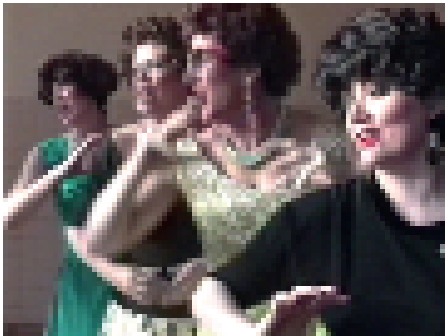
Luxembourg, Phil Glass plays to my film CASSIS, talks on phone – 5 min. 35 sec.

Thu June 21



This one is for Nick Drake. Music: HORN, by Drake. 3 min. 26 sec.

Mon June 25



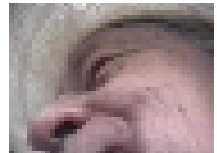
Sarunas Bartas at San Francisco Film Festival – 3 min. 38 sec.

Tue June 26



At Spoonbill book-shop, Williamsburg, B'klyn, Tosh Berman presents a book of his father's photographs – 5 min. 05 sec.

Wed June 27



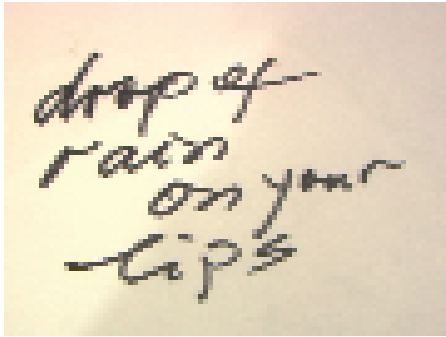
In Paris, at Bar du Marche, I meet some of my good old friends – 9 min. 03 sec.

Fri June 15



Our team gets hungry, we eat Japanese. A lesson in Japanese coffee. Then we drop in at an art party – 9 min. 16 sec.

Sat June 16



just a little poem – for a change – 2 min. 52 sec.

Sun June 17



all about Paris Hilton! & beauty of changing one's mind – 7 min. 13 sec.

Fri June 22



Another fragment of Paradise. Children at School For Strings, NYC 3 min. 30 sec.

Sat June 23



Here is another episode of my sitpod series – with Benn and Linda. 9 min. 30 sec.

Sun June 24



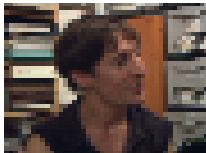
Another episode of my ongoing sit-pod series – an afternoon stop at a friend; Raimund serves food for body and mind – 10 min. 45 sec.

Thu June 28



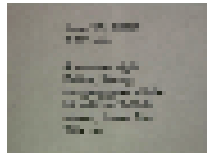
Night ride through Williamsburg with Skip James on radio – 6 min. 14 sec.

Fri June 29



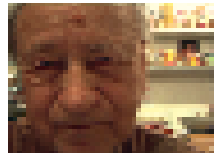
Another episode of my sit-pods: Benn reveals his love for Norah – 5 min. 40 sec.

Sat June 30



Day by Day description of all eye-pods of month of June 5 min.

Sun July 1



I ruminate re. the first six months of the 365 Day project – 7 min. 52 sec.

Mon July 2



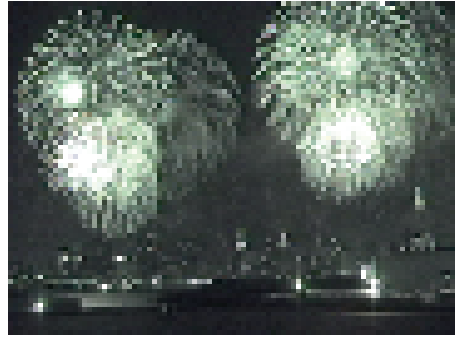
hard rains fall on Williamsburg
3 min. 07 sec.

Tue July 3



Deva Hari Parkash at Kiahkeya. L.I. City, improvisational Indian Yoga/Odissi dance.
5 min. 25 sec.

Wed July 4



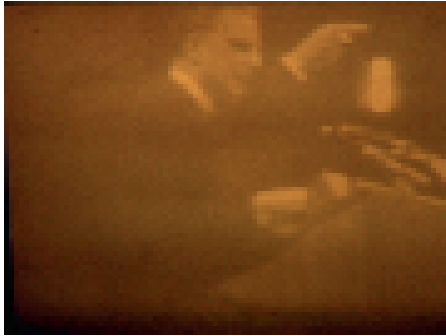
July 4th fireworks East River Manhattan –
10 min. 29 sec.

Mon July 9



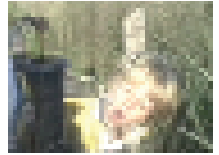
illuminating conversations on the subject of *laziness* take place in Paris and New York —
6 min. 32 sec.

Tue July 10



c. 1955 I filmed Billy Graham at Madison Square Garden — 3 min. 26 sec.

Wed July 11



Audubon Trail walk, Wellfleet, Cape Cod – summer —
4 min. 52 sec.

Mon July 16



the first chapter: adventures of Zara and Peter Beard – 7 min. 26 sec.

Tue July 17



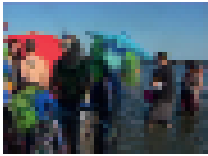
Harry Stendhal and Maya Stendhal ready to open a new show with works of Hans Richter, Eggeling, Paula Scher and Jonas Mekas (Maya Stendhal Gallery)
6 min. 57 sec.

Wed July 18



canoeing in Vermont — that's where I'd like to be today!
3 min. 28 sec.

Thu July 5



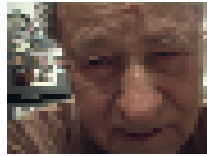
the yearly Mermaid Parade takes place in Coney Island
6 min. 07 sec.

Fri July 6



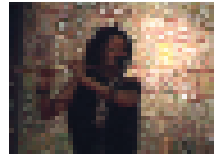
on the occasion of Gunther Grass's visit to New York Steidl indulges in Berlin/Weimar cabaret —
13 min. 19 sec.

Sat July 7



I continue my ruminations about life/cinema/poetry —
3 min. 54 sec.

Sun July 8



Tonya T. Bird flute improvisations at Kiahkeya Long Island City
4 min. 41 sec.

Thu July 12



I got up early and so did Norah Jones for Good Morning, America!
6 min.

Fri July 13



Morning Glories, Dalius Naujo at Zebulon, a tree on Whyte Street
2 min. 47 sec.

Sat July 14



a window curtain ... a gentle breeze ...
1 min. 47 sec.

Sun July 15



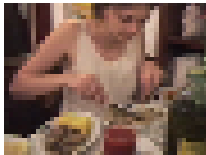
a video postcard from Elle Burchill —
4 min. 30 sec.

Thu July 19



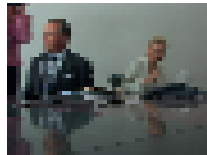
all about the eternal rejuvenation of plant life on mother Earth (see March 28)
5 min.06 sec.

Fri July 20



Life & Food in Venice, with Peter, Sebastian and Oona —
7 min. 10 sec.

Sat July 21



Guggenheim Museum and Vilnius, Lithuania, are making plans for the center of Europe
7 min. 30 sec.

Sun July 22



a phone-video postcard from Brigitte Cornand, Betty Friedan in conversation with Ira —
1 min. 40 sec.

Mon July 23



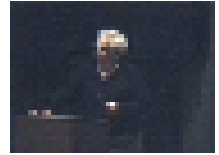
another chapter,
adventures of Zara
& Peter Beard
6 min. 54 sec.

Tue July 24



77 Japanese drums under the Brooklyn Bridge –
7-07-07 I was among the lucky few who could not
get in — 9 min. 07 sec.

Wed July 25



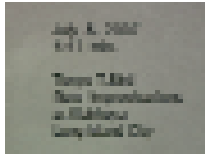
Norman Mailer
introduces WILD 90
Anthology, January 10
1989
8 min. 58 sec.

Mon July 30



Oona and Sebastian
— images from an old
notebook —
4 min. 41 sec.

Tue July 31



day by day guide to all
days of July
5 min.

Wed August 1



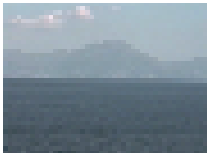
summer bar three
friends two cats
nothing important
7 min. 27 sec.

Thu August 2



summers are good
to be lazy – lazy with
fullness of it all —
1 min. 32 sec.

Mon August 6



ah! Capri! now you
see it now you don't!
and have you seen the
color of Mediterranean?
here it is!
4 min. 53 sec.

Tue August 7



somewhere in Austria,
with Peter, we enjoy
the gifts of summer-
you should do the
same –
9 min. 56 sec.

Wed August 8



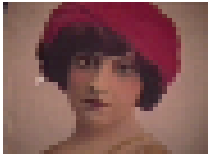
this one is for Carrie
who was chosen by
angels to leave us so
soon, so young –
5 min. 33 sec.

Thu August 9



a night ride chihuahua
joke Phong joke saga
continued —
7 min. 50 sec.

Thu July 26



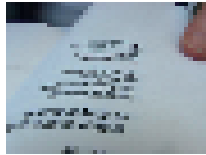
Cinémathèque Française before its unforgivable destruction — 5 min. 54 sec.

Fri July 27



Nam June Paik B'way @ Spring some five years ago — 6 min.

Sat July 28



Peggy Ahwesh, Bei Dao, poetry, cinema, Williamsburg — 7 min. 31 sec.

Sun July 29



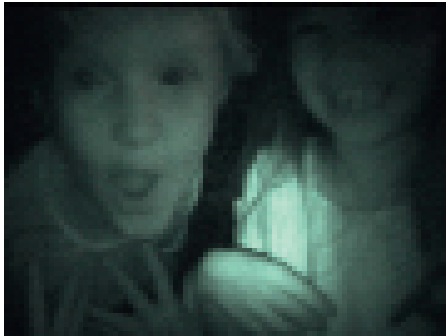
African dancers, Cape Cod — from an old notebook — 6 min. 45 sec.

Fri August 3



love story on Ludlow street — 2 min. 16 sec.

Sat August 4



Beatles reconsidered ... Anastasia in a dazzling opening performance ! — more to come — 6 min. 44 sec.

Sun August 5



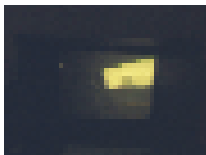
A video postcard from Virginie Marchand 4 min. 4 sec.

Fri August 10



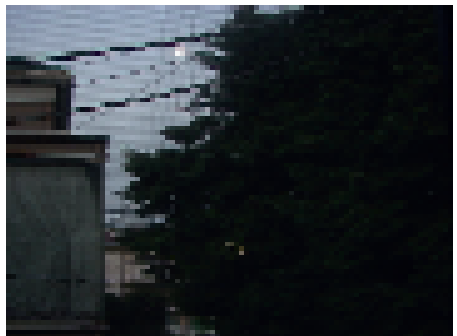
driving through a Napoli street — 3 min. 47 sec.

Sat August 11



Lee Radziwill on her way to NYC, summer, sunset, just a memory — 2 min. 28 sec.

Sun August 12



a morning in Japan — 11 min. 58 sec.

Mon August 13



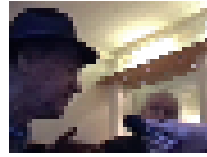
rain, morning Japan
3 min. 37 sec.

Tue August 14



on the plane reading
Inazo Nitobe's
"Bushido, the Soul
of Japan"
3 min. 10 sec.

Wed August 15



with Kubelka, two
generals reminisce
about old battles –
9 min. 26 sec.

Thu August 16



we are in Paris,
Hotel Ritz, hangout
of Marcel Proust –
(taping not allowed) –
6 min. 02 sec.

Mon August 20



a brief revisit to Hiro
Yamagata show –
N.Y.C. –
1 min. 49 sec.

Tue August 21



an exercise in musical comedy with Auguste and
Erica – 3 min. 32 sec.

Wed August 22



a glimpse of Paris –
1 min. 33 sec.

Mon August 27



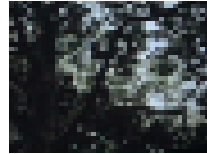
a late night in
Williamsburg,
Brooklyn, with
Auguste –
13 min. 14 sec.

Tue August 28



wild strawberries in
Paris!!!
5 min. 10 sec.

Wed August 29



a video postcard from
Elle Burchill – a visit
to Joseph Cornell
show –
7 min. 10 sec.

Thu August 30



one more sit-pod with
Benn, all about love –
9 min. 42 sec.

Fri August 17



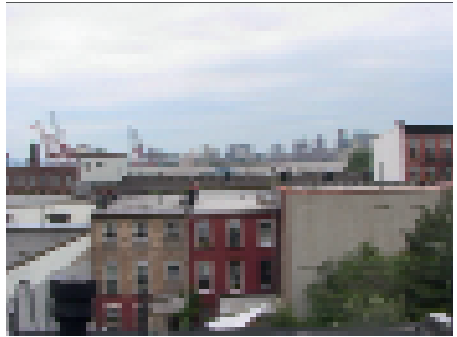
Gojo Yoshimasu at work –
4 min. 45 sec.

Sat August 18



Sebastian plays Kabalevsky (School for Strings)
7 min. 55 sec.

Sun August 19



Sun brunch visit to good old friends in Red Hook, Brooklyn – 8 min. 25 sec.

Thu August 23



Harry makes me his mother's soup to help me to get rid of a cold – my thanks to Michael for a great song –
4 min. 56 sec.

Fri August 24



with agnès somewhere in Antibes – there are places in the world where people are still singing
6 min. 30 sec.

Sat August 25



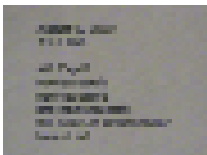
i get stuck don't have anything to give you talk nonsense
6 min. 46 sec.

Sun August 26



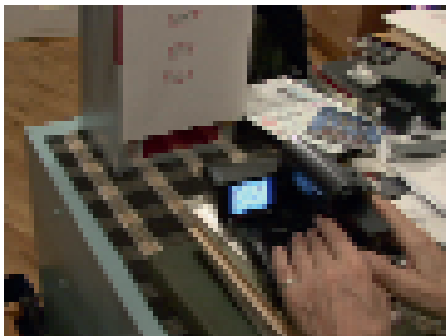
plane landing in Paris, meeting friends, jambon
7 min. 13 sec.

Fri August 31



day-by-day notes on all days of August –
5 min. 55 sec.

Sat September 1



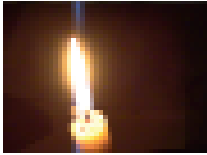
myself, in my "animation studio," shooting the titles for the 365 Day project –
3 min. 42 sec.

Sun September 2



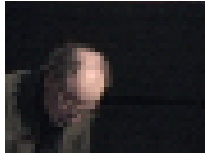
Back in Paris, Belly Dancing adventure –
4 min. 48 sec.

Mon September 3



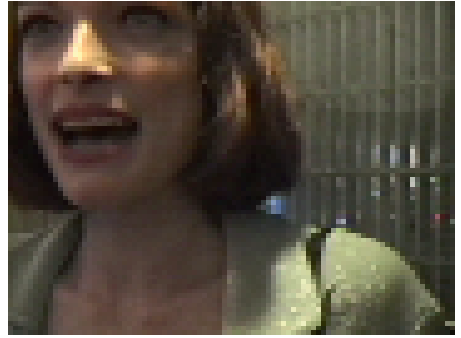
I tell about my visit to Fatima — Fatima candle burning — 4 min. 56 sec.

Tue September 4



Birthday of Antonin Artaud — I read one of his mad texts — 7 min. 27 sec.

Wed September 5



Zoe Lund talks about her rats, beautiful rats — 5 min. 48 sec.

Mon September 10



Himalayas music band celebrates the town of Willisau — 8 min. 47 sec.

Tue September 11



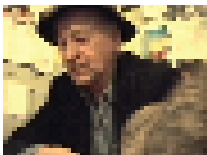
9/11 as seen from my roof 491 Broadway — 5 min. 03 sec.

Wed September 12



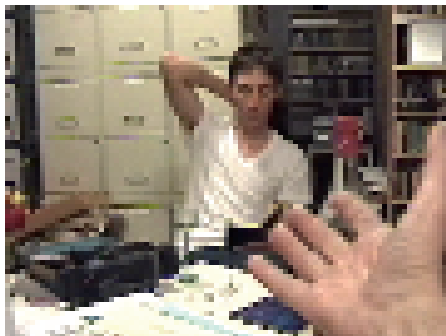
three friends, lost in the woods of Willisau, drink to James Joyce — 8 min. 55 sec.

Mon September 17



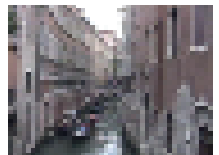
Day Three of Scenes from the Life of Maxi, Anthology's cat — 6 min. 08 sec.

Tue September 18



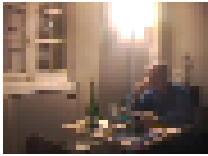
another segment of the continuing saga starring Benn — about poetry, about lying, and shouting — 12 min. 19 sec.

Wed September 19



no, never enough of Venice! 3 min. 28 sec.

Thu September 6



I am in Avignon, reading, watching a little fat bird, chirping happily —
5 min. 34 sec.

Fri September 7



while in Hamburg, Benn visits Peter Sempel and sends me this video postcard —
6 min. 02 sec.

Sat September 8



a promo for his just completed film on Flamenco from Peter Sempel — 3 min. 32 sec.

Sun September 9



I go to Willisau Jazz Festival (Swiss) with the Himalayas band (Zebulon) —
6 min. 06 sec.

Thu September 13



Shigeko Kubota's show opens at Maya Stendhal Gallery -
6 min. 01 sec.

Fri September 14



In Avignon, a lesson in the art of serving cheeses —
4 min. 24 sec.

Sat September 15



Maxi, sweet Maxi, Anthology's cat, she is sick, Maxi —
9 min. 57 sec.

Sun September 16



Day Two of Scenes From the Life of Maxi, Anthology's cat —
7 min. 24 sec.

Thu September 20



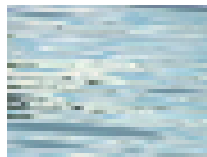
all about the miserable glory of past empires & churches
4 min. 04 sec.

Fri September 21



Kubelka, cigar, and the political correctness —
2 min. 39 sec.

Sat September 22



It's all very quiet and the sky is blue by the East River, on this last day of summer —
3 min. 47 sec.

Sun September 23



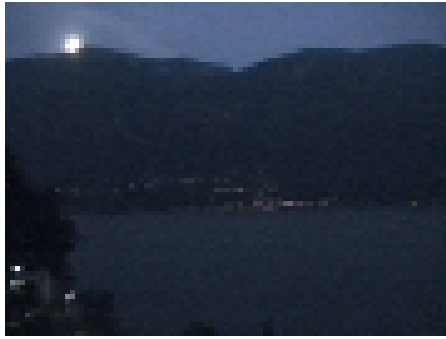
McGolrick Park, Greenpoint, Brooklyn, on autumn Equinox day —
2 min. 24 sec.

Mon September 24



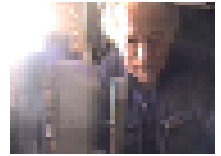
Final segment on Maxi, the cat of Anthology – 2 min. 56 sec.

Tue September 25



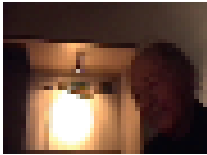
glimpses of Lake Maggiore – 4 min. 55 sec.

Wed September 26



In my editing room I reminisce about my early years in New York – Alfred Leslie, Diane Arbus, Frank Kuenstler – 5 min. 47 sec.

Mon October 1



Phong, Raimund and myself, we are discussing a serious subject – 7 min. 43 sec.

Tue October 2



about two trees in front of 80 Wooster Street Manhattan 7 min. 18 sec.

Wed October 3



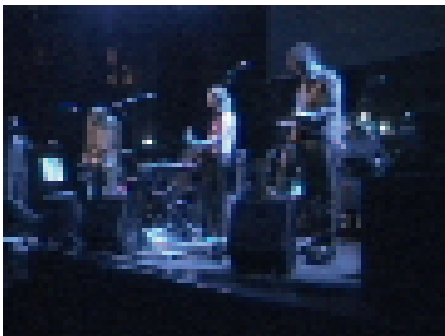
Nam June Paik performs on Sixth Ave. & 42nd Street (2002) 7 min. 33 sec.

Thu October 4



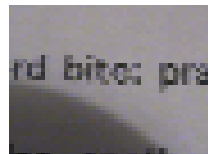
books on Driggs Avenue, Williamsburg, Brooklyn – 3 min.

Mon October 8



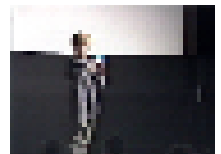
Sonic Youth at St. Anne's play to Harry Smith's EARLY ABSTRACTIONS – 9 min. 28 sec.

Tue October 9



an e-mail from Oona re. mindful eating and mindful walking – 2 min. 48 sec.

Wed October 10



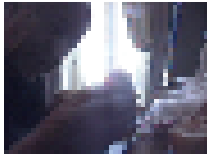
two moments from the Fluxus evening at Anthology November 1992: paper planes & Origami event (Sebastian) – 5 min. 29 sec.

Thu September 27



cicadas
cicadas
Avignon
5 min. 41 sec.

Fri September 28



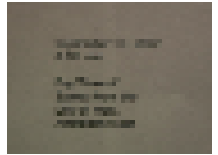
In Nyon, Switzerland,
in a hotel room, a
travelling independent
film-maker enjoys
his meal –
10 min. 22 sec.

Sat September 29



about Godard, too
much mail, and
what I learned from
Goethe –
4 min. 14 sec.

Sun September 30



day-by-day brief
descriptions of all days
of September
6 min. 55 sec.

Fri October 5



the game of
reincarnation –
3 min. 45 sec.

Sat October 6



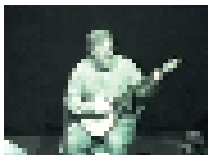
a window, a tree,
wind, hotel,
Avignon –
2 min. 45 sec.

Sun October 7



I am in Naples. I wake up to see a stray dog in my
room with a broken leg. 4 min. 16 sec.

Thu October 11



Autumn on Mulberry
street. Shannon.
John Cohen, at
Anthology, sings the
cuckoo song –
6 min. 50 sec.

Fri October 12



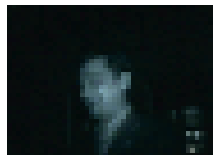
rain
lightning
Soho
8 min. 10 sec.

Sat October 13



a video postcard from
Pola Chapelle – with
Adolfas, my brother,
she visits Kostas, my
other brother, in
Lithuania –
7 min. 08 sec.

Sun October 14



a video postcard
from Adolfas –
Pola Chapelle &
Arturas Zuokas,
adventurous former
mayor of Vilnius, enjoy
Segway –
3 min. 52 sec.

Mon **October 15**



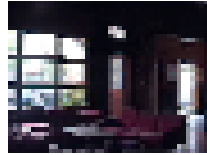
a video postcard from Pola and Adolfas – glimpses of Vilnius, Lithuania – with Rasa as Virgil – 7 min. 38 sec.

Tue **October 16**



the very top of Naples – flowers – Morra's wine cellar – friends – night – 5 min. 43 sec.

Wed **October 17**



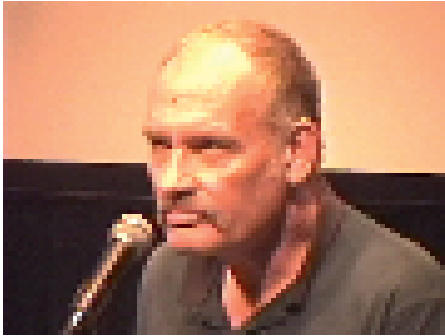
scenes from my life – Williamsburg – Brooklyn – autumn – Nico – 4 min. 17 sec.

Thu **October 18**



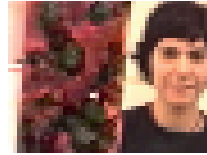
Ben Vautier in Nice – about Vigo, Apollinaire, Lou, and Mačiunas – 5 min. 01 sec.

Mon **October 22**



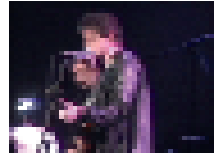
George and Mike Kuchars interviewed by John Waters Nov. 2004 NY Film Festival 6 min. 01 sec.

Tue **October 23**



Raha Raissnia and Dalius Naujo, film performance 7 min. 24 sec.

Wed **October 24**



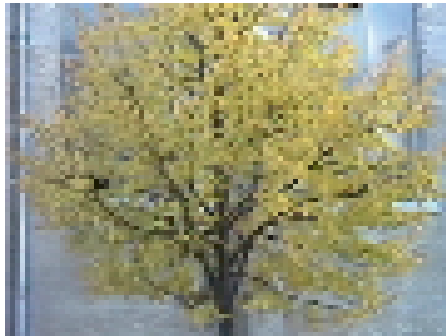
Lou Reed at Harry Smith Concert at St. Ann's. and a surprise from Glasslands, Williamsburg – 8 min. 54 sec.

Mon **October 29**



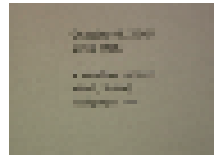
at agnès b, an old Chinese dictionary reveals secrets of Gregorian chants – 10 min. 44 sec.

Tue **October 30**



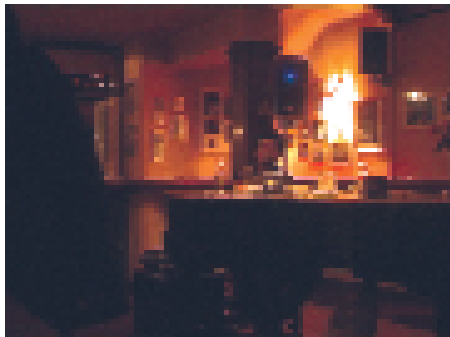
Halloween in Greenpoint, Brooklyn – 2 min. 33 sec.

Wed **October 31**



brief summary of all days of October – 6 min. 20 sec.

Fri October 19



in a Zürich bar Valentin Ralchev (from Sofia, Bulgaria) has a good time with old pop —
4 min. 49 sec.

Sat October 20



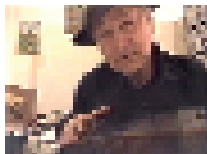
Ellsworth Kelly, Jamina Nash (11!) and children of IMPACT Theatre at Americans for the Arts National Arts Awards
9 min. 33 sec.

Sun October 21



Benn listens to the radio —
2 min. 12 sec.

Thu October 25



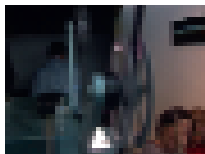
to do good is normal;
to do bad
is not normal —
2 min. 28 sec.

Fri October 26



a video postcard
from the Imago
Independent Film
Festival, Fundão,
Portugal —
5 min.

Sat October 27



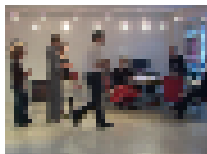
Peter Kubelka and
myself at Re:Voir/
The Film Gallery/
agnès b. exhibition
space at Fiac, Paris
7 min. 06 sec.

Sun October 28



Kubelka on Apollinaire
and translations – and
a few other things –
11 min. 31 sec.

Thu November 1



scenes from Paris –
a “fitting” session
at agnès b. working
studio – and other
scenes –
3 min. 41 sec.

Fri November 2



in Paris, at the bar
Au Passage, we watch
France lose rugby to
Argentina –
5 min. 27 sec.

Sat November 3



Oona and Sebastian
rehearse Haydn – long
ago – Happy Birthday
to Oona!
4 min. 22 sec.

Sun November 4



footage from ten years
ago – In Užupis
(Vilnius) we celebrate
Lithuania’s independ-
ence –
4 min. 24 sec.

Mon November 5



subway drummers,
Union Square station,
New York –
3 min. 59 sec.

Tue November 6



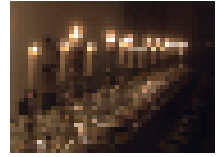
this is the final
installment on Maxi,
Anthology's cat –
5 min. 33 sec.

Wed November 7



I cook, I dance,
I write haikus –
3 min. 10 sec.

Thu November 8



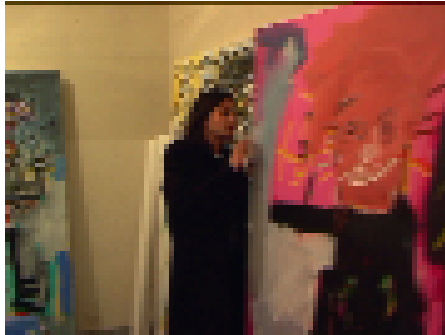
a drink with Hans
Ulrich Obrist, Salman
Rushdie, and a
celebration of the
fruits of summer –
6 min. 44 sec.

Mon November 12



Vytautas Landsbergis,
who made Gorbachev
blink, plays piano
etudes by Čiurlionis.
Vilnius.
4 min. 52 sec.

Tue November 13



in Paris, in Jean-Chris's studio, we fool around
5 min. 25 sec.

Wed November 14



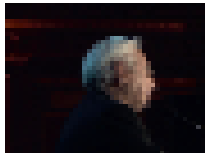
late evening in Vilnius,
listening to old
Lithuanian songs,
revived from old
notations – you sang
it so beautifully –
5 min. 34 sec.

Mon November 19



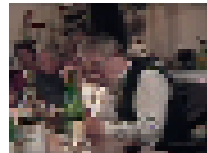
a funny story ...
something different –
5 min.

Tue November 20



American Federation
of Arts honors
Frank O. Gehry –
4 min. 31 sec.

Wed November 21



Gennady Aygi reads
his poetry Sept. 23
2003 491 B'way
(get his new book at
New Directions!)
9 min. 16 sec.

Thu November 22



thanksgiving
sequence from
Hallelujah the Hills a
film by Adolfas Mekas
2 min. 37 sec.

Fri November 9



I received a video postcard from Dominique Dubosc. Here it is
8 min. 12 sec.

Sat November 10



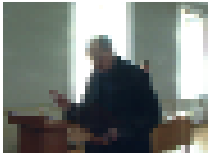
At the opening of Jonas Mekas Visual Arts center, Vilnius, Lithuania, Ben Vautier presents a Fluxus music program – 15 min.

Sun November 11



Vilnius through a hotel window. Snow comes to Vilnius. The fake winter of Edward Zwick filming DEFIANCE. 4 min. 03 sec.

Thu November 15



While in Lithuania, i receive back my Lithuanian citizenship – very serious business ...
6 min. 24 min.

Fri November 16



I have a date with the President of Lithuania, Vldas Adamkus –
5 min. 24 sec.

Sat November 17



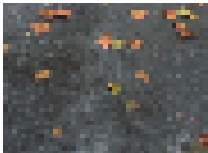
Jonas Mekas Visual Arts Center opens in Vilnius –
15 min. 22 sec.

Sun November 18



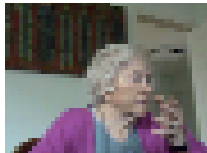
from the outtakes – Yoko Ono, John Lennon, myself –
3 min. 35 sec.

Fri November 23



msc daily tapings of little importance
6 min. 17 sec.

Sat November 24



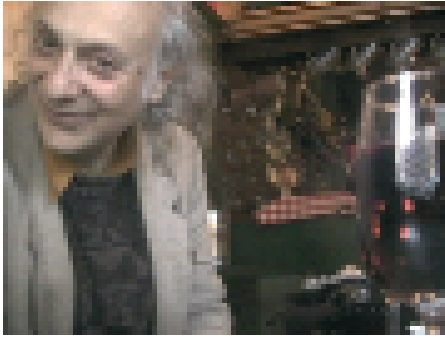
a visit to Nijole Valaitis, sister of George Mačiūnas –
7 min. 25 sec.

Sun November 25



hand clapping game 5 min. 43 sec.

Mon November 26



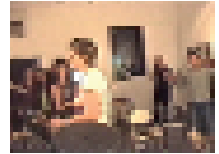
something about hard times ... John McGettrick,
Boris Lehman, autumn — sketch —
5 min. 09 sec.

Tue November 27



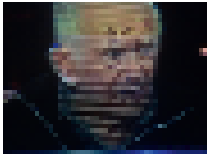
a poem by
Harry Smith for his
birthday —
7 min.

Wed November 28



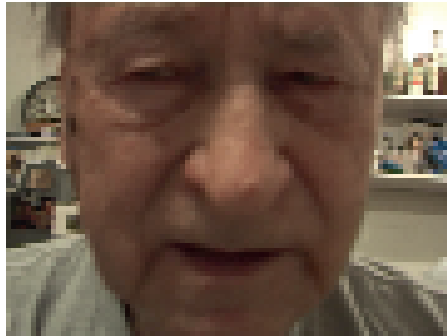
a song for Petrarca —
2 min. 34 sec.

Mon December 3



Norman Mailer speaks
about himself, politics
cinema —
11 min. 23 min.

Tue December 4



on tourism as a form of modern-day Zen
5 min. 58 sec.

Wed December 5



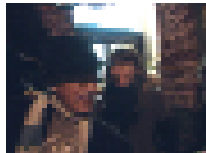
train ride – Hudson
River – Oona learning
lines of the play –
4 min. 32 sec.

Mon December 10



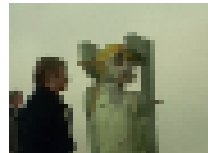
cross-country skiing
in Saddleback upstate
NY
6 min. 22 sec.

Tue December 11



meeting old and new
friends – Kardish, Kilb,
Koppa, Jurga –
9 min. 55 sec.

Wed December 12



Opening of the
New Museum
New York City
7 min. 40 sec.

Thu December 13



Louis Malle guides
us through Lumière
films —
14 min. 24 sec.

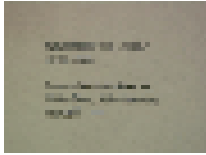
Thu November 29



we celebrate end of November

3 min. 31 sec.

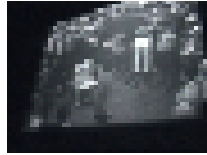
Fri November 30



brief summaries of all days of November —

4 min. 57 sec.

Sat December 1



Ben Vautier comments on his early Fluxus performances in Nice

7 min. 31 sec.

Sun December 2



Ben Vautier comments on his early Fluxus performances, Part.2

8 min. 59 sec.

Thu December 6



Oona bravely faces attackers all about Los Angeles. America and India — and why we should never cut down oak trees —

9 min. 03 sec.

Fri December 7



Norman Mailer on life after death ... and the art of novel (fiction versus facts) —

6 min. 33 sec.

Sat December 8



welcome back, Imus!!!!

3 min. 30 sec.

Sun December 9



Sebastian, Kubelka, and a French speaking dog —

3 min. 10 sec.

Fri December 14



With Sebastian we spend a strange night in the house of Nostrodamus (St-Rémy, France) —

6 min. 21 sec.

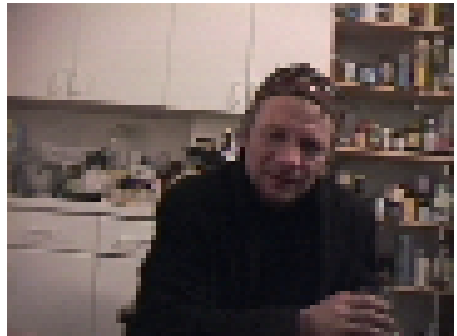
Sat December 15



a jam session with Harmony Korine & friends

3 min. 39 sec.

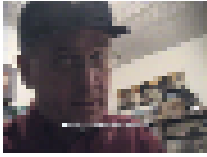
Sun December 16



On Beethoven's birthday, August, Erica, and Rimbaud —

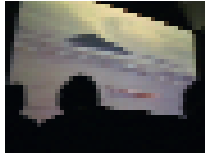
10 min. 21 sec.

Mon December 17



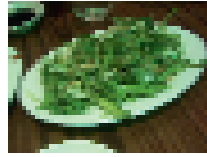
a video postcard from Keith Sanborn with love from Russia
1 min. 45 sec.

Tue December 18



a video postcard from Elle Burchill – Miami, art circus goes on –
6 min. 12 sec.

Wed December 19



Kubelka and Sebastian enjoy a meal in the company of lobsters –
6 min.

Thu December 20



night bar Nick Zedd and Phong's Ashbery joke –
5 min. 08 min.

Mon December 24



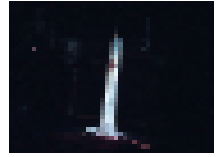
I celebrate my birthday by telling something about myself –
20 min. 07 sec.

Tue December 25



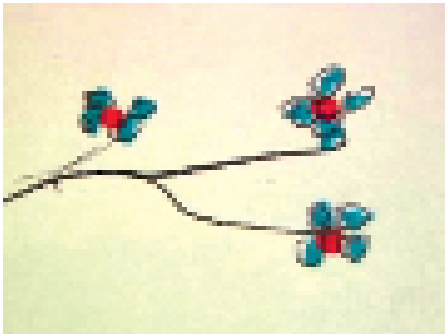
Raimund cooks a piglet and joyously treats his friends on Christmas day –
7 min. 37 sec.

Wed December 26



a glimpse of Au Revoir Parapluie at BAM, with James Thiérée, Kaori Ito – light and happy –
6 min. 50 sec.

Mon December 31



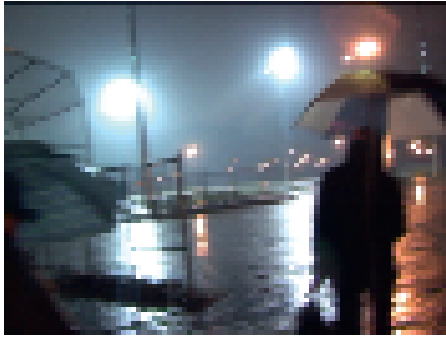
brief summaries of all days of December –
4 min. 40 sec.

Fri December 21



at Grace Space Bushwick, B'klyn I Want to be Sweet to You — 3 min. 13 sec.

Sat December 22



we cut across McCarren Park on our way to Pete's Candy Store – in heavy rain – filmed by Benn — 4 min. 52 sec.

Sun December 23



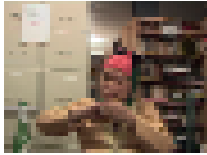
Christmas in Hollywood, with Arnold you know who as Santa — 3 min. 27 sec.

Thu December 27



In search of Andy Warhol's Factory! 6 min. 11 sec.

Fri December 28



a tequila with Kaori line-up of planets & my birthday 8 min. 13 sec.

Sat December 29



Anthology celebrates New Year (footage from the Golden Age of Anthology) – 6 min. 15 sec.

Sun December 30



I close the 365 Day Project and announce the 1001 Nights Project — HASTA LA VISTA! — 4 min. 54 sec.

Jonas Mekas
7 Projekte / 7 Projects
1966–2014

WTC Haikus

Self-Portrait

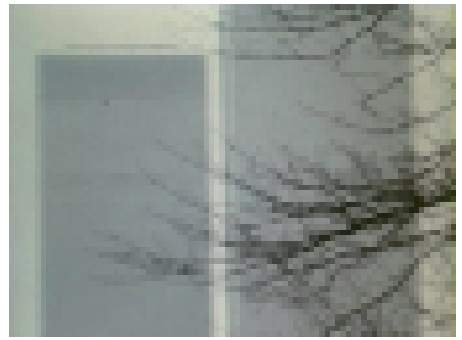
Introduction to the Karlsruhe Show

Reminiszenzen aus Deutschland

Birth of a Nation

Cassis

Destruction Quartet



WTC Haikus

2010, 14'

Video und 16-mm-Film auf Digitalvideo
Farbe, Ton / Analog video and 16mm film
transferred to digital video, color, sound

Als besonders eindrückliche Demonstration des Prinzips des »re-use« im Werk von Jonas Mekas muss *WTC Haikus* gelten. Die Arbeit ist ein scheinbar arbiträrer Zusammenschnitt von Fragmenten aus Mekas' Filmen und Videos der Jahre 1975–1995. Das Kompositionsverfahren erschließt sich erst nach einiger Zeit: *WTC Haikus* versammelt nahezu sämtliche von Mekas jemals bewusst oder unbewusst angefertigten Aufnahmen des heute zerstörten World Trade Centers. Die historische, mediale und kognitive Wahrnehmung des Betrachters steht plötzlich auf dem Prüfstand. »Das Ergebnis kam«, schreibt Mekas, »obgleich indirekt, dem nahe, was in der Dichtung als Haiku bekannt ist.« Musik: August Varkalis.

A remarkable demonstration of Mekas' technique of "re-use" is *WTC Haikus*. At first, the work seems to be an arbitrary montage of fragments from Mekas' films and videos between 1975 and 1995, as the principle of composition becomes visible only after some time: *WTC Haikus* assembles all or nearly all of Mekas intentionally and unintentionally filmed shots of the now destroyed World Trade Center in New York. Suddenly, the historical, medial and cognitive perception of the viewer is questioned. "The result I felt came close," Mekas writes, "albeit indirectly, to what in poetry is known as the haiku." Music: August Varkalis.



Self-Portrait

1980, 20'

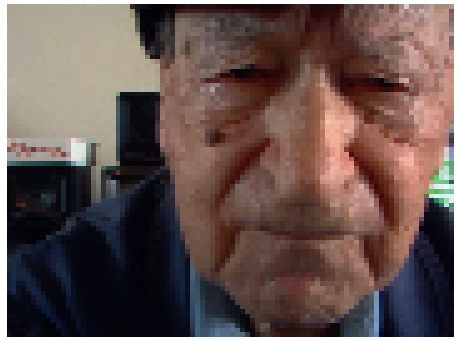
Video auf Digitalvideo, Farbe, Ton
Analog video transferred to digital video,
color, sound

»In *Self Portrait* sehen wir Mekas, wie er an einem heißen Maitag im Hofe eines Hauses in St. Paul eine Dose Bier trinkt, auf dem Kopf einen braunen Hut, den er in New York auf der Straße gefunden hat. Er redet über die richtige Aussprache seines litauischen Namens, über die Frage, ob die Kamera jemals lügt und über seine eigenen Arbeiten als Filmemacher. *Self Portrait*, das sind einnehmende Minuten mit einem Mann von ausgesuchter Überzeugungskraft und Leidenschaftlichkeit.«

Vincent Canby, *The New York Times*, 7. Juni 1990

“In *Self Portrait*, Mr. Mekas, wearing the brown hat that he found in a New York street, drinks a can of beer in the yard of a house in St. Paul on a hot may day. He talks about the correct pronunciation of his Lithuanian name, about whether the camera ever lies, and about his own work as a film diarist. *Self Portrait* is a most engaging few minutes with a man of particular substance and passions.”

Vincent Canby, *The New York Times*, June 7, 1990



Introduction to the Karlsruhe Show

July 2014, 7'18

Digitalvideo, Farbe, Ton
Digital video, color, sound

34 Jahre nach *Self-Portrait*, im Juli 2014, dreht Jonas Mekas dieses Video, in dem er über seine Arbeit am *365 Day Project* spricht, als Einführung in die Ausstellung.

34 years after *Self-Portrait*, in the month of July, 2014, Jonas Mekas tapes himself talking about his work on the *365 Day Project* as an introduction to the exhibition.



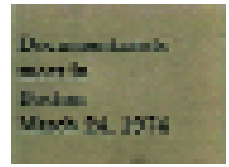
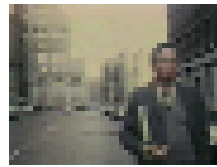
Reminiszenzen aus Deutschland

2012, 25'

Video und 16-mm-Film auf Digitalvideo, Farbe, Ton / Analog video and 16mm film transferred to digital video, color, sound

»Der Film ist der Versuch einer kurzen Einführung in meine Zeit in Deutschland, von Juli 1944 bis Oktober 1949. Mit Hilfe von Fotos aus diesen Jahren, aufgenommen von mir und meinem Bruder Adolfas und Film- bzw. Videomaterial aus den Jahren 1971 und 1993 kehre ich nach Elmshorn, Flensburg, Wiesbaden, Mainz und Kassel zurück, wo ich fünf Jahre meines Lebens verbrachte – zunächst als Zwangsarbeiter in einem Kriegsgefangenenlager, später als Displaced Person in einem Displaced Persons Camp. Die Tonspur besteht aus kurzen Ausschnitten aus meinen damaligen Tagebüchern, gegenwärtigen Reflexionen und Passagen aus dem Werk von Wolfgang Borchert.« Jonas Mekas

“This movie is my attempt to provide a brief introduction to the Germany period of my life, July 1944 to October 1949. Using original photos from that period, taken by myself and my brother Adolfas, and film/video footage from 1971 and 1993, I revisit Elmshorn, Flensburg, Wiesbaden, Mainz and Kassel where I spent five years of my life – first as a Forced Laborer in a war prisoner’s camp, and later as a Displaced Person in displaced persons camps. The soundtrack consists of brief excerpts from my written diaries of that period, current reflections, and passages from the writings of Wolfgang Borchert.” Jonas Mekas



Birth of a Nation

2007, 85'

16-mm-Film auf Digitalvideo, Farbe, Ton
16mm film transferred to digital video, color, sound

Installation, 4 Projektionen
Installation, 4 projections (2014)

»Einhundertsiebzig Portraits, Auftritte, Skizzen von und flüchtige Blicke auf unabhängige Filmemacher, Avantgardefilmer und Aktivisten zwischen 1955 und 1996. Warum *Birth of a Nation*? Weil die Kino-avantgarde eine eigene Nation ist, umgeben vom Kommerz wie die Ureinwohner Amerikas oder jedes anderen Landes umgeben sind von den herrschenden Mächten. Wir sind die unsichtbare aber unverzichtbare Nation des Kinos. Wir sind das Kino. Musik von Wagner und Hermann Nitsch. Stimme: Jean Houston, aus einer Vorlesung zu *Parzival*.« Jonas Mekas



Cassis

1966, 4'

16-mm-Film auf Digitalvideo, Farbe, Ton
16mm film transferred to digital video, color, sound

Auf Besuch bei Jerome Hill in Cassis, Südfrankreich, bindet Jonas Mekas seine Bolex-Kamera, in Ermangelung eines Stativs an den Balkon und nimmt alle paar Minuten ein Bild auf. Inspiriert von Seurat und Cézanne komponiert er Licht und Belichtung zu einer vierminütigen Sequenz, die die Essenz der Landschaft einfängt.

Visiting Jerome Hill in Cassis, in the south of France, Jonas Mekas straps his Bolex camera to the balcony and records a frame every couple of minutes. Inspired by the paintings of Seurat and Cézanne, he composes a four minute sequence with light and exposure that manages to capture the landscape's very essence.



Destruction Quartet

2006, verschiedene Laufzeiten
miscellaneous durations

Digitalvideo, Farbe, Ton
Digital video, color, sound

Installation, 4 Monitore
Installation, 4 screens,

Der Übergang von der »single channel«-Form des Kinos zur »multi-channel«-Form der Installation war für Jonas Mekas zunächst als pragmatische Möglichkeit gedacht, bisher unveröffentlichtes Material zugänglich zu machen, ohne es in eine Reihenfolge zwingen zu müssen. Durch die Gleichzeitigkeit des Materials in der Installation, insbesondere in der Quartettform kontextualisiert das Material sich gewissermaßen selbst und lässt ungeahnte Diagonalen sichtbar werden. Wie in Georg Cantors Diagonalverfahren generiert die bloße Anordnung Material im Wortsinne zwischen den Zeilen. Für den Erfolg dieses Ansatzes spricht, dass aus Mekas' erstem installativen Versuch (*Quartet Number One*, 1991) eben doch ein Film entstand (*As I Was Moving Ahead Occasionally I Saw Brief Glimpses of Beauty*, 2000). In *Destruction Quartet* ist die Form nun gereift und dient vor allem dazu, wie so oft bei Mekas, die Grenzen zwischen Erlebtem, Gefilmtem und Gedachtem verschwimmen zu lassen. Wir sehen, als sich beständig gegeneinander verschiebende Loops, eine Performance von Nam Jun Paik, in der er ein Klavier zerstört, den Fall der Berliner Mauer, Danius Kesminas' Feuerskulptur (*New York*) *Consequence*

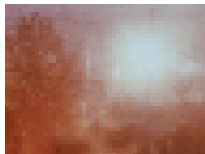
und Aufnahmen des 11. September 2001. Kunst und Leben, reale und symbolische Akte der Zerstörung bilden neue, hybride Formen, quer durch die Zeit und über die Grenzen der Bildschirme hinweg.

For Mekas, the transition from the classic single-channel format of cinema to an installative, multi-channel-format was at first nothing more than a pragmatic way of publishing previously unpublished footage without forcing it into a specific order. Through the concurrency of footage in the installation, particularly in the quartet format, the material contextualizes itself and renders diagonal references visible. Like in Georg Cantor's diagonalization method, pure realignment generates new material, literally, between the lines. The success of this method for Mekas is mirrored in the fact that his first try (*Quartet Number One*, 1991) ultimately led to another film (*As I Was Moving Ahead Occasionally I Saw Brief Glimpses of Beauty*, 2000). Developed further, in *Destruction Quartet* the installative format blurs the lines between experience, footage and imagination. We see, as continuously phasing loops, Nam Jum Paik destroying a piano, the Berlin Wall coming down, Danius Kesminas' fire sculpture (*New York*) *Consequence* and footage from September 11, 2001. From the collision of art and life, of real and symbolic acts of destruction emerge hybrid forms, transgressing time and the borders of the frame alike.

Jonas Mekas
5 Kinofilme / 5 Feature Films
1964–2000



The Brig
1964, 68'
16mm / 35mm, b/w
sound



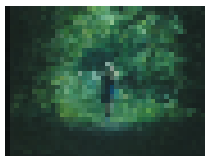
Walden (Diaries, Notes, and Sketches)
1969, 180'
16mm, b/w, color,
sound



Reminiscences of a Journey to Lithuania
1972, 82'
16mm, color, sound



Lost Lost Lost
1976, 180'
16mm, b/w, color,
sound



As I Was Moving Ahead Occasionally I Saw Brief Glimpses of Beauty
2000, 288'
16mm, color, sound

Als Verbindung zu Jonas Mekas' umfangreichem filmischen Gesamtwerk zeigt das kleine »Kino« in der Ausstellung fünf von Mekas' Langfilm-Meilensteinen in voller Länge, auswählbar über ein interaktives Terminal. Alle Filme werden als Übertragungen von 16-mm-Film auf Digitalvideo gezeigt.

As a link to Jonas Mekas' extensive filmography, the small "cinema" in the exhibition space shows five of Mekas' feature film milestones, in full length and accessible through an interactive terminal. All films are transferred from 16mm film to digital video.

- Guns of the Trees*, 1962, 35mm, b/w, 87'
Film Magazine of the Arts, 1963, 16mm, b/w, color, 20'
Award Presentation to Andy Warhol, 1964, 16mm, b/w, 12'
Dalí Oster Newsreel, 1964, 16mm, b/w, 20'
The Brig, 1964, 16mm / 35mm, b/w, 68'
Cassis, 1966, 16mm, color, 4'30
Hare Krishna, 1966, 16mm, color, 4'
Notes on the Circus, 1966, 16mm, color, 12'
Report from Millbrook, 1966, 16mm, color, 12'
When, 1967, 16mm, color, silent, 2'
Time and Fortune Vietnam Newsreel, 1968, 16mm, color, 4'
Walden (Diaries, Notes, and Sketches), [1964–68], 1969, 16mm, b/w, color, 180'
- Reminiscences of a Journey to Lithuania*, 1972, 16mm, color, 82'
Lost Lost Lost, [1949–63], 1976, 16mm, b/w, color, 180'
In Between, [1964–68], 1978, 16mm, b/w, color, 52'
Notes for Jerome, [1966/67/74], 1978, 16mm, color, 45'
Paradise Not Yet Lost (aka Oona's Third Year), 1979, 16mm, color, 96'
- Robert Haller's Wedding*, 1980, 16mm, color, 2'30
Self-Portrait, 1980, AV, 20'
Cup/Saucer/Two Dancers/Radio, [1965], 1983, 16mm, b/w, 23'
Erick Hawkins: Excerpts from "Here and Now with Watchers" / Lucia Dlugoszewski Performs, [1963], 1983, 16mm, b/w, 6'
Street Songs [1966], 1983, 16mm, b/w, 10'30
He Stands in a Desert Counting the Seconds of His Life, [1969–84], 1985, 16mm, color, 150'
- A Walk*, 1990, AV, color, 58'
Mob of Angels: A Baptism, 1990, AV, color, 61'
Scenes from the Life of Andy Warhol, [1965–82], 1990, 16mm, b/w, color, 35'
Dr. Carl G. Jung or Lapis Philosophorum, [1950], 1991, 16mm, b/w, 29'
Quartet Number One, [1974–85], 1991, 16mm, color, 8'
The Education of Sebastian or Egypt Regained, 1992, AV, color, 228'
Zefiro Torna or Scenes from the Life of George Maciunas, [1952–78], 1992, 16mm, b/w, color, 34'
Imperfect 3-Image Films, 1995, 16mm, color, 6'
On my Way to Fujiyama I Met ..., [1983/91], 1995, 16mm, color, 25'
Cinema Is Not 100 Years Old, 1996, AV, color, 4'
Happy Birthday to John, 1996, 16mm, b/w, color, 24'
Memories of Frankenstein, [1966], 1996, 16mm, b/w, 95'
Video Diaries, [1987–95], 1996, AV (Installation, 8 Monitore / 8 screens), misc.
Birth of a Nation, 1997, 16mm, b/w, color, 85'
Letter from Nowhere – Laiškai iš niekur N. 1, 1997, AV, color, 75'
Letters to Friends ... From Nowhere ... Video Letter #1, 1997, AV, color, 88'
Scenes from Allen's Last Three Days on Earth as a Spirit, 1997, AV, color, 67'
Song of Avignon, 1998, 16mm, color, 8'30
A Few Notes on the Factory, 1999, AV, color, 64'
Laboratorium Anthology, 1999, AV, color, 63'
Notes on Film Maker's Cooperative, 1999, AV, color, 40'
This Side of Paradise: Fragments of an Unfinished Biography, 1999, 16mm, color, 35'

* Nach / based on: Pip Chodorov (ed.): *Jonas Mekas. Films, videos, installations 1962–2012. Catalogue raisonné*. Paris: Paris Expérimental, 2012.

- As I Was Moving Ahead Occasionally I Saw Brief Glimpses of Beauty*, [1970–99], 2000, 16mm, color, 288'
- Autobiography of a Man Who Carried His Memory in His Eyes*, 2000, AV, color, 53'
- Mozart & Wien and Elvis*, 2000, 16mm / 35mm, color, 3'
- Remedy for Melancholy*, 2000, AV, color, 20'
- Requiem for a Manual Typewriter*, 2000, AV, color, 19'
- Rillettes*, 2000, AV (Installation, 8 Monitore / 8 screens), misc.
- Silence, Please*, 2000, AV, color, 6'
- A Letter to Penny Arcade*, 2001, AV, color, 14'30
- Ein Märchen aus alten Zeiten*, 2001, AV, color, 6'
- Ar Buvo Karas? Was there a War?*, [1949–52], 2002, 16mm / DV, b/w, 149'
- Mysteries*, [1966], 2002, 16mm, b/w, 34'
- Williamsburg, Brooklyn*, [1950/72], 2002, 16mm, b/w, color, silent, 15'
- A Visit to Hans Richter*, [1967], 2003, 16mm, 9'
- Dedication to Fernand Léger*, [1987–95], 2003, AV (Installation, 12 Monitore / 12 screens), 1720'
- Travel Songs*, [1967–81], 2003, 16mm, silent, 28'
- A Letter from Greenpoint*, 2004, DV, color, 80'
- Farewell to ShoHo*, 2004, 16mm / AV / DV (Installation, 4 Monitore / 4 screens), misc.
- Father and Daughter*, 2005, DV, color, 4'30
- Notes on an American Film Director at Work: Martin Scorsese*, 2005, DV, color, 80'
- Notes on Utopia*, 2005, AV / DV, 55'
- Scenes from the Life of Hermann Nitsch*, 2005, 16mm / AV (Installation, 4 Monitore / 4 screens), 58'
- Travel Songs*, 2005, 16mm / DV (Installation, 4 Monitore / 4 screens), misc.
- Destruction Quartet*, [1990–2001], 2006, AV (Installation, 4 Monitore / 4 screens), misc.
- The First Forty*, 2006, 16mm / AV / DV, b/w, color, 193'
- 365 Day Project*, 2007, DV, 2280'
- Birth of a Nation*, 2008, 16mm / DV (Installation, 4 Monitore / 4 screens), 85'
- Lithuania and the Collapse of the USSR*, 2008, AV / DV, 289'
- Quartets aka "The Beast,"* 2008, 16mm / AV / DV (Installation, 16 Monitore / 16 screens), misc.
- The Education of Sebastian or Egypt Regained*, 2008, AV / DV (Installation, 4 Monitore / 4 screens), 300'
- Warhol/Maciunas*, 2008, 16mm / DV (Installation, 9 Monitore / 9 screens), misc.
- 365 Day Project*, 2009, DV (Installation, 12 Monitore / 12 screens), 2280'
- I Leave Chelsea Hotel*, [1967], 2009, 16mm / DV, b/w, 4'
- A Daydream*, 2010, DV, color, 0'42
- Cassis*, [1966], 2010, 16mm / DV (Installation, 4 Monitore / 4 screens), misc.
- Orchard Street*, [1953/67], 2010, 16mm / DV (Installation), b/w, color, 1'
- WTC Haikus*, 2010, 16mm / DV, 14'
- Correspondences: Jonas Mekas–José Luis Guerin*, 2011, DV, color, 100'
- First Class Flight*, 2011, DV, color, 18'50
- Keep Singing*, 2011, DV, color, 82'
- Mt. Ventoux*, 2011, DV, color, 3'11
- My Mars Bar Movie*, 2011, DV, color, 87'
- My Paris Movie*, 2011, DV, color, 159'
- Re: Maciunas & Fluxus*, 2011, 16mm / AV / DV, color, 87'
- Sleepless Night Stories*, 2011, DV, color, 114'
- Reminiszenzen aus Deutschland*, [1971/93] 2012, 16mm / AV / DV, color, 25'
- Outtakes from the Life of a Happy Man*, 2012
- 365 Day Project*, 2014, DV (Installation, 52 Monitore / 52 screens), b/w, color, 2280'

Abbreviations / Abkürzungen

b/w	black/white / schwarz/weiß	misc.	miscellaneous durations / verschiedene Laufzeiten
AV	analog video / Video	[]	in square brackets: years of filming
DV	digital video / Digitalvideo		in eckigen Klammern: Jahre der Aufnahmen

ZKM | Medienmuseum, 26. Juli–9. November 2014
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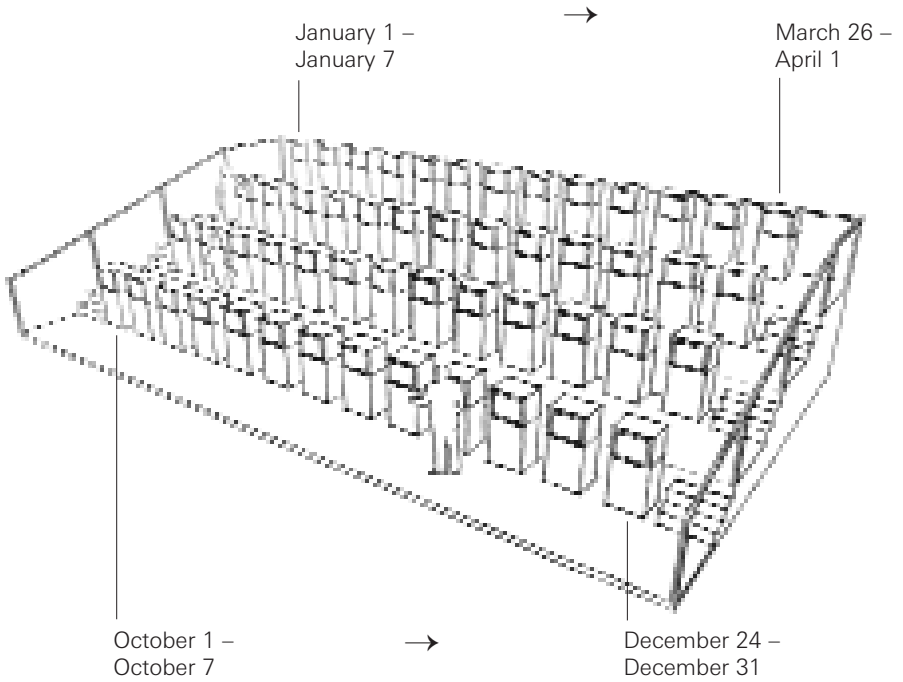
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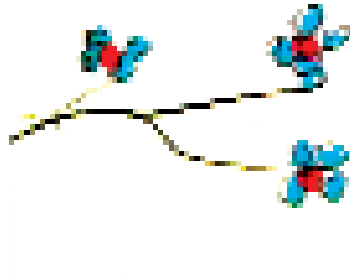
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