

DK Terrassen er en nomadisk biograf med base i København. Gennem filmvisninger undersøger Terrassen det cinematiske apparat: dets arkitektur, psykologi, publikum, samt filmens historie og dens mulige fremtider. Terrassen er organiseret af en gruppe kunstnere, kuratorer og kritikere, der har fundet sammen for at undersøge filmens sociale liv.

Alle visninger er gratis for publikum. Filmoplevelsen kan og skal ikke underlægges kapitalens tyranni. Terrassen er for alle og for free. Terrassen kommunikerer gennem mails og invitationer,

og vil ikke eksistere som en aktør på sociale medier, selvom de enkelte arrangementer eventuelt vil blive omtalt i det regi. Terrassen er opkaldt efter Chris Markers film *La Jetée* og navnet afspejler gruppens princip om radikal åbenhed: Som rum står en terrasse i opposition til både biografens black box og til kunstinstitutionens white cube. En terrasse er åben til alle sider, den har ingen døre, man skal ind af og ingen vægge til at blokere udsigten. Der er ingen balkoner til kongen og dronningen, en terrasse er et socialt sted. En platform for nydelser og nye tanker. Om dagen kan man sidde under solen, om natten kan man betragte

månen og stjernerne. På terrassen ser og hører man fænomener, som ikke kan beskrives med ord.

Første aktion finder sted 19. september 2019 i Palads-biografen i København. Palads er en multiplexbiograf fra 1912, et monument og mausolæum over den kommercielle spillefilm, men også et filmhistorisk wunderkammer med et utal af filmbegivenheder gennem årene i de mange sale. Det var her i Københavns gamle hovedbanegård, at man i 1912 etablerede det “glædernes tempel”, som digteren Emil Bønnelycke få år senere skulle kalde biografen, og her Sex Pistols

i 1977 spillede i Daddy’s Dance Hall. Huset er dekoreret af kunstneren Poul Gernes. Der er flere hemmelige rum i bygningen. I dag er Palads stadig er en del af byens kulturliv med indbygget pølsevoan og natklub, mens den som biograf mest af alt fremstår som noget fra sidste århundrede. Et stykke arkitektur blandt mange andre rum i og udenfor København, som vi mener bør aktiveres af en ny kultur for levende billeder.

Terrassens første filmprogram tager dig med på en teleskopisk tidsrejse i levende billeder under titlen: Futurepastlooking-machine. Aftenens program starter med

action-filmen Déjà Vu, der fik premiere i Palads i 2006. Derefter bliver filmene gradvist kortere og ældre, som aftenen skrider frem, indtil vi runder af med en lydindspilning fra før filmen blev opfundet: Et fald tilbage i tiden og filmhistorien. Gennem programmet vil man desuden være nødt til at tilbagelægge en lille rejse. Ikke blot gennem tid, men også gennem bygningens rum fra en seance til en anden, idet filmene vises i to sale, der ligger henholdsvis oppe under taget og helt nede i kælderdybet.

# » FUTUREPASTLOOKINGMACHINE «



EN Terrassen is a nomadic cinema based in Copenhagen. Through public film screenings, Terrassen investigates the apparatus of cinema: its architecture, psychology, audience, and the history and possible futures of film. Terrassen is organised by a group of artists, curators and critics who have melted into one through the social life of cinema.

Terrassen is for everyone and for free in every sense of the word. All screenings are free of charge. The experience cannot and must not be the subject of the tyranny of capital. Terrassen communicates through emails and invitations and will

not exist as an agent in social media, although individual screenings may be referred to by others. Terrassen (‘the terrace’) is named after the Swedish title of Chris Marker’s film *La Jetée* and the name reflects the group’s principle of radical openness. As a space, a terrace stands in opposition to both the black box of cinema and the white cube of the gallery. A terrace is open to all sides, it has no doors and no walls to block the view. There are no balconies for kings and queens. It is a social space, a platform of pleasure and new ideas. In the daytime you can sit under the sun, and in the night you can observe the moon and the stars.

You will see and hear things that cannot be described in words.

Terrassen’s first action takes place on September 19, 2019, in the Palads cinema in the center of Copenhagen. Palads (‘the palace’) is a multiplex cinema from 1912, a monument and a mausoleum to the entertainment industry, but also a wunderkammer in which countless spectacles have taken place over the years. Palads was the former central train station, converted into a “temple of joy”, as the poet Emil Bønnelycke named the place when it re-opened as a cinema. Palads is complete with a built-in hotdog stand and a

night club where the Sex Pistols played two shows in 1977. In 1988, the building was painted by the artist Poul Gernes. Palads is known to have several secret rooms. Today it stands as a relic from the last century. A piece of architecture among many others in and around Copenhagen which we believe should be re-activated through a new film culture.

Terrassen’s premiere programme at the palace performs a telescopic time travel in moving images under the title: Futurepastlookingmachine. The evening begins with the action film Deja Vu which screened regularly at Palads upon its

release in 2006. The following films will be increasingly older and shorter as the evening progresses, until the night concludes with a sound recording from before the medium of film was even invented; a fall back through time and film history. As an audience member, you will be required to travel not only through time, but also through space between the two screenings of the evening, as they are presented in two separate screening rooms located under the roof and in the basement.

Støttet af: **STATENS KUNSTFOND**

Fremtidige visninger / Future screenings: [terrassen.bio](#)



TERRASSEN

|   |                   |      |
|---|-------------------|------|
| 18:30                                       | DÉJÀ VU           | 2006 |
| Sal 10                                      | 126 min           |      |
| 21:15                                       | LA JETÉE          | 1962 |
| + RITUAL IN TRANSFIGURED TIME               |                   | 1946 |
| + ANEMIC CINEMA                             |                   | 1926 |
| + THE BIG SWALLOW                           |                   | 1901 |
| + DÉMOLITION D'UN MUR                       |                   | 1896 |
| + PASSAGE ARTIFICIEL DE VENUS SUR LE SOLEIL |                   | 1874 |
| + AU CLAIR DE LA LUNE                       |                   | 1860 |
| Sal 16                                      | 53 min (in total) |      |

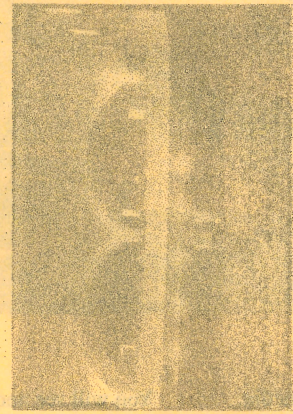
PALADS TEATRET

AXELTORV 9

» FUTUREPASTLOOKINGMACHINE «

19/6/2019

I PALADSTEATRET



Den følgende Trængsel iblandet med fejende Takter af festlig Musik, som har mættet mit Hjerte med Glæde, forkynder Komédiens myldrende Antal af Akter ~ Titusind Akterer skal samtidig Scénen betrede! Menneskepot og Soldater, Kolonner, Kanoner, Fyrster, der falder, og Riger i Revolutioner ~ styrtende Kroner! Alt er i Filmen indlettet. O, denna Summen i Salen og Mumlen igennem Parkettet ~ Vær hilset, du Sai, for din rymisk præcise Musik, d'1 Glædernes Tempel, der skænker en Sødme, o, i et eneste Blik ...

Programmet! Programmet Forhallen genlyder af Raaben. Der stimer en Skare af skønne og skinnende Blikke, - O, Skønne, jeg kender dig, ak, og jeg kender dig ikke ~ ind gennem Glædernes gyldne og hvide Portaler. Mærk, hvor Musikken, der møder dig, blidt dig husvaler; synger og daler ~ O, læg Eders Karbe og Kapper, i Glædernes Gæster, og sig ad den hilsende Trappe ~ Sank Eders Hjerte i Sangens usynlige Sø ... Musikken, der toner og først ved dit bankende Hjerte vil tie og dø ...

Saa flagrer paa Lærredets Flade Aeroplaner. Saa stiger Kampflyverne dristigt med Døden som Mål ind i en Himmel, hvis Skyer har skjult deres Baner, ind i en Sol, der beruser dem vildt med sit Baal ~ Tranchées, Lazaretter, og modige Mitralloer, hvis Færd disse dødsdømte éngang til Stjernerne fører ... Saa træder for Folket Fyrsten for kun at fortælle: Jeg er en skrap Frikadelle ~. En af de traditionelle ~. Saa rider der tusinde Rytters Kavalleri flimrende, flygtende, færende dødeligt festligt forbi ~.

Men Pausen er skøn for en færløst forundret Betragter, der styrter sig ud i en stuvede fuld Føyd ~. Han griber af Mylderets sælsomt berusede Magter ... thi kender han ingen, da synes han, alt maa han se ~. Han gaar mod den store, akropolismyldrende Trappe. Han fører sig spenslig, hvor andre gaar trætte og slappe ~. O, Glædens usynlige Kapper ~. O, Konge i Glædens Rigel! Vær hilset, du ukendte skønne, tilfældigt smilende Pige ~, som træder paa Tempel's Trappe i rymiske Trin, og løfter din ydmyge Skønhed i Skælven mod Lampenes Skin.

Komédiens Akterer er midt i de øvrige Akter. Freden er sluttet, og Børnene græder af Glæde. Bønderne takker i Ydmyghed himmelske Mægter ~. Publikum snæfter (jeg selv er i Bærd med at græde ...) Der dønnar i Salen et Suk over alle de Døde, de kække, der dristigt og unge gik Døden i Møde. O, de er alle lagt øde. - Men nu blev der Lys i Salen! Nu staar den panske Storm imod Udgangsportalén, forfulgt af Musikken. Hurral Hvad er Klokken paa Wiw! En Droschel O, Hjerte, nu dør i dig selv, i dig selv Melodien ...

LA JATÉE: ACADEMY ONE BY J.G. BALLARD

This strange and poetic film, a fusion of science fiction and psychological fable and photomontage, creates in its unique way a series of bizarre images of the inner landscape of time. Apart from a brief three-second sequence - a young woman's hesitant smile, a moment of extraordinary poignancy, like a fragment of a child's dream - the thirty-minute film is composed entirely of still photographs. Yet this succession of disconnected images is a perfect means of projecting the quantified memories and movements through time that are the film's subject matter.

The jerry of the title is the main observation platform at Orly Airport. The long pier reaches out across the concrete no-man's land, the departure-point for other worlds. Giant jets rest on the apron beside the pier, of this memory carries him back but the extraordinary strength, perspectives continually rein-imagination, its symbols and with remarkable finesse and This familiar theme is treated as a child.

It takes space to fold time in feeling

Often in the moving time of speech some spoken words get lost. A voiceover is omnidirectional, though we read from left to right. White intertitles form lines on the circumscribed skin of a screen. Superimposed subtitles form a third chain of translation: a foreign message from someone to someone foreign. "This is the story of a man, marked by an image from childhood." Words written in English tell me the same thing twice, though through another haunted vista and approach. In 1948, just after World War II, Laurence Olivier produced, directed, and starred in Hamlet. Olivier's voiceover

OR, NINETEEN WAYS OF LOOKING AT MARKER (EXCERPT) BY SUSAN HOWE

Marker's list of credits calls La Jétée a "ciné-roman," but the camera's preliminary concentration on real signal towers, real runways, real airport machinery, real modernist utilitarian airport architecture, suggests a nonfictional representation of fact: socialist realism versus documentary invention.

"Ceci est l'histoire d'un homme et wife is one flesh; so my mother is man and wife, man and wife loving father, Hamlet, King. Thy loving father, Hamlet, Hamlet. My mother, Father and mother, My mother, dear mother. "Hamlet, Farewell, dear mother. times calls him her "Ghost." wish, subject of his gaze, some-unknown woman, object of his as a child, his own death. The Jétée has been granted to watch, camera's preliminary concentra- tion on real signal towers, real runways, real airport machinery, real modernist utilitarian airport architecture, suggests a nonfictional representation of fact: social-ist realism versus documentary invention.

CONCERNING A VOICE THROUGH AIR

it takes space to fold time in feeling

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about this face, its expression of anxiety, regret and relief, and above all the obvious but unsta- ted involvement of the young woman with the dead man, crea- tes an image of extraordinary power in the boy's mind.

Years later, World War III breaks out. Paris is almost obli- terated by an immense holo- caust. A few survivors live on the circular galleries below the Palais de Chailiot, like rats in some sort of abandoned test- maze warped out of its normal time. The victors, distinguished by the strange eye-pieces they wear, begin to conduct a series of experiments on the survivors, among them the hero, now a man of about thirty. Faced with a destroyed world, the experi- menters are hoping to send a self from the pier. The falling young woman, he throws him- back. Rather than leave the and have come to force him they are policing the time-ways, from an even more distant future, strange figures appear. Agents at Chailiot. At this moment three not go back to the experimenters where he decides that he will animals. They visit Orly Airport, days among the fossil plants and paleontology, and they spend young woman to museums of himself in time, he takes the memory. As if trying to place cal crime in pursuing this mitted some kind of psychologi- his awareness that he has com- by his sense of isolation in time, but their relationship is marred Orly Airport. They fall in love, woman he had seen as a child at

introduction to the film was a single sentence spliced to an intertitle- quotation from one of Hamlet's soliloquies: "This is the tragedy of a man who could not make up his mind."

In act 1, scene 1, Horatio sees the ghost of Hamlet's father armed, but with the visor of his helmet up. The protagonist of La HAWK-WING-ARM] What are your hands thrown up against? Did he give himself away? [I do not ask you who you are not.] Where did the protagonist go? [there is no crowd, only the faces of that couple who may be somewhere else [turned away from the runway not facing the camera]. >Guardrail in halflight [a plane on the ground arriving or departing.] Strens. [ellipse [Now] spliced on a land of promise <but now> There are no moorings in conversation. [Where is your soul? [- ] "a crumpling body." >

Fall fall my entire weight <bow>

The uncertainty of appearance in a phrase universe.

The subject of Marker's cine-roman is unable to forget "the sudden roar" [overhead long shot] dark underbelly of a plane in the air after takeoff. "the woman's gesture la geste de la femme" [Oh no!-Look out!-Keep away!-Come here quick-ly!], her fists thrown up against her face stifling [out of it] a laugh. Meeting the actor-Ghost she could be trying to stop h a