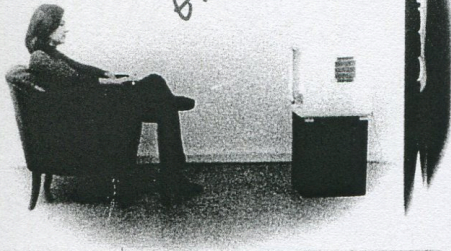


"TV Girl" 1970  
with  
Erika Hammann



"Beefsteak" with  
David Sporn



# SOME FILMS

(and video)



"The Scream" with  
Cécile Bauer

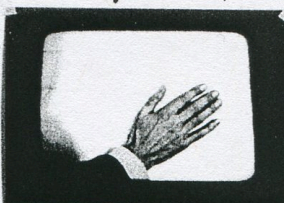
"Herman Dances Alone" 1970  
de Appel, Amsterdam



"Last" 1973. N.Y.



"Homicide People" 1969

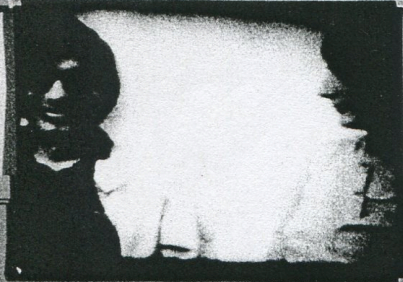


"WALL SLAP" 1969



"LIFE-CUT" 1973

VIS-A-VIS. 1970



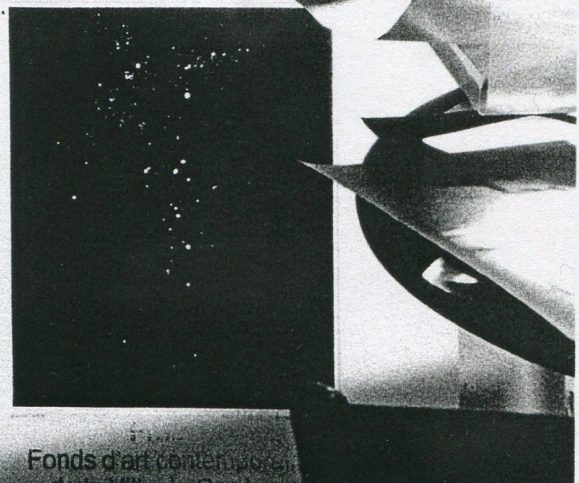
"Description" 1970  
Düsseldorf



"Floor Drip" 1969

from **Tony MORGAN**

"Volcano" 1973. N.Y.



Fonds d'art contemporain



# FILMS, AND VIDEOS FROM TONY MORGAN

- 1967 "29".  
16mm, b/w, 20 min. Optic sound.  
A two men, one woman relationship.
- 1967 "29".....  
.....NFD
- 1968 "Hot Apple".  
16mm, b/w, 15 min. Optic sound.  
A girl sleeping on a beach. Her dream, an  
identification with Eve, the apple and an Adam.
- 1968 "Hot Apple"  
.....NFD
- 1968 "Beefsteak" (work title "Resurrection") from Tony  
Morgan and Daniel Spoerri.  
16mm, b/w, 10 min. Optic sound.  
First shown: at the Creamcheese nightclub in  
Düsseldorf & later at Documenta 4, Kassel.
- 1968 "Beefsteak"  
16mm optic film  
4000 SF
- Reversal. Backwards in time. A steak's life cycle,  
anti-clockwise. The film begins in Tony Morgan's  
bathroom with the Beatles, continues with a de-fried  
steak which buys some money, Bach's Goldberg Variations  
and the rebirth (Resurrection) of a cow. The film was  
the consequence of a heated discussion with Daniel  
Spoerri about the English aesthetic of cleanliness and  
the French aesthetic of shit.
- 1968 "Hello Goodbye".  
16mm, b/w & colour. Twice 4 min. Optic sound.  
First shown: At Documenta 4, Kassel and  
later in the Creamcheese nightclub in Düsseldorf.
- 1968 "Hello  
Goodbye"  
film installation  
2000 SF
- A film to be shown on two screens. "Goodbye" is  
the close up of a red painted mouth saying  
Goodbye to 50 people saying Hello.
- 1968 "Bath".  
16mm, s/w. 4 min. No sound.
- 1968 "Bath"  
16mm film copy  
1000 SF
- A bath, seen from the point of view of the  
person taking the bath.
- 1969 "Munich People".  
16mm, b/w, 20 min. Optic sound.  
First shown on the 16 October 1970 by the German TV  
network (WDR). Bought by the Museum of Modern Art, New  
York for the exhibition "Information" 1970.
- 1969 "Munich  
People"  
16mm optic film  
5000 SF
- A documentation of the people who visited  
Aktionsraum Munich on the 18th and 19th  
december, 1969. Each person was filmed  
full face. For the sound track they gave  
their name, the date and the time they were  
filmed.



- 1969 "Some Events" from Tony Morgan and George Brecht.  
16mm, b/w, 5 min. No sound.  
First shown: during Robert Filliou's retrospective  
at the Modern Museum Pompidou, Paris, 10 July 1991.

With the concept of working towards a film  
library of performances, this film is a series  
of one minute events by George Brecht, amongst other  
pieces, 'Dances' and the frying of an ice cube.

1969 "Some  
Events"

16mm optic film

4000 SF

- 1969 "Floor Drip".  
16mm, b/w. 2 min (loop). No sound.  
First showing: at Produkt Cinema,  
Bergerstrasse 6, Düsseldorf on 15/4/1971.

This film loop is projected onto the floor  
by means of the intervention of a mirror,  
at an oblique angle to the light beam.  
The image is a drip (of paint) that spreads  
over the floor.

1969 "Floor  
Drip"

16mm film

installation

no sound

2000 SF

- 1969 "Paper Drop".  
16mm, s/w. 3 min (loop). No sound.  
First showing: at the Produkt Cinema,  
Bergerstrasse 6, Düsseldorf on 15/4/1971.

This film loop is projected onto the floor  
by means of the intervention of a mirror,  
at an oblique angle to the light beam.  
The image is of a crumpled paper tissue (hanky)  
that drops on the floor.

1969 "Paper  
Drop"

16mm film

installation

no sound

2000 SF

- 1969 "Black Corner".  
16mm, b/w 3 min loop. No sound.  
First shown: Aktionsraum, Munich on 18/10/69.  
Second showing at Produkt Cinema, Bergerstrasse 6,  
Düsseldorf on 15/4/71.  
Third showing at the exhibition "Prospect 71",  
whose theme "projection" was one of the first  
comprehensive multi-media shows where photos,  
slides, film and video predominated.  
Shown later at the "Projection" exhibition at Louisiana  
Museum, Denmark in 1972.

At the moment the light from a projector is  
projected into a corner, the bi-dimensionality  
of the classical cinema is broken into two  
rectangles and a triangle.

In making the film, I painted the corner  
black (darkness) little by little and then,  
re-painted the corner white (light).

1969 "Black  
Corner"

16mm film

installation

no sound

2500 SF



1969	"The family Lieck". 16mm, s/w & colour. 5 min. No sound.  A portrait of the man and his family who made Tony Morgan's sculptures in 1968-9.	1969 "The Family Liek"  16mm film  1000 SF
1969	"Suntan". 16mm, colour. 3min. No sound. First showing: Creamcheese nightclub, Düsseldorf.  A documentation of a six week holiday with Ursula Bornhauser, shot every 3 days for 10 seconds. Made on the island Formentera.	1969 "Suntan"  16mm film  1000 SF
1969	"The Stones" (work title "Rock"). 16mm, s/w. 3 min. No sound.  Filmic games with stones. Made on the island of Formentera.	1969 "The Stones"  16mm film  1000 SF
1969	"Green plants". 16mm, colour. 3 min. No sound.  Fixed image of green plants in a field on the island of Formentera.	1969 "Green Plants"  16mm film  700 SF
1969	"Interval". 16mm, b/w. 3 min. No sound. A fixed image of reeds used as an interval at the Creamcheese nightclub Düsseldorf.	1969 "Interval"  16mm film  700 SF
1969	"Poured red". 16mm, colour. 3 min (for 5 loops). Sound on quarter inch magnetic tape. First showing: exhibition "Strategy:get arts" at the Edinburgh Festival 1970.  A multi-projection film. The five loops to be projected simultaneously side by side.	1969 "Poured Red"  16mm film  installation  2000 SF
1969	"The Can". 16mm, s/w. 3 min (for five loops). Sound on quarter inch magnetic tape. First showing: exhibition "Strategy:get arts" at the Edinburgh Festival 1970.  A multi-projection film. The five loops to be projected simultaneously side by side. Tony Morgan kicks a large can down the stairs and round the block. The sound is one of "kicking the can".	1969 "The Can"  16mm film  installation  2000 SF



- 1970 "Double Happening" from Tony Morgan & Emmett Williams & Robert Filliou.  
16mm, b/w, 6 min. Optic sound.  
First showing: Bought by the Centre George Pompidou, Paris for the retrospective exhibition of Robert Filliou in 1991.

1970 "Double Happening"  
16mm optic film  
4000 SF

With the concept of working towards a film library of performances, this film is a double happening in the ladies toilets at the Art Academy in Düsseldorf with Robert Filliou and Emmett Williams.

1970 "Description"  
16mm optic film  
4000 SF

- 1970 "Description 1970".  
16mm, b/w, 11 min. Optic sound.  
First showing: Edinburgh Festival, 1970.  
Bought by the Kunstmuseum, Düsseldorf.

A document of Tony Morgan's friends and artists around the preparation for the Edinburgh Festival show "Strategy: Get Arts". The sound track is the description of the man (seen full face) by the woman (seen in profile). Some of the pairs filmed: Blinky Palermo and Christina; Sigmar Polke and Karin; Joseph Beuys and Usu; Alfred Schmela and his wife; George Brecht and Takako; Daniel Spoerri and Hette Hunerman; Gerhard Richter and Eva; Robert Filliou and Marianne, Karl Ruhburg and his wife etc..

1970 "Düsseldorf Tongues"  
16mm film no sound  
3000 SF

- 1970 "Düsseldorf Tongues 1970".  
16mm, s/w, 20 min. No sound.  
First showing: At the Kunsthalle Düsseldorf during the Between 2 exhibition, 14 february 1972.

1970 "TV Girl"  
16mm optic film  
3000 SF

A documentation of the public at a Between exhibition, Kunsthalle Düsseldorf, on the 15th to 16th February 1970. Each spectator was invited to "stick out their tongue".

- 1970 "TV Girl" (work title "Beethoven Girl").  
16mm, s/w, 10 min. Optic sound.  
Commissioned by the Aachen Neue Galerie Museum for the Ludwig collection.

1970 "Usu Tired"  
16mm film no sound  
1000 SF

A girl (Erika Haumann) listening to Beethoven on television.

- 1970 "Usu 1970 (tired)".  
16mm, s/w. 4 min. No sound.

Filming a tired Ursula Bornhauser.



1970 "Vis-a-vis".

16mm, s/w, 15 min. Magnetic sound.

First shown: at the Kunstverein Munchen in 1970.  
(Dr. Kalhein, director).

The main exhibition room was changed into a waiting room. A secretary in a white coat allowed the public to enter another room one by one. Each couple was filmed by Tony Morgan in profile. The person who remained was asked to describe the person who had left.

1970 "Vis-a-Vis"

(not available) yet

16mm film sound

4000 SF

1971 "Camera".

16mm, s/w, 2 min. Silent.

The camera looks at itself in the mirror.

1971 "Camera"

16mm film no  
sound

1000 SF

1971 "Pressure".

16mm, b/w, 1 min. Silent.

Bob Law and Tony Morgan meet in the middle of the screen.

1971 "Pressure"

16mm film no  
sound

700 SF

1971 "Visit".

16mm, b/w, 1 min. Silent.

A one minute film documentation of Terry Sheldon's visit to the Kunsthalle, Düsseldorf.

1971 "Visit"

16mm film no  
sound

700 SF

1971 "Pipes".

16mm, b/w, 1 min. Silent.

Barry Flanagan films the pipes in Produkt Cinema, Bergerstrasse, Düsseldorf.

1971 "Pipes"

(not available) yet

16mm film no  
sound

700 SF

1971 "Wall Slap".

16mm, b/w 3 min loop. Sound of slapping on cassette.  
First shown: at Nicholas Logsdale's Lisson Gallery during a Wall Show (January 1971).

The projection of a hand onto the wall is at "picture height". The sound of slapping is heard on a cassette recorder placed next to the image.

1971 "Wall Slap"

16mm film

installation

2000 SF

1971 "Lisson Corners".

16mm, b/w, 3 min. Silent for endless projection.

First shown: at Produkt Cinema, Bergerstrasse, Düsseldorf on 12th March, 1971.

A documentation of the corners of the Lisson Gallery made on the 14th January 1971.

1971 "Lisson  
Corners"



1971 "Chair".

16mm, b/w, 8 min. Silent.

First shown: at Produkt Cinema, Bergerstrasse, Düsseldorf on march 12, 1971.

1971 "Chair"

16mm film

1500 SF

A documentation made at the Lisson Gallery in London on the 14th january 1971 of the public who were asked to sit in a chair. There were 26 people filmed in all. Some of the people present were Bob Law, Nicolas Logsdale, Caroline Tisdale, Fiona Logsdale, Guy Brett, John Latham and Paul Overy.

1971  
Move"

"Chair

16mm film

double  
projection

2500 SF

1971 "Chair Move".

16mm, b/w, 2 x 11 min. Magnetic sound on both films. Double projection "face à face" (screen to screen).

First shown: during Prospect 71 at the Kunsthalle, Düsseldorf.

The same chair. In one film the chair is slowly circled by the camera. In the second film the filmmaker, from a seated position, stands up slowly, taking ten minutes, the duration of the film, to do so.

1971 "Pose (Olympiad)".

16mm, b/w, 10 min. Silent.

1971 "Pose"

16mm film

no sound

2000 SF

A naked man (posed by Adolf Clemens) stares silently at the camera. Towards the end of the film he moves his left hand to the back of his head.

1971 "Filmmakers".

16mm, b/w, 10 min. Silent.

1971  
"Filmmakers"

16mm film

no sound

2000 SF

The group of Düsseldorf filmmakers asked to co-operate with Produkt Cinema were asked to pose for the film camera. Amongst the filmmakers were Elgin Gerlach, Rudolf Nederman and Lutz Mommartz.

1971 "Work Hour".

16mm, b/w, 60 minutes (3 min film repeat). Magnetic sound.

First shown: in Film Kritisch at the Kunsthalle, Düsseldorf November 1971 and later at the Cannes Fringe Film Festival.

1971  
Hour"

"Work

Two workmen hammer during one hour.

6.

112 v 2



1972 "Düsseldorf ist ein guter Platz zum Schlafen" from Tony Morgan and Robert Filliou.  
16mm, colour. 3 min. Silent.

1972 "Dusseldorf  
ist

ein guter Platz  
zum

Schlafen"

video VHS

2000 SF

Robert Filliou had been asked as to why he was in Düsseldorf. His answer was the title of this film. Cordoned off, filmed by Christof Kohlhöfer, Robert Filliou laid down in the middle of the road and went to sleep.

1973 "Life-Cut".  
16mm, colour. 60 min. Magnetic sound.  
First shown: at Holly Solomon's Gallery with a film from Roger Walsh (a long family documentation).

A film where the rhythmic manipulation, the aggressive cutting of both the material film and the magnetic sound track, becomes the basic structure of the film. This film is not yet finished.

1973 "Life Cut"

(not  
finished)

yet

1973 "Volcano".  
Video, VHS, b/w, 6 min. The first copies of the seven New York tapes (documentated in the Stedelijk Museum catalogue nr. 610) were made in the studio of Hermine Freed in New York city during january 1973.  
First shown: at the Nightclub installation, Stedelijk Museum from october 10, 1976.

1973 "Volcano"

video VHS

1000 SF

Tony Morgan becomes an Afro-American vomiting white yogurt words onto the TV screen. The text is from a Ronzoni Meat Sauce publicity.

1973 "Smear".  
Video, VHS, b/w, 5 min.  
First shown: at the Nightclub installation, Stedelijk Museum from october 10, 1976 (catalogue no. 610).

1973 "Smear"

video VHS

1000 SF

Tony Morgan covers the TV screen with kisses (from the inside).



1973 "Lash".

Video, VHS, b/w, 6 min.

First shown: at the Nightclub installation, Stedelijk Museum from October 10, 1976 (catalogue no. 610). While visiting a beauty shop a woman friend (Rebecca Horn) made an exaggerated movement (she did not know the word in English) to explain what she needed, which was some eyelash extender. "Eyelash extender" was a new word for me as well and I came away with an image of eyelashes three or four feet long. Later in my room at the George Washington Hotel I reconstructed some "Extended Eyelashes". I made the fitting while looking in the mirror.

For the video "Lash", the camera took the place of my reflected image in the mirror. With thanks to Hermine Freed and John Brady. (text by Tony Morgan 1994).

1973 "Lash"

video VHS

3000 SF

1973 "Shatter".

Video, VHS, b/w, 8 min.

First shown: at the Nightclub installation, Stedelijk Museum from October 10, 1976 (catalogue no. 610). On the screen, a hammer. The hammer is "within" the videobox. The hammer begins to tap the surface of the screen. The tapping gradually increases until the screen shatters.

This tape was the last of the 7 video tapes Tony Morgan made at Hermine Freed's loft in New York.

1973 "Shatter"

video VHS

3000 SF

1975 "Hermans Wedding Day".

Video, PAL, b/w, 5 min.

First shown: at Ingrid Oppenheim's gallery in Köln and later in permanence at the Städtisches Kunstmuseum Bonn.

"With the simplest of means, minimal optical and acoustic nuances, the artist finds a solution in a strong persiflage of bourgeois attitudes. Ironical. Violent. a 'he' is playing a 'she' in his/her relationship to a 'him'. But this is neither a transformance nor a performance, but a coherent and very poetical representation of double meaning".

"Mit den einfachsten Mitteln, kleinsten optischen und akustischen Nuancen gelingt dem Künstler die harte Persiflage einer bürgerlichen Verhaltensweise. Ironisch. Böse. Ein "er" spielt eine "sie" in ihrem Verhalten zu einem "er". Trotzdem ist dies keine Transformance, auch keine Performance, sondern eine in sich schlüssige, auch sehr poetische Darstellung von Doppelbödigkeit".

(text from the Video catalogue "Dauerleihgabe Ingrid Oppenheim", Städtisches Kunstmuseum, Bonn).

1975 "Hermans  
Wedding

Day"

video VHS

3000 SF



1975 "Haircut".  
16mm, b/w. 8 min. Magnetic sound.  
Sound by Margret and filmed by Lutz Mommartz.

Tony Morgan's hair is cut by Nicolas Cincone with the help of Gudrun and Mickey Mouse.

1976 "Herman Dances Alone".  
Video, PAL, b/w, 54 min.  
First shown: at "De Appel Institute" on April 3 & 4, 1976.

The public queue up to visit a small room with one chair and one video monitor. The other side of the wall the "Superstar" sings "I ain't goin' to die". The public see an image of the artist singing, a dancing figure, whirling in his head.  
"In Tony Morgan's show 'Herman Dances Alone' the artist himself was invisible to the public (he was present all right, but behind a wall), but he was also to be seen performing "live" as a melancholy star singer on a video tape, alternated with images of himself as a star dancer which had been made the day before.  
'Time delay': two moments in time melted together. The near past and the present were brought together in a fictional time" (written by Antje von Graevenitz, edition De appel No 1, 1986).

1976 "Herman Dances Alone"

video PAL

3000 SF

16mm film

5000 SF

1976 "Sh! Quiet!".  
Video, PAL, s/w, 6 minutes (excerpt).  
First showing: at the Martinikerk Groningen, Holland on July 23, 1976 (arranged by Corps de Garde).

An excerpt from a 60 minute performance. A sequence where Tony Morgan, the baby doll still strapped to his head, jumps up, blowing kisses to a mike hung high. The performance was based on childhood memories.

1976 "Sh! Quiet!"

video PAL

1000 SF

1976 "Pause".  
Video, PAL, s/w, 28 min.  
First shown: on august the 1st, 1976 at the Stadschouwburg, Groningen, Holland (arranged by Corps de Garde).

Tony Morgan listens to Wisse Scheper play the piano.

1976 "Pause"

video PAL

2000 SF

1976 "Words".  
Video, PAL, b/w, 33 minutes.  
First shown: at the Nightclub Installation, Stedelijk Museum on october 10, 1976 (catalogue no. 610).

Herman sings through a book of Tony Morgan's poems and songs.

1976 "Words"

video PAL

2000 SF