

VIVIAN OSTROVSKY
PRESS BOOK



Press | 02

Bibliography | 27

Screenings | 28

Retrospectives | 36

Acquisitions | 40



Traverse Video catalogue, 3. 2020 - Unsound

Alors que le son est le fondement de *Unsound* de Vivian Ostrovsky, il n'est pas entendu mais vu... ou entendu parce que vu.

Le premier à hurler muettement est le Tarzan, au corps athlétique de Johnny Weismuller qui, Homme-singe – selon le titre de cette première version de Van Dyke en 1932 – n'était pas un maître de l'éloquence mais un champion de la force vocale, du cri quasi primal. De sa bouche sort un zigzag emprunté à l'impression sonore qui figure sur le côté et tout au long de la pellicule filmique, en une étroite bande verticale et dont les variations correspondantes de courant électrique sont transformées en variations acoustiques sur la membrane du haut-parleur. Cette visibilité de la piste sonore qui, elle, appartient au hors-cadre, inaugure diverses occurrences du passage du son, le dessin en dents de scie depuis un transistor, la pellicule encadrée de ses pistes et divers appareils à plus ou moins longue portée de transmission de son, des amplis aux sirènes d'alarme haut-juchées. Machines typiques et commercialisées de l'histoire du son et du son-image de leur production, captation et diffusion maniées ou pas, mais aussi d'étranges appareils acoustiques enserrant la tête de cobayes-auditeurs, oreilles de m.tal dem.sur.es ou en formes rondes à la Mickey Mouse, toutes impliquent un son écouté.

Des réflexions scandent l'écoute du son, ainsi une citation en écriture manuscrite près d'un Morton Feldman jovial, glose notre entente d'un son comme mémoire de celui-là. ; ainsi Sontag aux yeux brillants, ainsi *Notes sur le cinématographe* s'ouvre à la page où Bresson compare le rapport son image à la rencontre de voyageurs qui ne peuvent plus se séparer. De tels propos émaillent *Unsound* hors d'une écriture posée car le champ les mêle à divers jeux de composition du plan avec une fréquente superposition des plans, signe

des origines diverses de ces images sonores et iconiques. Que Bresson soit convoqué dans un film de son sans sons arrête puisqu'il fut si attentif, si précis en matière sonore du froissement des billets de banque de *L'Argent* au saccadé des pattes de l'ânon de *Au Diable Balthazar*, de Mouchette se roulant dans l'herbe ou de Lancelot frottant ses étriers et où le tracé de l'écriture sur machine à écrire mais aussi au crayon sur papier ou à la craie sur tableau est sensible, où le sang s'entend couler, où le verre éclate en bris sonores – ici repris ; que ce soit Bresson prouve que Vivian Ostrovsky ne dédaigne pas le son, ne dit pas s'en passer mais en plaisir, provoque notre attention aux composants filmiques.

Le propos de Vivian Ostrovsky est loin d'être sentencieux, il ne suit pas une chronologie précise de fabrication des appareils qu'il intègre dans le champ mais s'émaille de retours à des films guidés par un humour certain ; après l'homme-singe ayant perdu son organe et sa domination puisque son hurlement marque son territoire dans la jungle et lui rattache ses « sujets », les incursions dans le cinéma du monde optent assez souvent pour la comédie voire le burlesque ou le décalé quand elles ne se font pas citationnelles des marqueurs de genre avec le cri de la femme attaquée qu'elle soit ou non échappée de *King Kong* de Cooper et Schoedsack. La prise des sons suit aussi les flots et les ressacs en triptyque, derrière la fenêtre ou avec voilier et îlot surajoutés, avec des enfants joueuses sautant sur les vagues; ailleurs elle surencadre dans une machine à entendre qui intègre l'image. Elle déborde les questions de lieux et de climat et le surfeur, comme le preneur de son en maillot de bain circulent près ou sur l'eau gelée d'un iceberg voire un homme nu de même taille que le bloc glacé le longe sans problème quand la bande sonore aurait eu à démêler des problèmes de cohérence pour la tonalité de l'instant filmique.

Les fragments retiennent aussi/surtout des moments où la musique est primordiale diégétiquement : les musiciens de rue avec l'homme

aux pieds bots de *Vidas secas*, le numéro de music-hall de la femme 1930 en danse chaloupée ou le geste stylisé du Sayat-Nova de Paradjanov dont le titre éponyme cite le poète arménien Harutyun Sayatyan, dit le « roi des chansons ». Et *Unsound* monte en gros plan le visage de l'homme ne supportant plus le bruit du métro, partageant le champ du *Dernier Tango à Paris* voire se souvient de Pina Bausch qui souda la parole au corps dansant quand *The Man I Love* était énoncé par chacun de ses danseurs. Le verre brisé – même si le plan est emprunté ailleurs – évoque, par sa proximité avec le chant, les prouesses du contre-ut et de la Castafiore des *Aventures de Tintin*.

Et si le couple de danseurs de salon-hommes d'Edison qui rejoint, en une autre superposition, la danseuse de cabaret, n'avait de son que si le Kinéscope était doté de l'ancêtre des écouteurs individuels, l'ingénieur du son de Lisbonne story participe à la mise en abyme structurale de ce film de Wenders voire à son projet : Philip Winter invité par son ami cinéaste à Lisbonne, ne l'y trouve pas mais fait ce pour quoi il y est venu et capte du son. Il y circule armé de sa perche, comme une sorte de Buster Keaton – celui-là soutenait difficilement son trépied de caméra – pieds dans l'eau d'où émergent des haut-parleurs sur pylône, ou courant avec un acolyte devant l'emblématique tram dévalant la colline, se croisant, faisant chuter des objets d'un bord de fenêtre etc.

Le cheminement joyeux est pourtant sans manque, il n'est pas muet parce que nous n'y sommes pas sourds... le son est dans le champ par ce que nous savons d'eux et que nous avons, souvent, appris par les films eux-mêmes, ainsi la balle tirée d'un revolver ou le son d'un corps jeté dans un puits ou le chuintement pneumatique des portes type science-fiction inventé par l'ingénieur du son de *La Guerre des Étoiles* qui suffit pour *L'Empire contre-attaque* sans l'image de la porte ; des sons inventés filmiquement devenus des topoï de genre ou plus encore des garants de crédibilité alors même qu'ils n'existent

pas dans le réel ainsi d'un petit saut dont si précocement Leonardo avait noté : « Si un homme saute sur la pointe des pieds, son poids ne fait aucun bruit ».

Le champ s'avère ainsi sonore par importation de nos habitudes de voir... et d'entendre ; le son ne saurait être hors-champ car il est entendu – y compris sans être effectif CQD – ou n'est pas là, sans signe le convoquant ; c'est la source sonore qui, elle, est visible ou pas, in ou acousmatique. Et de rappeler à notre mémoire ces films qui s'en nourrissent pour tromper du *Magicien d'Oz* à Mabuse...

Vivian Ostrovsky pousse le paradoxe dans le même esprit mutin : le gong de la société *Rank* sonne l'explicit du film sans sa sonorité physique.

Elle le pousse en un second registre en scandant sa *coda* de graphisme sonore, de notation musicale hors des partitions qui, selon des portées de cinq lignes avec noires et blanches et autres symboles, gardaient la trace des morceaux de musique depuis le XIV^e siècle, après d'autres bien plus précoces essais, seuls archivages possibles avant les techniques d'enregistrement.

Elle convoque, dans ce seuil, Roland Kayn et Marco Fusinato. Est-ce pour le premier dont les œuvres ont été dirigées par Boulez ou Maderna, un subreptice *glissando* des plans de banquise en accord avec l'humour porté par *Unsound* puisque l'écoute de son œuvre *Tektra*, a donné « l'impression d'être plongé dans un paysage arctique, aveuglé par la glace et la neige, avec pour toute boussole le son ». Plus logiquement, ce sont les manières d'écriture de son œuvre dite « cybernétique » et qui adopte des formats des plus inhabituels jusqu'à quatorze heures qui importent.

Fusinato improvise avec guitare électrique et amplificateur en travaillant fortement les fréquences. Il rejoint dans leur manière de notation musicale, Cage, Stockhausen mais aussi le Feldman de *Projection 2* de 1951, Morton Feldman invité dans *Unsound*. Cette « transcription » excède un traçage utile des musiques composées – certes les partitions médiévales intégrées aux manuscrits prouvent un désir du beau qui déborde l'utile – mais ici, le graphisme sonore n'a pas d'intention esthétique détachée, il reconnaît la double nature sonore et plastique du son, ce qu'avaient inauguré les Futuristes, dadaïstes et Duchamp.

Ce traçage de cercles, lignes, faisceaux... a été nécessaire puisque les nouveaux champs de la musique électronique, bruitiste, concrète ne se pouvaient « noter » avec un système lié à la gamme or les arborescences volubiles, rhizomatiques qu'il déploie s'avèrent geste artistique, intervention plastique. Stockhausen le commente très explicitement : « Dès mes débuts de compositeur, j'ai réalisé que la précision du dessin était essentielle pour une exécution sans faute de la musique. Je me suis attelé à cette tâche pour chacune des 330 œuvres créées à ce jour. Que restera-t-il de moi à la fin de cette vie ? Avant tout des partitions. Elles doivent donc être sur le plan graphique aussi limpides et belles que possible. »

De telles structures arborescentes modélisent les structures rythmiques en musique. Héritées de manipulation d'arbres, issues des mathématiques discrètes et de l'informatique, elles deviennent dessins et non plates transcriptions de sons ; elles y intègrent gestes et potentialités de jeu.

Unsound en écriture filmique d'association, de coalition déborde la boutade, tout en propageant cet esprit joyeux, il déborde le premier abord de reconnaissance du pouvoir sonore, entendu jusque dans son absence parce que construit dans nos successives séances

de cinéma ; il entraîne bien au delà, là où le son est image à agir. Là où le son dépasse le champ référentiel et s'envisage dans des configurations formelles à inventer, hors du cadre prévu.

Simone Dompeyre

Women's History Month, GME newsletter, 3. 2020

GME Features Moving Image Works by Women Filmmakers

PLUNGE, is a double-DVD edition spanning Vivian Ostrovksy's experimental filmmaking career. A citizen of the world, Ostrovksy has made films in Brazil, France, Israel, Japan, the Soviet Union and the United States.

Conversant in the experimental filmmaking practices of such artists as Jonas Mekas (DIARIES, NOTES, AND SKETCHES) and Jim McBride (DAVID HOLZMAN'S DIARY, 1967), Ostrovsky was inspired to create her own film diaries. She developed a filmmaking technique that initially involved shooting with a silent Super 8 camera; she loved the "gritty...indefiniteness" of the images that were exposed on the film's emulsion. She continued with an intuitive editing process, adding in sound originating from vinyl records. (Later, she filmed in MiniDV so as to simultaneously be able to record image and sound together).

As her filmmaking adventures progressed – combined with her extensive knowledge of other avant-garde filmmakers' works (including Bruce Conner and Jack Smith, as well as Jacques Tati and Jean-Luc Godard) – she incorporated the cinematic forms of the film diary, found footage, collage, essay film, personal memoir, and political tract to create her own distinct filmic language. As Federico Rossin has written so succinctly in the booklet accompanying this DVD edition: «This indeterminacy, or mixing of genres, provokes a reconsideration of the language of control, of all aspects of "Cinematic machismo"; it indicates the militant and feminist roots of Ostrovsky's practice; her ethical and political commitment. Combining great humility with breathtakingly precise audiovisual montage, Ostrovsky creates a field of artistic expression that escapes and expands beyond its boundaries...her hybrid cinema refuses to be limited by

format and convention; with each new film, she liberates powerful new forms and expands her burgeoning creative process.»

Film Comment, 7. 2019

Through 16 newly remastered short works, Vivian Ostrovsky sculpts hypnotic timescapes out of archival material and her own Super 8 footage, quoting sources as diverse as Cukor, Tati, and Deleuze.

A compelling presentation of Vivian Ostrovsky's prolific career in experimental moving image, the aptly titled *Plunge* dives deep into the artist-curator's singularly playful mode of collage filmmaking. Through 16 newly remastered shorts, Ostrovsky sculpts hypnotic timescapes out of archival material and her own Super 8 footage, quoting sources as diverse as Cukor, Tati, and Deleuze. In titles like *Ice/Sea* (2005) and *Eat* (1988), Ostrovsky's multicultural upbringing comes to the fore; the filmmaker displays an uncanny ability to track routine gestures as they circulate and tessellate, resonating in multiple languages and transmuting across species. The collection's second volume is dominated by her 21st-century digital work including richly textured biographical films. Across events and mediums, Ostrovsky remains devoted to multidimensionality, building complex soundscapes on top of Deren-esque fragmented cartography, creating films that chuckle wryly at their own acrobatics.

Madeleine Collier

Vivian Ostrovsky: *Plunge*
16 films, 1982-2014; Re-voir



Weimar Poetry Film Award, 6. 2019

Jury Statement – Best video

Hiatus – Poetry Film – Vivian Ostrovsky

Hiatus combines different audiovisual languages to create poetic as well as documentary collage, whose many levels provoke different interpretations. This hybrid video reveals part of the life of Clarice Lispector, a woman who lived and wrote against her own time, and gives her uncomfortable voice a new topicality. At the same time, the video poem connects us with the origins of experimental poetry and above all video poetry in Brazil. In adapting Lispector's last, only posthumously televised interviewed, Vivian Ostrovsky creates a poetic discourse in "Hiatus". It ends with a reference to silence, a moment of non-creation, a hiatus that reminds us as the film says, that life is short but that art survives death.

The Jury:

Belén Montero, Sonja Hofmann, Timo Berger



Chaosreign.fr, 4. 2019

Mike Kuchar, Marcel Hanoun, Jacques Perconte... du chaos à voir chez Re:Voir

Ah, le plaisir sans pareil d'une sortie au cinéma. Bousculer touristes, enfants, distributeurs de tracts, afin d'arriver le moins en retard possible dans une salle qu'on a failli dépasser, pour enfin s'écraser aux côtés d'une personne qui respire trop fort. Mais quel que soit votre niveau de sociabilité, le besoin de vous affaisser comme si vous étiez dépourvu de colonne vertébrale face à un écran privatisé vous rattrape tôt ou tard. Soyons honnêtes, Netflix n'a jamais proposé quoi que ce soit qui vaille la peine d'arrêter de télécharger et les sites concernés n'abondent pas non plus en cinéma arthouse, expé, imbitable. Bastet soit louée, les éditions Re:Voir existent et vous éviteront un énième binge watching de série flasque dont votre esprit annihilera le souvenir une fois que vous aurez perdu connaissance au milieu des sachets de sandwichs triangle qui jonchent votre matelas.

Plunge, Vivian Ostrovsky

Un généreux assortiment des films de Vivian Ostrovsky qui témoigne de la diversité de ses œuvres. Certaines d'entre elles possèdent un aspect journal filmique, sans que ce soit nécessairement le cas, son montage se veut comique, succinct, décousu. Les plans s'y enchaînent par associations d'idées, à l'image de *Movie (V.O.)*, qui s'immisce dans les nuits homosexuelles des années pré-sida, projetant de beaux corps qui se trémoussent, se balancent et s'exhibent en speedo derrière les néons, avant d'embrayer sur une queue-leu-leu de rabbins au-dessus de laquelle hurle une samba. L'ordre des courts-métrages alterne entre les images super 8 filmées par Ostrovsky durant ses nombreux voyages et d'autres, bien plus récents, où elle réutilise et détourne

des films constitutifs de l'histoire du cinéma.

Le personnel et l'intime se mêlent dans cette succession de strates temporelles, construites, ou prises sur le vif, donnant lieu à des compositions telles que *CORrespondencia e REcorDAÇÕES*, où les extraits de films sont raccordés aux photos d'époque, pour représenter le récit oral en puisant dans l'imaginaire audiovisuel collectif.

Geoffroy Dedenis

Libération, 4. 2019

Les coupés décollés de Vivian Ostrovsky

Un coffret rassemble les films-mosaïques de la cinéaste expérimentale. Perles d'instantanés sous influence dadaïste.

Elle collecte les abdo-fessiers des bords de mer, les vieilles dames qui tricotent, les parades militaires - rembobine, avance et accélère - dans les stations balnéaires bondées, les pays qu'elle survole autant que les années qu'elle mélange entre archives capturées et instants T. Elle saisit les existences, les met en regard, parfois en *split screen*, assemble les chutes de pellicules et celles, plus monumentales d'empires. La cinéaste expérimentale Vivian Ostrovsky, née à New York, ne fait pas tout à fait des journaux filmés à la manière de Jonas Mekas et ses incantations ensorcelantes. Pourtant, on peut lui donner cette influence mêlée à un soupçon d'esprit dada, une bonne dose de farfêlu, de caractère brutal et définitivement comique.

On parle ici plutôt de courts films-mosaïques réalisés dès les années 80, où elle franchit les frontières (géographiques et filmiques) aisément, de Paris à New York en passant par Amsterdam, Jerusalem et Rio, accumulant les itinéraires et les nuits absorbées par la fenêtre d'une voiture (*Movie (V.O.)* en 1982), appose sur des gogo-dancers en train de se dandiner la voix de Julie Andrews (*These Are a Few of My Favorite Things*) enfin déclenche le rire.

Rien que le fonctionnement même de la caméra Super 8 (appuyer sur la gâchette pour filmer, puis relâcher) forme les premiers gestes décisifs de montage instantané et lui permet d'élire des instants, des moeurs, comme détourés puis accentués.

Comme dans *Eat* (1988) en référence à Andy Warhol, où les mastICATIONS, grandes bouchées d'humains et d'animaux envahissent l'écran, accompagnées de symphonies et de mélodies jazzy, de rugissements tordus et d'autres sons plus incongrus qui, encore un fois, pousse à l'hilarité ou selon la nature de chacun, à la tachycardie.

Vivian Ostrovsky s'attarde sur les passants pressés, les étirements répétés jusqu'au ridicule, les rassemblements armés avant la chute de l'Union soviétique (le coréalisé *Work and Progress*, filmé en 1990 assemblé en 1999): *Si tu veux rameuter les foules tu dois te procurer la glorieuse Technicolor* chantent Janis Paige et Fred Astair. Polyphonique, la cinéaste se fait chef d'orchestre des images, les siennes, celles des autres (*found footages*) joue également des mouvements multiples de montages, et extraits sonores (émissions, films, chansons) qu'elle génère ou récupère comme dans son incroyable *Ice/Sea* (2005), film-collage à base de Bahia, Bretagne, Patagonie. S'en échappent quelques scènes du *Bal des Sirènes* (avec la fabuleuse Esther Williams) mêlées à d'autres séquences venues de *Sous le ciel bleu de Hawaï* avec Elvis Presley.

Ses courts sont comme des livres d'images dépliés à toute vitesse, ivres de sens et de sensations, de récits et de passions, ce qui est "*probablement dû à ma propre histoire personnelle*" précise celle qui est née d'une mère russe et d'un père tchèque, passant son enfance à Rio de Janeiro, ses études supérieures (de cinéma, de psychologie) à Paris. De quoi tracer des récits comme l'on décide de randonnées abstraites, faites de cueillettes et de souvenirs, gris-gris et biens personnels réunis en un bouquet qui célèbre la vie.

Jérémy Piette

PLUNGE de Vivian Ostrovsky (Re:Voir), 22,90 €

Frieze, 3. 2019

Vivian Ostrovsky's Playful Politics by Juliet Jacques

A new anthology of 16 films made between 1982 and 2014, highlights the director's innovative, international approach to her art

Born in 1945 in New York to a father who spent time living in Russia, Prague and Istanbul, raised in Rio de Janeiro and educated at the Institut de Psychologie and the Sorbonne in Paris, Vivian Ostrovsky is a truly internationalist filmmaker. Some of the works on Re:Vair's new anthology, *Plunge* (2019), deal with the ideology and achievements (more than the failures) of the Soviet Union – where she never lived – and how it compared to the USA at the height of the Cold War. Many, however, are set at the beach – places that feel broadly similar across the world, regardless of which nation's borders they form, promising carefree happiness on their sands and the possibility of a better world beyond their horizons.

Plunge contains about half of Ostrovsky's output: 16 films made between 1982 and 2014. Most of these combine archival material – often from the Israel Film Archive, with which her father was involved – with Ostrovsky's own Super-8 footage. The two are sometimes hard to distinguish, given the nostalgic feel of Super-8 as a medium, not just because its home-movie heyday was in the 1960s and 1970s but also due to its inherent qualities – its grainy texture and faded colours make footage look dated from the moment of its development. Throughout these films, which are not ordered chronologically, we see Ostrovsky gradually incorporating digital elements, from the subtlety of a small object bouncing across found footage of beach-goers in *Ice Sea* (2005) to the images from her family travels

and home movies edited into her film about her parents, *Wherever was Never There* (2011). Mostly, though, these works are combinations of Ostrovsky's footage with untreated archived stock.

Some of Ostrovsky's sources should be familiar to cineastes, such as the clips in *Losing the Thread* (2014), which cuts unused footage from a collaborative project, *Top Ten Designers in Paris* (1980) with clips from the Russian actress Alla Nazimova's high-camp staging of Wilde's *Salomé* (1922), Iakov Protazanov's constructivist sci-fi melodrama *Aelita* (1924), Jack Smith's underground queer short *Flaming Creatures* (1963), Vera Chytilová's *Daisies* (1967) and work by Kenneth Anger and Federico Fellini. Conversely, *P.W. – Paintbrushes and Panels* (2010), about modern architect Paulo Werneck, was commissioned for an exhibition at Rio de Janeiro's Museum of Modern Art. The footage here keeps us anchored in Brazil, reflecting the fact that Werneck never left his homeland and so never found the international fame of his colleagues Lúcio Costa and Oscar Niemeyer; it is largely sourced from the archive that Werneck's family kept, cut together with political material more likely to be known to Brazilians than anyone else.

Ostrovsky's material is diverse, geographically and historically. *U.S.S.A.* (1985) cuts from a hammer and sickle to the Coca-Cola logo, from the Kremlin to the World Trade Center, making the inference that the Cold War empires propagated their opposing ideologies in similar ways. *Work and Progress* (1999), a two-screen work made with Yann Beauvais during the 'end of history' that had apparently occurred with the Soviet Union's collapse, was inspired by Dziga Vertov's *Man with a Movie Camera* (1929). It merges their filming of post-Soviet Moscow and Riga (including buildings designed by Sergei Eisenstein's father) with propaganda films recently donated to the Israel Film Archives after Israel's Communist Party closed down, and Super-8 films that Ostrovsky's Russian family bought her from souvenir shops.

Frequently, Ostrovsky's combination of found and filmed material is playful, notably in another two-screen work, *Tatitude* (2009). Credited as 'Un Film de Ostrovstati', it was shot on the beach where Jacques Tati made *Les Vacances de Monsieur Hulot* (*Mr Hulot's Holiday*, 1953). In the extensive DVD booklet Ostrovsky is quoted as saying that she wanted to explore the changes that occurred in how 'people express their eccentricities through body language' between Tati's time and her own; its approach is typical of her dry, playful humour.

Ostrovsky has an unfussy way of cutting between her material: her shifts aren't as abrupt as (say) Adam Curtis nor as rapid as Jonas Mekas, and she rarely employs the optical print trickery of Austrian filmmaker Martin Arnold, although some of her footage gets cut into a stop-motion style, or sped up to convey time lapses, as often seen in works by the London Film-Makers' Co-operative. What really links these films, then, is Ostrovsky's use of music. Like the archive footage, it is sometimes named in the credits, but often not; it is occasionally familiar, with its recognisability used for ironic effect, but more often used to create a mood than to denote anything more concrete. In one of the best films here, *Uta Makura (Pillow Poems)* (1994), which draws on Sei Shônagon's 11th-century observations of Japanese court life, Ostrovsky's moving between recordings of contemporary Japanese tourists talking or taking photos, traditional Japanese music and modern Japanese pop shifts us away from concerns about a western Orientalist gaze and instead provokes reflections about how eastern and western cultures inform, complement and clash with each other.

These dialectics – between image and sound, culture and ideology, past and present – recur throughout these works, and make up an oeuvre that sits comfortably within a history of archive filmmaking but also feels diverse and distinctive.

Vivian Ostrovsky, *Plunge* is available from Re: Voir, Paris



Traverse Video catalogue, 2. 2018 - DizzyMess

Le programme est donné sans détour par un titre qui accumule « désordre et étourdissement »...

Cette invitation au vertige se fonde sur la convocation de motifs déclinant le tournoiement, qu'ils soient du monde du travail comme les roues de tracteurs, ou de divertissement comme la tour d'un manège ou les rails du grand huit, qu'ils soient fil auquel est accroché un homme déséquilibré – polysémie- sur un toit, maison tournant sur elle-même ; animaux se mouvant en circularité comme la pieuvre inquiétante ou les méduses élégantes et autres éléments tournants... Elle intègre les bousculements de la nature, lave rougeoyante, chutes d'arbres, ceux des constructions : maison avançant, scaphandre attaqué par une pieuvre et les bousculements de l'histoire qui font choir les statues des Lénine, Staline ou Saddam Hussein.

Elle ne se refuse par la suite syncopée d'une scène hilarante de *Violence et passion* de Visconti, où Silvana Mangano en marquise quelque peu déjantée assaille de son discours qui passe de l'italien à un drôle d'anglais.

Le vertige vient du désordre tout aussi prégnant dû d'abord à ses sources : Chaplin voisine avec Lloyd mais aussi avec Painlevé, Méliès avec Ruttman, *Les quatre cents coups* avec *Le Bonheur* de Medvedkine, de Chomon avec des images catastrophes du Net et de celles-ci avec le Zootrope.

La musique se joue de la même diversité de Zappa aux opus pour piano ou pour orchestre et violons, de John Adams à Rossini...

Plus encore, l'écran refuse l'unicité, il préfère la polyvision en scandant le plan en plusieurs espaces, deux parfois en doublant l'image, parfois en la changeant, parfois en jouant l'oblique et lui aussi le tournoiement et parfois la surimpression... Le plan lui aussi est pris de vertige.

Cependant pour que film soit, le désordre doit s'organiser et le vertige de l'enfant du film de Truffaut répond à l'apesanteur d'un cosmonaute ; la tombée des arbres précède celle des dictateurs, l'écoulement des éléments obéit à une très précise organisation : la répétition des plans est partitionnelle.

Ainsi dans le jeu – avec ce pince-sans rire « I am sorry, I apologize » glissé subrepticement au cours du flot de *DizzyMess* - c'est la virtuosité d'une réalisatrice qui sait que tout élément du film est métonymique de son propos.

Simone Dompeyre



Sight & Sound 1. 2017

“But Elsewhere is Always Better”

Mentioned as one of the five top movies of 2016

by Joanna Hogg

Haaretz, 10.2013

“Her films are like a serene sea, without waves, paddle-ball paddles, or the shouts of the lifeguard.

On the occasion of a new exhibition at the Jaffa Port, Vivian Ostrovsky tells us why she keeps shooting on Super8.”

“Come dive into the dark of an abandoned hangar in Jaffa and find yourselves inside a spray of waves splashing up against the grey walls, sunlight framing black shadows, birds diving and taking off towards the horizon, black and white stars spinning dizzily in the wind, and grainy images flickering within the frames.” This is the text of the invitation to the new-old cinema installation “Splash!” which will open on the 10th of the month at Hangar 2 in the Jaffa Port, sponsored by the Center for Contemporary Art in Tel Aviv. The lyrical spirit that imbues the exhibit’s instruction manual reflects the escapist stance at the base of the experimental installation and is testimony to the humoristic tactics of its two creators. “Splash!” is a cinematic installation in 16mm, a third collaboration between Vivian Ostrovsky and Silvi Simon, who have already presented other versions of the exhibition in Portugal and Paris.

In the Jaffa Port, into the darkness of a spacious hangar, six projectors will cast images shot on Super8, a documentation of the Tel Aviv and French shores. In a virtually infinite loop, the projections land on

different surfaces, such as a fisherman’s net or a disco ball, on their way passing through Silvi Simon’s optic sculptures – simple, hand-made mechanisms. One of the emblematic works of Simon, the 1970-born French artist, is a tight swarm of glass slides hanging in the air, breaking up and dispersing the projected image in all directions, a kind of inversion of Muybridge’s late-19th-century Zoopraxiscope, which created the illusion of continuous motion from a series of static images.

The theme of the exhibit is the seashore. Hence the title, “Splash!” – wind, sea, beach, fish, bathers, “while also being a metaphor for film, for the sand’s erosion, for the passing of time, for the vast ocean between the analog from the digital, between pixels and emulsion,” Vivian Ostrovsky recounts from her remarkably organized studio in Tel Aviv, just a hop, skip and a jump from the Cinematheque. Ostrovsky, who defines herself as an avant-garde filmmaker and curator, was born in 1945 in New York but spent her childhood in Rio de Janeiro, Brazil, near the sea. The ocean and the sights of the beach across the street left their mark on her. Likewise, art and cinema always played an important part in her life. In the footsteps of her mother, a photographer, she recalls, “I started taking pictures at a young age, observing the world through the camera’s eyepiece.

“ She completed her studies at the Parisian Institute of Psychology, but, as she puts it, “it was so boring that instead of studying I would go to the movies every day, and that’s how I came into the world of cinema.” She began taking courses at the Sorbonne’s School of Cinema, where she took classes with French New Wave director Eric Rohmer, and at the Cinémathèque Française, under Henri Langlois, a key figure in those heady days.

In her father's footsteps

In her cinema studies she was interested primarily in theory and history, not surprising given that these were the days following May '68 and the golden age of the Nouvelle Vague and auteur theory, which placed the director at the heart of the film industry. These were the boom years of Godard, Truffaut, Bergman, Resnais, and the discovery of the Japanese cinema. "I was sure that all this was completely normal, that this was how you made movies. Only later did I discover that that was not at all the case," she says, without a grain of nostalgia. At first she channeled the revolutionary spirit of the time into other people's cinema. For a while she traveled around Europe in an old van, establishing women's film festivals and helping women filmmakers distribute their films. "Later I discovered that it's more fun to be on the other side – to film and to create on my own," she explains.

From the beginning of the 80s and to this day, Ostrovsky has never stopped making movies or being active in the world of cinema, and in recent years also in the art world. Alongside her documentary work, she has made many films that are generally categorized as experimental. Her films have been screened at festivals around the world, her installations bought by leading museums, but she isn't resting on her laurels. Her first significant connection with Israel is related to her father, George Ostrovsky, an engineer cum wealthy businessman. Her father, who was an avid Zionist, donated a lot of money to philanthropic causes. In the 1970s he decided he wanted to find a meaningful cultural project to support in Israel. Vivian and her sister suggested establishing a cinematheque in the capital of the Holy Land. "We took him to cinematheques in Paris, London, Berlin, and finally he agreed," Ostrovsky recounts.

Later we met with Lia van Leer in Haifa, and my father told her that he was interested in donating a significant sum of money to build a cinematheque in Israel. She refused, saying that when people in this country give their money they also want control. She preferred going the independent way. But my father liked a challenge, and he was happy to see that she didn't just jump at the opportunity." The relationship between Ostrovsky and Lia van Leer tightened and they became good friends. After about a year, Van Leer gave in, and in 1973 the ambitious project got underway. George saw the project through, but what was supposed to take two years to build, opened only eight years later, in 1981. Ostrovsky's father died a short time before the inauguration of the Cinematheque, and after that Vivian became more involved in the Jerusalem establishment. "The Cinematheque was my second home. I worked on the festivals, I was on the board of directors, and I had an excellent relationship with the staff," she tells.

"In those days when I would land in Israel I'd go straight to Jerusalem and not spend a minute in Tel Aviv, because I wanted to get straight to work. When I think about it today, I wouldn't want to spend a single night in Jerusalem." Although she doesn't work at the cinematheque anymore, she continues to contribute her experience as a curator of avant-garde programs to the Jerusalem Film Festival and the Cinematheque. She also initiated the "Intersections" program, which includes the only prize-bearing competition in the country for Israeli experimental film. repetition of the film at every viewing transforms into a once-only experience that evolves with the erosion of the material; and of course, the active role of the viewer, who is invited to go with the visual flow, and not be struck by the cinematic shock image. Her films are purposely not reflexive; they shun their status and context.

"I'm not here to tell a story or convey a message," she clarifies, "the

work does not have a message; all I want is for the viewer to do with it as he sees fit, to interpret the work in his own way. I do what I love to do, and the viewer's reaction is entirely his own responsibility." But nonetheless, the exhibit is being shown in Israel, on a slice of territory with high tension.

"At first we wanted to use orange crates from Jaffa, to place the projectors on them, but that didn't work out. Some of the filming was done in the vicinity, so in that sense there is a kind of intervention in the immediate surroundings. This is how we work. I like the Jaffa Port, and the proximity to the sea suited the exhibit. I see and hear things, and I have opinions about what's going on, but I don't feel qualified to express them in public. I am completely aware of the situation in Israel and in Jaffa, but I don't relate to it because that's not what I do in my works." Perhaps just holding an experimental exhibition is a political act? "You sound like Melina Mercouri [the Greek singer and politician – E.B.], who said, 'forget the others, let's go to the sea.' Meaning, throw out your troubles. This is a naïve way to look at it, but maybe it will work better than the peace talks, which aren't going anywhere. The truth is that we have a deep lack of faith in the politicians, in everyone." You're a kind of free spirit. Moving around the world all the time, without worries.

"Free? Do you know anyone who is free? After four years of psychology at the university I developed an aversion to everything that begins with "psych-." That's why I've never been through analysis. I assume that I have anxieties like everyone, but I deal with them with composure. I admit that here in Israel it doesn't always work."

Eitan Buganim



O Globo Online, 6. 2007

Vivian Ostrovsky nasceu em Nova York, numa família de origem russa, estudou com Henri Langlois na Cinemateca Francesa e vive entre New York e Paris. Mas se a incluo nessa consulta aos principais documentaristas brasileiros é porque ela viveu dos seis meses aos 17 anos no Rio e nunca mais tirou o Brasil de seu campo de referências. Pelo menos uma vez por ano ela passa uma pequena temporada no Rio -onde vive sua mãe- reabastecendo-se de amizades e imagens. Vivian não anda sem sua camera de "catadora de imagens" (assim se referiu a ela Tunico Amâncio, numa entrevista definidora de 2003). Antes era uma Super 8. Agora é uma digital. O trabalho que faz se nutre amplamente de seu diário audiovisual, que se intensifica nas muitas viagens. Se estendesse todas as películas Super 8 que conserva em seu estudio ao lado do Beaubourg, poderia chegar à Versailles ou Chartres. Embora se componham sobretudo de cenas documentais (próprias e de arquivos), os curtas e médias-metragens de Vivian Ostrovsky não são docs no sentido estrito. Sua utilização inclina-se mais para o experimental, o humorístico e o poético. Em *Copacabana Beach* (1982), por exemplo, ela evidenciou o inusitado nas praticas corporais dos ginastas da praia carioca.

Eat (1988) alternava imagens de gente e de animais comendo. *Uta Makura* (1995) reunia flagrantes da viagem em que ela descobriu o Japão. Já em *Nikita Kino* (2002), Vivian mesclou cenas de sua família russa com imagens de arquivo do cotidiano e da propaganda soviética, obtendo um blend quase indescernível de memórias pessoais e coletivas. Uma exceção de doc mais característico (mas nunca convencional) é *M.M in Motion* (1992), sobre o trabalho da coreógrafa francesa Mathilde Monnier. Vivian a retratou 13 anos antes de Claire Denis o seu Em Direção a Mathilde. Além de realizadora, Vivian já foi distribuidora de filmes de mulheres e hoje atua como programadora do festival de Cinema de Jerusalem (para a edição deste ano, 5

a 14 de julho, ela tenta fechar uma retrospectiva dos filmes restaurados de Kenneth Anger). A família Ostrovsky, por sinal, é uma das mantenedoras da Cinemateca de Jerusalém. Ha poucas semanas, Vivian divertia-se com um celular Nokia fazendo *TéléPATTES*, um filme estrelado somente por bichos, para o Pocket Film Festival de Paris. Seus filmes circulam em mostras e festivais nos EUA e Europa. De vez em quando, alguns desses biscoitos finos podem ser degustados no Festival do Rio ou no de Curtas de Sao Paulo. Mas os programadores brasileiros ainda nos devem uma mostra integral dessa artista absolutamente singular tanto nos métodos como nos resultados.

Os filmes-farois de Vivian Ostrovsky dão bem a medida do coquetel de investimento pessoal, registro, invenção e humor que caracteriza sua obra.como telas em movimento, numa animação sobretudo sonora. Nos 14 minutos de *USSA*, de 1985, retoma o tema das barreiras geograficas abordado em *Movie*, de 82, e vai além, quebrando as barreiras idelógicas. *USSA* viaja sem escalas por imagens de Moscou, Nova York, Paris, Milano e Berlim. Depois da world music, Vivian parece sugerir e surgir com o world movie. E o minimo que se pode pensar quando os olhos deparam um tradicional ritual judaico cujos participantes se movem fervorosamente em roda ao som de um febril samba rasgado.

Carlos Alberto Mattos

The Village VOICE, 5. 2006

Creature Features / Good-natured docs hop beaches and coif creatures

...Vivian Ostrovsky's half-hour compendium *Ice/Sea* is a celluloid aperitif for summertime, combining found footage of the world's beaches with the director's own archive of coastal material. Fun and free-associative, the movie ventures to Rio, Miami, Montpellier, the Dead and Black seas, and elsewhere, keeping a visual diary of lumpy beach bods, boardwalk architecture, and celebrity sightings (Esther Williams, Elvis Presley in his Hawaiian incarnation). *Ice/Sea* also showcases a zoo's worth of beachcombers: dogs, birds, a marauding tiger, and rounding out the first half of the title, smooching penguins. Enjoy those icebergs while they last!

Jessica Winter

Libération, 4. 2006

"...*Arrêt sur nuage* est un florilège décapant des propos tenus par les politiques, scientifiques et journalistes lors de la catastrophe de Tchernobyl survenu il y a vingt ans..."

Marc Laumônier

Libération, 11. 2005

Paris/Berlin, champ d'expériences

"En regardant le formidable *ICE/SEA* de Vivian Ostrovsky, on comprend qu'il ne suffit pas d'être touriste pour faire du cinéma. Utilisant ses propres archives en super-huit, mini-DV, VHS, et Beta (selon l'époque) cette cinéaste américano-brésilienne française annonce modestement faire un "film de plage". Une plage panoramique puisqu'elle va de Salvador de Bahia à Recife et en Patagonie, en passant par la Camargue et la Bretagne, la Grande-Motte et Varna en Bulgarie. Elle combine, par exemple, des coassements tropicaux avec des vues de banquises bleuâtres. Tout ça amène à reconsidérer l'imédiateté du geste filmique amateur ..."

Elisabeth Lebovici



Kunsthhaus Basel - Conversation with Sissi Tax, 2000

Allow me to say that a second time. The word is not the thing, but the flash of lightning which enables us to perceive it. So, to make it flash once more, the poetic in Ostrovsky, in the diction invented by Gertrude Stein 66 years ago, and I quote:

And now all this has everything to do with poetry and prose and whether now whether there really is now any such thing. Poetry and prose. I came to the conclusion that poetry was a calling an intensive calling upon the name of anything and that prose was not the using the name of anything as a thing in itself but the creating of sentences that were self-existing and following one after the other made of anything a continuous thing which is paragraphing and so a narrative that is a narrative of anything... In the beginning there really was no difference between poetry and prose in the beginning of writing in the beginning of talking in the beginning of hearing anything or about anything. How could there be how could there have been since the name of anything was then as important as anything as anything that could be said about anything... Prose and poetry then went on and more and more as it went on prose was more and more telling and by sentences balancing and then by paragraphing prose was more and more telling how anything happened if any one had anything to say about what happened how anything was known if anyone had anything to say about how anything was known, and poetry poetry tried to remain with knowing anything and knowing its name, gradually it came to really not knowing but really only knowing its name and that is at last what poetry became. (from 'Narration')

And now we come to the question of how Ostrovsky's poetry comes about. For that, I turn to the Austrian poet Ernst Herbeck: "A text about a poem. A poem is a prediction. The poem is a why. The poet arranges language in short sentences. What is left over is the poem itself." What constitutes the process of condensation? Ostrovsky reduces and minimizes, cuts things down, as we would say in the medium of writing, selects from enormous masses of material, from an abundance, an overabundance of material that has been shot, and cuts back radically. The shooting ratio, if we can put it like that, is 1:almost infinite, and that which is left out becomes that which is left over, becomes the film. Film becomes remains. What remains is the poem itself. Ostrovsky's elegant, slender and idiosyncratic oeuvre – these 'minimal movies' – have their place in a specific cinematographic tradition – though they have not yet been canonized themselves, they form part of that tradition's canon – of the filmmakers of 'independent cinema', of experimental film, whose impetus has always been to give their images freedom, or perhaps to give them back their freedom.

Now, "in order to allow us to see more than we know, the ordering elements that over centuries made the world manageable have been removed from these images", writes Frieda Grafe about an American experimental film that was made 42 years ago. Her mother comes from Russia, her father is of Czech extraction. Vivian Ostrovsky herself was born in New York on 17 November, as it says in a biographical note. For those with a passion for etymology, the Slavic ostrov means 'island'. She was born in New York, grew up in Rio de Janeiro, and studied in Paris, where she also often lives.

A kind of American woman in Paris, whose concept of image construction relies upon transitoriness and a diversity of locations. For those forms of image construction which are organized heterarchically rather than hierarchically, everything possesses equal meaning. But to designate Vivian Ostrovsky – who calls her working context ‘Jet Lag Productions’ – an American filmmaker would be equally amiss. Her idiom, both that of her manner of speech and that of her aesthetics, contradicts a linear, singular designation. This “aesthetic of the non-identical, as it could perhaps be called, is founded in the dissolution of the unity of the concept of the sign, of the unity of the material bearer and meaning, image and voice”, according to Rike Felka in her book *Duras: Der India-Song-Komplex*.

So what are the specifics of Ostrovsky’s signature style? It is the humorous, the everyday, and the use of music and rhythm. The humorous, without making fun of what is being depicted, the people. In a dry manner and presented in time-lapse. The everyday series, sequence, list. The intrinsic use of music and rhythm. The dynamising element of the music and of the vocals and instrumentals and of the voices. The music becomes the canvas, I almost want to say the leading character, the protagonist. Here I would like to mention the following poetic forms: sound poems, tone poems, noise poems, voice poems, sung poems, talk poems, and the following name, which is also present in her films (well, not the name, perhaps): Kurt Schwitters. We could say that the visual material sings. They are sound films in the sense that they privilege the sound. Not in an illustrative or subordinate or psychologizing way.

There is an autonomy of sound which sharpens our hearing and listening. I would like to just quickly sketch out these specific features, which constitute her signature – in its gentle or forceful, round or pointed, very rapid or rapid variants – by way of the example of the films *Eat, Work and Progress* and *UTA MAKURA (Pillow Poems)*.

Eat, which is also the name of a film by Warhol – which was filmed 35 years ago with a static camera in a single take, in which a man eats a mushroom for hours. The flip-side of this film is *Eat* by Ostrovsky, a 15-minute observation of the table manners of humans and animals. The montage produces a semblance between the animals and the humans. Which is funny, releases associations with the realm of comedy, as occurs in a different way in Tati.

Gertrud Koch says the following of Tati:

What is specific about Tati’s films though is not so much the way their effect of inducing laughter, as many comedians intend; what seems specific about Tati’s aesthetic of the comical is for me more the refusal of this affect and effect. What is singular and irritating about Tati’s films is precisely the hovering state in which he suspends comedy. Perhaps it is a consequence of the primacy of visual construction. The visual is after all already an evolution of an originally tactile need. It is already founded upon a form of abstraction which balks at the ribald physical comedy of ‘slapstick’. Careful observation, active contemplation – in short, a fascinated expectation – are prerequisites for having any understanding of Tati’s constructions of the comical.

Eat displays the barbaric element of one of civilization’s ‘cultural technologies’, undercut by a lyrical melody – and the critters look on, chewing, ruminating. The gaze of the ethnographer at their own culture, which becomes foreign. “L’ethnologie du blanc” is what Carl Einstein called this, as he wrote the screenplay for *Toni* together with Renoir. Which means addressing the construction of the myths, the collective conceptions and customs among Europeans. That which Roland Barthes later called “mythologies”. In this film, everyone is a star as their own star, while at the same time maintaining their status of anonymity, and the borders between the documentary and the

fictional become blurred. In one sequence, sung in a Yiddish-American song, matzo becomes a sponge in the hands of a baby which is also sung in this song, on which the baby joyfully sucks, sucks out the joy of life.

On the films *Work and Progress* and *Uta Makura*, I'll just say something very briefly. Vivian Ostrovsky and I are both available later on, because I find that these 'minimal movies' also require a certain 'minimized blah blah', to quote Ostrovsky. The film *Work and Progress* – and I'm emphasising the conjunction and – was filmed in 1990, meaning it marks the downfall of the Soviet empire, after the fall of the wall. At the beginning of this film we see the word *конце* in Cyrillic script. So it begins at the end. The film is a dual screen projection, which is interesting. Once again Warhol, *Chelsea Girls*, also a dual screen projection, although Warhol said of *Chelsea Girls* that he chose the dual screen set-up in order to make the boring films – in Warhol's words – that he had previously produced, these long films filmed with a statically mounted camera in which nothing happened, so to speak, which were so boring, and so with two projections, perhaps it would be more interesting, he said. I don't think that was Ostrovsky's intention. I would also like to very briefly address something else, because it forms part of an aesthetic principle of modernity which is also very strongly present in *Uta Makura*, in the 'pillow poems', both in the film by Ostrovsky and in the book written a thousand years ago by the court lady Sei Shonagon, this aesthetic principle of lists, series and sequences. The list of the sound, of the soundtrack of *Work and Progress* is in and of itself an insignia of its contemporary moment. That is: Sofia Gubaidulina, Dmitry Shostakovich, Serge Rachmaninoff (please excuse any potential mispronunciations), Mister Molloy, Lenin, Tchaikovsky, Silk Stockings, Modest Mussorgsky, gypsy songs from the '60s. Once again, Lenin, Ligeti, Eduard Kolmanovsky, Dmitry Shostakovich, Serge Rachmaninoff and the Beatles. So a political drama ex nega-

tivo, which begins with the Russian avant-garde, namely Vertov and Eisenstein, who of course at the beginning of the revolution viewed themselves as revolutionary forces.

So I had an enormous amount of paper available and began to fill my notebooks with strange facts, stories from the past and all means of other things, often the most trivial of material. All in all, I concentrated on things and people that I found enchanting and great. My notes also include comments on trees and plants, birds and insects. That sounds like the concept of Vivian Ostrovsky's poetics, but that was written by Sei Shonagon, as her poetics, and I'd like to leave it there and wish you a very pleasant evening and a great deal of insight with the films of Vivian Ostrovsky. Thank you.



Der Tages Spiegel Berlin, 11. 1998

Journal filmé et collage, deux genres qui à peu d'exception près ne sont au goût que de quelques cinéastes invétérés, le premier pour s'alimenter du solide narcissisme du réalisateur, le second pour rabâcher sans pitié ses trouvailles. Mais il en va tout autrement avec Vivian Ostrovsky. Née à New York de parents russo-tchèques, la réalisatrice, qui a été élevée au Brésil et vit depuis longtemps à Paris, conjugue ces deux genres de maniement délicat en quelque chose de frais et de nouveau. Sept courts-métrages, d'environ un quart d'heure chacun, seront projetés, en sa présence, samedi à l'Arsenal, à l'invitation de l'association Blickpilotin. Le plus souvent, ses films mettent en scène des touches de vie quotidiennes des divers lieux du monde qu'elle parcourt, revues en accéléré ou une technique radicale de montage. En contrepoint, un procédé de collage et de sons. S'il est vrai qu'à la fin de *Movie* les vues de New York, Jerusalem, Amsterdam, Rio, versent dans la mélancolie sous l'effet d'un tango hongrois à vous arracher le cœur, la griffe Ostrovsky, c'est plutôt l'hypernervosité. Son style métamorphose le banal en évènements drôles voire comiques. Ainsi, dans *Allers-Venues* les vacances d'été de quelques amies se transforment en stress-relax-bisous-bisous et dans *U.S.S.A.* l'ex-cirque d'état tonnant sur la Place Rouge, se marque, même dans le domaine des usages de l'ancienne Union soviétique, d'un surplus d'étrangeté.

Die Presse, 11. 1997

Nachrichten aus der Transit –Zone

Vivian Ostrovsky, kosmopolitische Filmemacherin aus New York, schießt mit ihrer Super-8-Kamera in die Welt hinein. Nun präsentiert sie, wieder auf der Durchreise, ihre Schlagerweltreisefilme in Wien. Über die Welt kann man in der Kunst nicht nur reden, man kann auch über sie singen. Vivian Ostrovsky läßt singen, ob sie mit ihrer Super-8-Kamera durch Kyoto streift oder in der New Yorker U-Bahn den Auslöser drückt: in den seltsamen Soundtracks ihrer kurzen Filme liegt die erste –und öffentlichste- ironische Distanznahme vom Home-Movie und dem gängigen Format des Touristenfilms. Die Tonspuren der extrem komprimierten minimal movies Ostrovskys, die meist exotische, oft träumerische urbane Räume durchqueren, deformieren die triviale Reiseaufzeichnung: Die Filmemacherin produziert Puzzle aus Bildern, aus realen Bewegungsabläufen, beschleunigt, gekürzt und gegeneinander geschnitten – und überzogen von einer launischen Musik und Klang-Kollage, die das Freizeit-Verhalten der Menschen ins Cartoonhafte verzerrt.

Sixpack Film zeigt heute abend – in Anwesenheit der Filmemacherin – sieben der Arbeiten Vivian Ostrovskys, in der Reihe „In Person“ (ausnahmsweise nicht im Stadtkino, sondern im Filmhauskino): bizarre kleine Reise Chroniken, gefiltert aus fünfzehn Jahren filmischer und touristischer Tätigkeit. Das Reisen scheint Ostrovsky aus der eigenen Biographie in ihre Filme transportiert zu haben: Geboren wurde sie in New York, die Schule absolvierte sie in Rio und an der Pariser Sorbonne studierte sie. Menschen, Orte, Klänge sind Ostrovskys Rohmaterial: Menschen, wie sie zu Schatten und Silhouetten reduziert werden (etwa in *Copacabana Beach*), wie in der bewusst zerrissenen Montage reale Existenzen zu Comics-Kino gerinnen (in *Public Domain*, 1996, wo Ostrovsky beispielsweise



einen Amateur-Tanzabend mit Bildern von Herrenringen verschneidet) ; Orte, die nachts magisch glühen, wie das Nachtreisefilm *Movie (V.O.)* 1982 und der sarkastische Anti-politfilm *U.S.S.A.* (1985) vorführen, oder zu einem Cocktail beschleunigter Bilder aus dem japanischen Alltag (in *Uta Makura*) werden – zwischen traditionellen fernöstlichen Zeremonien und einem Besuch bei McDonald's in Tokio. Sprunghaft, ortlos Letztlich aber verlieren sich all die urbanen Räume, von denen Ostrovsky berichtet, in der Ortlosigkeit des Kinos, in seiner radikal sprunghaften Natur. Im Grunde liefern diese Filme, geschossen in Kyoto, Mailand, Paris, Manhattan, Amsterdam, Rio, Berlin und Jerusalem vor allem eines: Nachrichten aus der Transit-Zone, aus einer Welt, die es (so) nur im Kino gibt. Schließlich die wunderbaren Klänge dieser Filme, die japanischen Schlager, die ungarischen Schellacks, die melodramatischen Arien (wie im Kino) und all die Wortfetzen in gebrochenem Englisch und diese Arbeiten begleiten: Liebenswürdiger als der kinematographischen kleinen Polemiken der Vivian Ostrovsky kann der Avantgardefilm nichtklingen. Eine Empfehlung, nicht nur für Kinoliebhaber auf der Durchreise.

Von Stefan Grisseemann

Falter, 11. 1997

Die Filme von Vivian Ostrovsky haben die ausgebleichten Färben alter Ansichtskarten und zeigen Reisegelder, kleine visuelle Notate. Erinnerungen. Die Aufnahmen sind meist distanz, diskret und die Eingriffe minimal- hinzugefügte Musik- und Toncollagen; Zeitraffer, manchmal Verlangsamung; Montage, die sich an kleinen thematischen Reihen oder Vorgaben orientiert: Nur aus Nachtaufnahmen, aber dafür auch einer Vielzahl an bunten, verwischenden, blinkenden Lichtpunktend in Rio, Amsterdam oder New York besteht "Movie (V.O.)". Kurze Auszüge aus den poetischen Alltagskizzen des „Kopfkissenbuches“ der japanischen Hofdame sei Shônagon liegen der Struktur von "Uta Makura" zugrunde. Sich wiederholende Aktivitäten. Motive usf. tauchen in allem Filmen der in Frankreich lebenden Regisseurin auf. "Public domain" heißt ein Film von 1996, aber schon in ihren älteren Arbeiten bewegt sich Ostrovsky mit ihrer Kamera vornehmlich in öffentlichen Räumen und beobachtet dort gern, wie das Private, Individuelle zum Bestandteil eines größeren Ganzen wird, alles in Vervielfachungen stattfindet. Vor allem ältere Menschen werden zu Akteuren in diesen Momentaufnahmen: alte Damen beim Turmspringen im Freibad und alte Männer beim Petanque-Spiel: Radfahrer, Gärtner, Schulkinder. Im Rahmen eines „In Person“- Programms (Filmhaus Kino. 20.11.) präsentiert Vivian Ostrovsky sieben ihrer Kurzfilme erstmals in Österreich.



Filmskizzen eines Flaneurs: Vivian Ostrovskys Notizen aus aller Welt im Arsenal Früher, ich erinnere mich jedenfalls, gab es singende Ansichtskarten. In das touristische Sehnsuchtsmotiv auf der Vorderseite waren Rillen gepresst, und legt man etwa das Colosseum auf den Plattenteller, ertönte der passende italienische Schlager dazu. Im Zeitalter des CD-Players gehören derlei schöne Dinge naturgemäß der Vergangenheit an. Die sieben kurzen Filme, die die Blickpilotin e.V. mit Unterstützung des Institut Français heute Abend im Kino Arsenal zeigt, erscheinen ein wenig wie die erweiterte, experimentelle Super-8-Abart der singenden Ansichtskarte. Sie stammen von Vivian Ostrovsky, einer geborenen Globetrotterin. Schließlich kam sie als Tochter russischer und Tschechischer Eltern in New York zum Welt, ging in Rio de Janeiro zur Schule und studierte anschließend an der Sorbonne in Paris. Dort gründete sie in den siebziger Jahren den feministischen Filmverleih Ciné-Femmes, und von dort aus bereist sie seit fünfzehn Jahren die Welt. Von diesen Reisen bringt sie kleine Filme mit, bei denen neben der raffinierten Bildmontage vor allem die Tonspur mit einer launischen Klang- und Musikcollage besticht. Eigentlich möchte man ihre minimal movies als Musikfilme der ganz exquisiten Art bezeichnen.

“Public Domain“ heißt ein dreizehn Minuten langer Film von 1996, der Hundefreunde beim Gassigehen zeigt und Schäferhunde, die als Beifahrer auf einem Motorrad thronen oder alte Damen, die im Freibad Kopfsprung üben. “Public Domain“ könnten alle ihre Filme heißen, denn Ostrovsky beschränkt sich in Reisenotaten tatsächlich auf den öffentlichen Raum und die Menschen, die dort erstaunlicherweise die seltsamsten Dinge ist. Dort was heißt: die seltsamsten Dinge? Genau besehen tun sie dort meist ganz gewöhnliche Dinge. Sie sitzen unter Bäumen und stricken, sie spielen Boule oder treiben in öffentlichen Parks Gymnastik. Als ebenso komisch wie auch poetisch entdeckt Ostrovsky die Bewegungen und Handlungen der Menschen im öffentlichen Raum, indem sie – wie bei “Copacabana

Beach“ 1983- die realen Bewegungsabläufe beschleunigt. Plötzlich existiert da ein Gewusel von Joggern und Passanten, läuft ein Bild überbordenden Lebens ab, das in seiner filmischen De- und Rekonstruktion gleichermaßen lustig wie lustvoll wirkt. Und das in Moskau, Kioto, Mailand, Manhattan oder wo immer Ostrovsky filmt nicht anders. Da seinen sogar die Lichter von Rio oder New York in der Nacht bunt zu blinken, obwohl “Movie(V.O.)“ von 1982 ein Schwarzweißfilm ist. „Liebenswerter als die Kinematographischen kleinen Polemiken der Vivian Ostrovsky kann der Avantgardefilm nicht klingen“ schrieb die österreichische Presse. Dem ist nichts hinzuzufügen, es sei denn, daß er auch nicht Hinreißender aussehen kann.



The Washington Post, 4. 1995

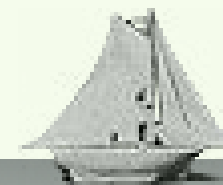
"M.M": All the Bright Moves

Devotees of both independent film making and dance have a modest but impressive treat in store at the Hirshhorn Museum tonight and tomorrow night, in the free showing of *M.M. in Motion*, a 46-minute film about French dancer-choreographer Mathilde Monnier. The filmmaker, Vivian Ostrovsky, is an American who lives in Paris; her works have been shown at the Berlin, London and Jerusalem film festivals and are also included in the permanent collections of the Centre Georges Pompidou and the Videotheque de Paris. Ostrovsky has been an enthusiast of Monnier's dance creations since 1986, when she saw her in action at the Avignon Festival. *M.M. in Motion* was four years in the making and draws upon Ostrovsky's filming of six Monnier choreographies (dating from '88 to '91), in rehearsal and performance. The key feature of the film is that it attempts to translate into cinematic terms the very essence and style of Monnier's dances. Hence the film - episodic, fragmentary, impressionistic - captures the defining traits of a choreographer's *modus operandi*. The resultant product is illuminating in ways that more conventional documentaries scarcely can hope to be, providing a sense of the creative process that is truer to real life.

Ostrovsky manipulates every aspect of film imagery - there are sequences in black-and-white, in color, in sepia tones, some speeded up- in a successful attempt to fuse film and choreographic aesthetics.

Rehearsal sequences are intercut with performance footage. The choreographer's thoughts are sometimes expressed explicitly, in directions to the dancers, and sometimes implied, as when we glimpse Monnier working through an incomplete passage on her own body, trying this, trying that, questing for the ideal embodiment of her concept. Along the way, one also gets a sense of the distinctly French approach to contemporary choreography, much beholden to American models but very much its own in its emphasis on histrionics, dramatic contrasts and anatomical extremes. The film will be shown twice at the Hirshhorn, at 8 tonight and tomorrow night. Ostrovsky will be present for the showing tomorrow, to discuss her work and answer audience questions.

Alan M. Kriegsman



Chicago Tribune, 4. 1991

Vivian Ostrovsky- International Filmmaker in Person!

Born in NYC, avant-garde filmmaker Vivian Ostrovsky has made her home in Paris for a number of years. Charming and humorous investigations of everyday events, her films combine aspects of personal journal, travelogue and collage. Ostrovsky's use of single-frame photography and melodramatic music add to the playful and engaging quality of her films. Playfully voyeuristic, Ostrovsky catches her subject in the midst of their banal activities and manages to stick ironic quotation marks around the everyday.

New City, 4. 1991

Reelism, Repertory and revival

Cosmopolitan filmmaker Vivian Ostrovsky is on a cross-country tour with a batch of her wonderful little films. Made between 1982 and 1988, they offer a whimsical archaeology of the everyday-perceived by this visitor to New York, Moscow, Paris, Berlin, Milan, Rio, Amsterdam and Jerusalem.

For a retrospective, the Pompidou Center called her films "mosaic journals". She'd rather be identified by gauge (Super-8mm) than by genre (e.g., experimental). In a telephone interview she demurred, "I like cats, not categories". Cats and cute pets are inter-cut with people eating in her film "Eat", a zoological overview of "table manners". Editing with cartoonish music, she toys with sped-up shots and Candid Camera tactics, Shooting from a tourist's vantage, she relishes in microscopic takes on the mannerisms of wacky French folks at their leisure.

Before "L' Atalante", French director Jean Vigo made "A Propos de Nice", a sarcastic travelogue predating Ostrovsky's "Copacabana Beach". Vigo believed he had caught, in 1930, "the last twitchings of a society" that would "give you nausea and make you an accomplice in a revolutionary solution". Instead, Ostrovsky -once an author of children's books- serves up a bourgeois apology for aerobics by the seashore and weekends in the country. The recreation, if not the revolution, will be televised.

Bill Stamets



O Estado de São Paulo, 11.1989

Se for preciso uma definição para o trabalho de Vivian Ostrovsky, que seja cinema experiencial. Mas ela adverte que não pretende provocar o costumeiros bocejos aos quais estão acostumados os espectadores dessa malfadada espécie de expressão artística. Vivian que nasceu em Nova York, mas viveu no Rio de Janeiro desde os nove meses até concluir os estudos secundários, diz que faz filmes para si mesma. Ela se diverte ao fazê-los. Talvez por isso mesmo ela consiga divertir os espectadores. Seu olho se fixa em imagens cotidianas que todos os olhos vêem, mas a decodificação bem-humorada disso nos põe diante de algo como "cenas que gostaríamos de ver".

Partindo da cena banal, Vivian chega a colagens de síncopes e sons. Sua câmera super oito fragmenta o mundo em pedaços, ao mesmo tempo em que une o planeta ao não impor barreiras geográficas, passando naturalmente de um banheiro de boate europeu frequentado por um travesti ao calçadão de Copacabana. O som que Vivian coloca como parte fundamental mais do que mera trilha sonora é formado por estilhaços acústicos que atingem o ouvido em acordo ou desacordo evidente o quadro de Eventos Especiais da 20ª Bienal Internacional, Vivian selecionou seis curtas realizados entre 1982 e 1988 com durações variáveis de 10 a 15 minutos. Formada em psicologia com especialização em cinema, Vivian não tem a preocupação de fazer filmes como uma forma de contar histórias. Ela simplesmente deixa sua câmera procurar os objetos e as pessoas. Misturando cenas noturnas, de vagas luzes que podem iluminar vagabundos notívagos, com cenas à luz mais esfuziante do sol como a lembrar um piquenique em família, Vivian capta e remonta os pequenos hábitos do bicho homem. E assim como o som, onde se ouve de diálogos interrompidos a canções tipicamente brasileiro-interiores, as cores apreendidas pelas câmeras fornecem o impacto suficiente para se encararem as obras quase como telas

em movimento, numa animação sobretudo sonora. Nos 14 minutos de *U.S.S.A.*, de 1985, retoma o tema das barreiras geográficas abordado em *Filme*, de 82, e vai além, quebrando as barreiras ideológicas. *U.S.S.A.* viaja sem escalas por imagens de Moscou, Nova York, Paris, Milão e Berlim. Depois da *World Music*, Vivian parece sugerir e surgir com o *World Movie*. E o mínimo que se pode pensar quando os olhos deparam um tradicional ritual judaico cujos participantes se movem fervorosamente em roda ao som de um febril samba rasgado.

Jim Joe



2019 | DVD and VoD "Plunge"

Re:Voir, Paris.

2 discs , 60 pages booklet with articles by Amy Taubin, Federico Rossin, Vivian Ostrovsky.

2014 | Cinéma Expérimental - Abécédaire pour une contre-culture

Editions Yellow Now, Belgium, pp 222-224, interview by Raphael Bassan.

2014 | Experimental Eating

Black Dog Publishing Ltd., London, pp 140-141, interview by Thomas Howells.

2006 | Images/Discours

AFEA Editions, Avignon, pp 47-61, by Rose Lowder.

Entretiens avec: Nicolas Rey, Vivian Ostrovsky, William English, Yannick Koller.

2003 | Bref

n°56, Paris, pp 54-55.

"Le Cinéma Nomade de Vivian Ostrovsky" by Raphaël Bassan.

2001 | DVD "Cinexpérimentaux 1- 4"

n°3, Re:Voir, Paris.

Video interview by Frédérique Devaux and Michel Amarger & Nikita Kino.

1999 | L'Art du Mouvement

Collection cinématographique du Musée national d'art moderne - 1919-1996.

Musée national d'art moderne – Centre de création industrielle, dirigé par J.M Bouhours, Paris, Flammarion, by Alain-Alcide Sudre.

1998 | Poussière d'image

Collection Sine Qua Non, «Cinema - je ou cinéma-jeu» par Yann Beauvais, Edition Paris Experimental.



UNSOUND – 2019

Now and After, Moscow, Russia, October 2020
 West Sound film festival, Bremerton, USA, October 2020
 São Paulo International Short Film Festival, Brazil, August 2020
 Experiments in cinema, Albuquerque, USA, June 2020
 ArtFIFA, Montreal, Canada, March 2020
 Traverse Video, Toulouse, France, March 2020
 Ann Arbor Film Festival, USA, March 2020
 Festival Tous courts, Aix-en-Provence, France, December 2019
 Zinebi, Bilbao, Spain, November 2019
 The Unforeseen, Belgrad, Serbia, November 2019
 Festival International signes de nuit, Paris, France, October 2019
 Dobra-Festival Internacional de Cinema Experimental, Rio de Janeiro, Brazil, September 2019

Hiatus – 2018

Indyon tv- cinetoro, Colombia, April 2020
 Festival du Film de Fontenay-le-Comte, France, March 2020
 Festival Les Inattendus, Lyon, France, February 2020
 Revolutions per Minute Festival, Boston, USA, January 2020
 REELpoetry, International poetry film festival, Houston, USA, January 2020
 Wiener Poetry Film Festival, Austria, November 2019
 Ultracinema, Oaxaca, Mexico, November 2019
 Istanbul International Experimental Film Festival, Turkey, Nov. 2019
 Cinetoro experimental film festival, Toro, Colombia, November 2019
 Blow up Film Festival, Chicago, USA, November 2019
 Family Film Project, Porto, Portugal, October 2019
 Vox Feminae Festival, Zagreb, Croatia, October 2019
 Kurant kino, Tromsø, Norway, September 2019
 Dobra – Festival Internacional de Cinema Experimental, Rio de Janeiro, Brazil, September 2019
 Strangoscope, Florianopolis, Brazil, September 2019
 Cine de Artistas, Buenos Aires, Argentina, September 2019

On Art Film Festival, Bydgoszcz, Poland, September 2019
 Marienbad Film Festival, Czech Republic, August 2019
 Asolo Art Film Festival, Italy, June 2019
 Weimar Poetryfilmpreis, awarded the “main prize of the Weimer Poetry Film Festival”, Germany, June 2019
 At the Fringe, Tranås, Sweden, June 2019
 Docaviv, Tel Aviv, Israel, May 2019
 Cadence Video Poetry Film Festival, Seattle, USA, April 2019
 Rencontres internationales Paris/ Berlin, April and August 2019
 Traverse video, Toulouse, France, March 2019
 Festival international du film sur l’Art, Montréal, Canada, March 2019
 Docfeed, Eindhoven, The Netherlands, February 2019
 Festival international Signos Da Noite, Lisboa, Portugal, Jan. 2019
 Zubroffka Short film festival, Bialystok, Poland, December 2018 : Honourable mention in the national competition “On the Edge”
 AXW for shorts, Anthology Film Archives, New York, November 2018
 Aesthetica Short film festival, York, U.K., November 2018
 Curta cinema, Opening night, Rio de Janeiro, Brazil, October 2018
 She makes noise, Madrid, Spain, October 2018
 Riga Short film Festival, Latvia, October 2018
 Curtas, São Paulo, Brazil, August 2018
 Melbourne International film festival, Australia, August 2018
 Videoex, Zurich, Switzerland, May 2018: special mention in the international competition
 Internationale Kurzfilmtage, Oberhausen, Germany, May 2018

DizzyMess – single screen film – 2017

Aesthetic of the Ruins, Istanbul, Turkey, January 2020
 Les Instants Vidéos, Marseille, France, November 2019
 International Short Film Festival Canton, China, October 2019
 Strangoscope, Florianopolis, Brazil, September 2019
 Vastlab experimental festival, Burbank, USA, September 2019
 Festival Schillertage, Mannheim, Germany, June 2019

International Festival of Creativity, Innovation & Digital Culture,
Canary Island, March 2019
 Revolution per Minute festival, Boston, February 2019
 Istanbul International experimental film festival, Turkey, Nov 2019
 Videobardo, videopoetry festival, Buenos Aires, Argentina, Nov 2019
 Alternative Film/video, Belgrade, December 2018
 Festival contre nature, Marseille, France, July 2018
 Rencontres internationales Paris/Berlin, April and June 2018
 Asolo Art film festival, Italy, June 2018
 Sorsi Corti Festival, Palermo, Italy, May 2018
 Now and After, Moscow, Russia, February 2018
 Traverse Video, Toulouse, France, February 2018
 Invideo Festival, Milan, Italy, November 2017
 FIC International Short Film Festival -Alliance française, Buenos Aires,
Argentina, October 2017: awarded the "Premio Esmi experimental"
 San Diego Underground Film Festival, USA, August 2017
 Open Air Filmfestival, Weiterstadt, Germany, August 2017
 Diametrale Filmfestival, Innsbruck, Austria, April 2017
 MUFF, Montréal, Canada, May 2017
 Frauen Film Festival, Köln / Dortmund, Germany, April 2017

But Elsewhere is Always Better – 2016

Festival Internacional de Cine UNAM, Mexico, March 2020
 French Institute, New York, USA, March 2020
 Museo Reina Sofia, Madrid, Spain, December 2019
 Jüdisches Museum, Frankfurt am Main, November 2019
 Barbican, London, U.K., September 2019
 Central Art space Cave, London, U.K., May 2019
 Festival contre nature, Marseille, France, July 2018
 Festival printemps lesbien, Toulouse, France, April 2018
 London International Documentary Festival, London, U.K., Nov 2017
 Invideo Festival, Milan, Italy, November 2017
 Festcurtas, Belo Horizonte, Brazil, September 2017
 Message to man, St Petersburg, Russia, September 2017
 Curtas, São Paulo, Brazil, August 2017
 Curtas, Vila do Conde, Portugal, July 2017
 Sorsi Corti, Palermo, Italy, May 2017
 Experiments in cinema, Albuquerque, USA, April 2017
 Rencontres internationales Paris / Berlin, March and June 2017
 International Film Festival Zoom, Jelenia Gora, Poland, February 2017
 Close Up, London, United Kingdom, February 2017
 Stuttgarter Filmwinter, Stuttgart, Germany, January 2017
 Curtacinema, Rio de Janeiro, Brazil, November 2016
 Zinebi, Bilbao, Spain, November 2016
 Festival international du film de Bruxelles, Belgium, November 2016
 Family film project festival, Porto, Portugal, November 2016
 Jornadas de reapropiacion, Mexico, Mexico, November 2016
 Kassel documentary film and video festival, Germany, November
2016
 Viennale, Wien, Austria, October 2016
 Women make waves films festival, Taipei, Taiwan, October 2016
 Antenna documentary film festival, Sydney, Australia, October 2016
 Kumu art film Festival, Tallinn, Estonia, September 2016
 Chantal Akerman: New York remembers; Lincoln Center, New York,
USA, March 2016



Losing the thread – 2014

Les irrecuperables, online film festival, November 2019
 Cyprus Contemporary Film Center, Nicosia, September 2019
 Open Air Film festival, Weiterstadt, Germany, August 2016
 International Frauen Filmfestival Dortmund-Köln, Germany, April 2016
 Les Irrécupérables, Paris, France, May 2016
 Strangoscope Florianopolis, Brazil, April 2016
 Ozark shorts, Ozark, USA, April 2016
 CineAutopsia, Bogota exp. film festival, Colombia, April 2016
 ZINEBI, Bilbao, Spain, November 2015
 Jornadas de Réappropriación – cine reciclado y found footage, Mexico, October 2015
 Invideo, Milano, Italy, November 2015
 Women make waves, Taipei, Taiwan, October 2015
 Festival nouveau cinema, Montréal, Canada, October 2015
 Videomedaja festival, Novi Sad, Serbia, September 2015

IONE CORrespondência e REcorDAÇÕES – 2013

Vox Feminae Festival, Zagreb, Croatia, October 2019
 CILAVS - Birkbeck University, London, U.K., February 2017
 Fundação Iberê Camargo, Pôrto Alegre, Brazil, 2013
 Museu Oscar Niemeyer, Curitiba, Brazil, 2013
 Museu de Arte Moderna do Rio de Janeiro, Brazil, 2013

P.W.- Pincéis e Painéis**(P.W. - Paintbrushes and Panels) – 2010**

Ovoo Gallery, Miami Beach, USA, January 2018
 ULTRAcinema, Mexico, Mexico, November 2017
 Ecole nationale supérieure d'architecture de Nantes, France, May 2017
 Caixa Cultural, Brasilia, Brazil, September 2011
 Video Dumbo Film Festival, New York, USA, September 2011

Pinacoteca do Estado de São Paulo, Brazil, May 2011

London International Documentary Film Festival, U.K., March 2011
 Rencontres internationales Paris / Berlin/ Madrid 2010- 2011
 Festival Tous courts, Aix-en-Provence, France, December 2010
 Festival Videomedaja, Novi Sad, Serbia, awarded the Sphinx Prize, December 2010
 Jihlava International Documentary Film Festival, Jihlava, Czech Republic, October 2010
 Festival Internacional de Curtas-Metragens de São Paulo, São Paulo, Brazil, August 2010
 Museo Paco Imperial, Rio de Janeiro, Brazil, July 2008

Wherever Was Never There – 2011

Fotogenia film festival, Mexico City, Mexico, December 2019
 Rencontres Internationales Paris/Berlin/Madrid, 2011-2012
 Jihlava International Documentary Film Festival, Jihlava, Czech Republic, October 2011
 Jerusalem Cinematheque, Israel, February 2011

Tatitude – 2009

Cinema le Bretagne, Guichen, France, December 2019
 Instants Vidéos, Paris, France, November 2011
 Façade Video festival, Plovdiv, Bulgaria, September 2011
 Filmwinter festival, Stuttgart, Germany, January 2011
 Kassel Documentary Film and Video Festival, Germany, November 2010
 European Media Art Festival, Osnabruck, Germany, April 2010
 Curta cinema, Rio de Janeiro, Brazil, July 2009

The Title was shot – 2009

International Video Art Festival Now&After - "Collective is near", Moscow, Russia, April to May 2019
 Molodist Kyiv international film festival, Ukraine, October 2010

Video Dumbo Festival, New York, USA, September 2010
 Instants Vidéo, La Ciotat, France, September 2010
 International Festival Signes de Nuit, Centre Culturel français de
 Djakarta, Indonesia, July 2010
 Rencontres Internationales Paris/Berlin/Madrid, Berlin,
 Germany, June 2010
 Rencontres Internationales Paris/Berlin/Madrid, Madrid,
 Spain, April 2010
 International Festival Signes de Nuit, Paris, France April 2010
 Stuttgarter Filmwinter, Stuttgart, Germany, January 2010
 Rencontres Internationales Paris/Berlin/Madrid, Paris, France,
 December 2009
 Zinebi, Bilbao, Spain, November 2009 awarded the Silver Mikeldi
 for documentary)
 Curta cinema, Rio de Janeiro, Brazil, November 2009
 MIS (Museu da Imagem e do som), São Paulo, Brazil, Nov 2009
 Raindance International Film Festival, London, U.K., Oct 2009
 Freie Universität Berlin - Symposium entitled "The cinematic
 configurations of 'I' and 'WE'", Germany, March 2009

Ne pas sonner – 2008

IFFR, Rotterdam, Netherlands, January 2010
 Façade Video festival, Plovdiv, Bulgaria, September 2011
 Stuttgarter Filmwinter festival, Germany, January 2011
 Kassel Documentary Film and Video Festival, Germany, Nov. 2010
 European Media Art Festival, Osnabrück, Germany, April 2010
 Curta cinema, Rio de Janeiro, Brazil, November 2009

Fone für Follies – 2008

Anthology Film Archives, New York, USA, November 2015
 Internationales Bremer Symposium zum Film: The Film and the
 Animal, Germany, January 2011
 Internationales Frauenfilm Festival Dortmund | Köln, Germany,
 April 2010
 Femina, Festival International de Cinema femino, Rio de Janeiro,
 Brazil, June 2009
 European Media Art Festival, Osnabrück, Germany, April 2009
 Stuttgarter FilmWinter, Stuttgart, Germany, January 2009
 Locarno Film Festival, Locarno, Switzerland, July 2008
 MoMA, New York, USA, February 2008

Télépattes – 2007

Anemic Cinechat, Palais de Tokyo, Paris, France, May 2014
 Festival Tous Courts, Aix-en-Provence, France, December 2010
 Festival International De Films de Femmes de Creteil, France,
 March 2009
 Locarno Film Festival, Locarno, Switzerland, August 2008

ICE/SEA – 2005

Les Inattendus, Lyon, France, July 2011
 Film Forum, New York, USA, June 2006
 Viennale, Wien, Austria, October 2005
 Rio International film festival, Brazil, September 2005
 Curtas, Vila do Conde, Portugal, July 2005
 Festival Paris / Berlin / Madrid, 2005
 Forum des Images, Paris, France, July 2005
 Tribeca Film festival, New York, USA, April 2005
 Festival international de films de femmes, Creteil, March 2005
 Berlinale, Berlin, Germany, February 2005
 International film festival, Rotterdam, Netherlands, January 2005

Nikita Kino – 2002

Ensa, Limoges, France, November 2017

Tënk, June 2017

Cinema Nouveau Latina, Paris, France, June 2013

Musée d'Art et d'Histoire du Judaïsme, Paris, cycle "Mémoire familiale", France, December 2006

Museo nacional Reina Sofia, Madrid, Spain, November 2004

Impakt Film festival, Utrecht, Netherlands, June 2003

Cinemathèque de Toronto, Canada, March 2003

Documentaire sur Grand écran, Paris, France, March 2003

Art-action, Paris, France, February 2003

Festival de court-metrage de Clermont-Ferrand, France, February 2003

Stuttgarter Film Winter, Germany, January 2003

Hirshhorn Museum, Washington, USA, November 2002

Viennale, Vienna, Austria, October 2002

Locarno film festival, Switzerland, August 2002

Curtas, Vila do Conde, Portugal, July 2002

Seoul independent and documentary film festival, South Korea, March 2002

Work and Progress – 1999

MoMA, New York, USA, November 2019

Internationale Kurtzfilmtage, Oberhausen, Germany, May 2019

Collectif Jeune Cinéma, Paris, France, December 2005

Curtas, Vila do Conde, Portugal, July 2005

Museo nacional Reina Sofia, Madrid, Spain, November 2004

Kassel Filmfestival, Germany, November 2003

Festival de court metrage de Clermont-Ferrand, February 2001

Cycle "Monter / Sampler", Centre Pompidou, Nov. – Dec. 2000

European Media Art Festival, Osnabrück, Germany, Oct 2000

Festival Nouveau Cinema Montréal, October 2000

Taipei Golden Horse Film Festival, September 2000

BBC British short film Festival, London, UK, September 2000

Curtas, São Paulo, Brazil, August 2000

Image Forum, Tokyo, Japan, April 2000

Bradford Film festival, UK, March 2000

International experimental and video festival, Windsor, Canada, February 2000

Stuttgarter Filmwinter, Germany, January 2000

International film Festival Rotterdam, Netherlands, January 2000

Toronto international Film festival, September 1999

MoMA, New York, USA, April 1999



American International Pictures – 1997

IFFR, Rotterdam, Netherlands, January 2020
 Stuttgarter Filmwinter, Germany, January 1999
 Alternativa, Barcelona, Spain, November 1998
 Osnabrück Film Festival, Germany, October 1998
 Toronto Short film festival, Canada, June 1998
 Festival de court-métrage de Clermont-Ferrand, February 1997

Public Domain – 1996

Hintergrund II, Le Molodoï, Strasbourg, France, November 2019
 Dead End Film Festival, Melbourne, Australia, November 2017
 Programming Matthias Müller "Ich etc. Auf Reisen – Travelogues"
 Stuttgarter Filmwinter, Stuttgart, Germany, January 2009
 Domaine de Chamarande, cycle de films "Parcours sportif", France,
 October 2005
 MoMA, "Big as life: an american history of film", NYC, USA,
 March 2000
 International Short Film Festival Oberhausen, Germany, April 1999
 Cinemathèque Française, Paris, France, October 1998
 Musée d'art moderne et contemporain de Strasbourg, January 1998
 Festival international du film independant de Bruxelles, Belgium,
 November 1997
 Curtas São Paulo, Brazil, August 1997
 Rotterdam International Film Festival, Netherlands, Jan 1997
 Osnabrück Film Festival, Germany, October 1997
 London Film festival, London, UK, November 1996

Uta Makura (Pillow Poems) – 1995

Centre Pompidou, Paris, France, December 2006
 Dokumentarfilm Festival, München, May 2000
 Traces de Vie, Clermont-Ferrand, November 1996
 Curtas, São Paulo, Brazil, August 1996
 Image Forum Festival, Tokyo, Japan, April 1996
 Festival du Réel, Centre Pompidou, Paris, France, March 1996
 International Film Festival Rotterdam, Netherlands,
 January 1996
 London Film Festival, London, UK, November 1995
 Toronto Film festival, Toronto, Canada, September 1995
 MoMA, "Experimental shorts Dissolution/6 solutions
 1990-1995", New York, USA, April 1995
 Oberhausen Film Festival, Germany, April 1995



M. M. in Motion – 1992

Institut français, London, UK, April 2020
 Mois du film documentaire, Centre Pompidou, Paris, November 2015
 Women make waves film festival, Taipei, Taiwan, October 2005
 Temps d'Images, Centro cultural do Belem, Portugal, October 2003
 Lincoln Center, New York, USA, December 1995
 Centre culturel français de Moscou, Film inaugural de Danse sur écran, Russia, October 1995
 Montpellier Danse, Montpellier, France, July 1995
 MoMA, "Experimental shorts Dissolution/6 solutions 1990-1995", New York, USA April 1995
 Hirshhorn Museum, Washington, USA, April 1995
 Le Louvre, Paris, France, October 1994
 London Film festival, UK, November 1992
 Videodanse, Centre Pompidou, Paris, France, November 1992
 Centro Cultural Banco do Brasil, Rio de Janeiro, Brazil, October 1992
 Festival International de film de Femmes, Creteil, France, March 1992

Eat – 1988

Musée du Quai Branly, Paris, France, March 2015
 Split film festival, Croatia, September 2006
 Anthology Film Archives, New York City, USA, April 1994
 Experimenta, Melbourne, Australia, December 1990
 Arsenals, International Film Forum, Riga, Latvia, October 1990

***** (TROIS ÉTOILES) – 1987**

Anthology Film Archive, New York, Nov. 1989
 Exit Art, New York, USA, May 1988
 Festival International Jeune Cinema, Montréal, Canada, March 1988
 Festival International Films et video de femmes, Montréal, Canada, June 1987
 Festival International de Cine de Huesca, Spain, Nov. 1987
 Interfilm, Festival international du Film s8, Berlin, Germany, September 1987
 Festival of festival, Toronto, Canada, September 1987

U.S.S.A. – 1985

Videox, Zurich, Switzerland, May 2003
 ZINEBI, Bilbao, Spain, November 2000
 Cinéma d'avant-garde français, Japan, December 1998
 Art Gallery of Ontario, Toronto, Canada, February 1991
 Danish Film Festival, Copenhagen, Denmark, March 1990
 ARCO, Madrid, Spain, February 1990
 Miami Film festival, USA, February 1990
 Anthology Film Archive, New York, USA, November 1989
 Feminale, Women Film Festival, Köln, Germany, July 1988
 Festival du cinema s8, Cinémathèque du Quebec, Canada, February 1988
 Pacific Film Archive, Berkeley, USA, April 1987
 Millenium, New York, USA, March 1987
 Festival du nouveau cinema, Montréal, Canada, October 1986
 Festival de film de femme, Montréal, Canada, June 1986
 Internationaler Experimentalfilm Festival Osnabrück, Germany, June 1986



Allers-Venues – 1984

Tënk- Centre Simone de Beauvoir, May - June 2020
 Festival des cinémas différents et expérimentaux de Paris, France, October 2019
 Arts and humanities festival, King's College, London, UK, Oct 2017
 Rencontres du cinema documentaire, Montreuil, France, Oct 2016
 Festival Tous Courts, Aix-en-Provence, France, December 2010
 Impakt Festival, Utrecht, Netherlands, May 1996
 Centre Pompidou, cinema experimental et d'artistes, June 1995
 Art gallery of Ontario, Toronto, Canada, February 1991
 Internationaler Experimentalfilm workshop, Osnabrück, Germany, June 1985
 XXII incontri Internazionali del cinema, Sorrento, Italy, April 1985
 Festival Femmes, Montréal, Canada, March 1985
 Festival International Films de Femmes, Creteil, France, March 1985
 Festival du Court-metrage de Clermont-Ferrand, France, Feb 1985
 ARC, Musée d'art Moderne, Paris, France, June 1984
 Film Portraits of women by women, curated by M. Klonaris & K. Thomadaki, Toronto, Canada, April 1984

Copacabana Beach – 1983

Cineworks, Vancouver, Canada, March 2020
 Les Festins de Suzette, Luminor, Paris, France, December 2019
 Nightingale Cinema, Chacago, USA, November 2019
 Tamayo Museum, Mexico City, Mexico, August to October 2019
 Reina Sofia museum, Madrid, Spain, March 2019
 Las superochoras – Museu Universitario del Chopo – UNAM – Mexico, November 2018 to February 2019
 Faro Aragon, Mexico, November 2018
 MUTA Film festival, Lima, Peru, November 2018
 Cineuropa, Santiago de Compostela, Spain, November 2018
 Museo de Arte Moderna, Buenos Aires, Argentina, August 2018

Cinema experimental et Musique, Cinémathèque française, Paris, France, May 1986
 Manifeste, Trente ans de création cinema, Centre Pompidou, Paris, France, September 1992
 Museu de Arte Moderna, Rio de Janeiro, Brazil, March 1989
 Festival International de Rio, November 1985
 Festival de court-métrage de Clermont-Ferrand, January 1984
 Festival international du Jeune Cinema, Hyères, France, September 1983
 Mois des Musées et de l'art plastique, ciné-peintre, à l'Olympic Paris, France, November 1983

Movie (V.O.) – 1982

Festival Femmes, Montréal, Canada, March 1985
 Edinburgh Film festival, Edinburgh, UK, May 1983
 Museu de Arte Moderna, Rio de Janeiro, September 1983
 Festival de court-métrage de Clermont-Ferrand, France, Jan. 1983
 Split film festival, Zagreb, Yugoslavia, November 1982
 Rassegna Cinema Feminino, Sorrento, Italy, October 1982
 XII Biennale de Paris, Centre Pompidou, Paris, France, October 1982
 Festival international du Jeune Cinema, Hyères, France, Sept 1982
 ARC, Musée d'art moderne, Paris, France, January 1982



Mostra Cine Brasil Experimental, Centro Cultural São Paulo,
Brazil, September 2019

Copacabana Beach
Allers-Venues
USSA
*** (Trois Étoiles)
Eat
Public Domain
Work and Progress
Nikita Kino
Ice/Sea
Tatitudo
Wherever was never There
Losing the Thread
Hiatus

Jerusalem Film Festival : "Time and Time again" - Shorts by
Vivian Ostrovsky, Israel, August 2019

Movie (V.O.)
Allers-Venues
Tatitudo
Hiatus
Unsound

Foodnotes: three films by Vivian Ostrovsky, Institut Français
de Londres, U.K., June 2019

Trois Étoiles
Eat
Nikita Kino

Videoex "Brazil: Vivian Ostrovsky", Zurich, Switzerland,
May 2019

Copacabana Beach

P.W.- Pincéis e Painéis (P.W. -Paintbrushes and Panels)
Wherever was never There
Losing the thread
But Elsewhere is Always Better
Hiatus

Vivian Ostrovsky: Plunge, Electronic Arts Intermix, New
York, USA, April 2019

Allers-Venues
Public Domain
But Elsewhere is Always Better
Hiatus
Unsound
Presentation of the installations

Futur Antérieur #2 - Vivian Ostrovsky & Marie Losier, cinéma
L'Archipel, Paris, France, January 2019

Allers-Venues
Public Domain
Work an Porgress

Vivian Ostrovsky : L'humour du geste, Redcat, Los Angeles,
November 2018

Movie (V.O.)
American International Pictures
Ice Sea
The Title was Shot
CORrespondência e REcorDACOES
Losing the Thread
DizzyMess
Hiatus

Fragments of a filmmaker's work – Etats généraux du film documentaire, Lussas, France, August 2018

Movie (V.O.)
 Copacabana Beach
 USSA
 Allers-Venues
 Eat
 Uta Makura
 Public Domain
 American International Pictures
 Nikita Kino
 Tatitudo

Birkbeck University, London, UK, February 2017

Copacabana Beach
 Ice Sea
 Nikita Kino
 P.W.- Pincéis e Painéis (P.W. -Paintbrushes and Panels)
 IONE CORrespondência e RecorDAÇÕES

Curtas, Rio de Janeiro, Brazil, Nov. 2009

Copacabana Beach
 Ice Sea
 Fone Für Follies
 P.W.- Pinceis e Paineis
 The Title was shot

22 Stuttgarter Filmwinter, Stuttgart, Germany, Feb. 2009

Copacabana Beach
 Eat
 Public Domain
 American International Pictures
 Nikita Kino

Ice Sea
 Fone Für Follies

Festival de film de femmes, Créteil, France, March 2009

Public Domain
 Ice Sea
 Télépattes
 Ne pas Sonner

Chicago filmmakers, USA, April 2003

Copacabana Beach
 Public Domain
 Nikita Kino

Rencontres internationales du cinéma, Forum des images, Paris, France, Nov. 2002

Copacabana Beach
 Allers-Venues
 USSA
 Eat
 Uta Makura (Pillow Poems)
 Public Domain
 American International Pictures
 Work and Progress

Kunsthalle, Basel, Switzerland, April 2000

Copacabana Beach
 Eat
 Uta Makura (Pillow Poems)
 Public Domain
 American International Pictures
 Work and Progress

Vivian Ostrovsky: what you see is what you get,
Arsenal, Berlin, Germany, Nov. 1998

Movie (V.O.)
Copacabana Beach
Allers-Venues
Uta Makura (Pillows Poems)
Public Domain
American International Pictures

Vivian Ostrovsky in Person – Sixpack film, Wien, Austria,
Nov. 1997

Movie (V.O.)
Copacabana Beach
USSA
M. M. in Motion
Uta Makura (Pillow Poems)
Public Domain

CCBB Rio de Janeiro, “Mostra Vivian Ostrovsky”, Brazil,
Nov. 1995

Movie (V.O.)
Copacabana Beach
Allers-Venues
USSA
*** (Trois étoiles)
Eat
M.M. in Motion

MoMA, “Experimental shorts Dissolution/ 6 solutions 1990-
1995” New York City, USA, April 1995

M. M. in Motion
Uta Makura (Pillow Poems)

Funarte / Instituto Brasileiro de Arte e Cultura, Rio de
Janeiro, Brazil, Oct. 1993

Copacabana Beach
Allers-Venues
*** (Trois étoiles)
Eat
M. M. in Motion

Hirshhorn Museum, Washington, USA, April 1991

Copacabana Beach
Allers-Venues
USSA

Pacific film Archive, Berkeley, USA, April 1991

Copacabana Beach
USSA
Eat

Anthology Film Archive, New York, USA, April 1991

Movie (V.O.)
Copacabana Beach
Allers-Venues
USSA
*** (Trois étoiles)
Eat

XX Bienal de São Paulo, Brazil, December 1989

Movie (V.O.)

Copacabana Beach

Allers-Venues

USSA

*** (Trois étoiles)

Eat

Centre Pompidou « Rétrospective Vivian Ostrovsky », Paris, France, June 1988

Movie (V.O.)

Copacabana Beach

Allers-Venues

USSA

*** (Trois étoiles)

9 journées cinématographiques d'Orléans, France, Nov.1987

Movie (V.O.)

Copacabana Beach

Allers-Venues

USSA

*** (Trois étoiles)

Berlin Arsenal, Germany, December 1986

Movie (V.O.)

Copacabana Beach

Allers-Venues

USSA



Centre Georges Pompidou, Paris

Forum des Images, Paris

Israël Film Archives

Ministry of Foreign Affairs for French Institutes
worldwide

MoMA, New York

Freunde der Deutschen Kinemathek, Berlin

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