



STILLEBEN

video af ANE METTE RUGE

STILLEBEN

Når jeg dør, er det ikke jer, der dør!

Enklere kan det faktisk ikke siges, og det er det, stilleben-billeder til alle tider har handlet om. Stilleben-traditionen har sine egne regler og et eget sprog. Princippet er at skildre noget – et fraværende liv – gennem noget andet, tavst, umælende, dødt – tilstedeværende spor af dette liv.

Set i det perspektiv ligger Stilleben i fuldstændig logisk forlængelse af Ane Mette Ruges tidligere ting, som alle har dette kriminalistiske

aspekt: Vi præsenteres for sporene af noget, der har fundet sted, men det egentlige er altid skjult og overladt til tilskuerens forestillingsevne.

Stilleben-traditionen er en udramatisk, underdreven og lyrisk fremstillingsform. Således også dette stilleben. Den har nogle faste elementer. Et af dem er insektet, som oftest en flue, som er et billede på forbindelsen mellem liv og død. Fluen lægger æg i de dodes øjenhuler og næsebor. Men biller og edderkopper, forskellige natsværmere, ja selv bier kan indtage denne plads, som skal signalere død, kroppens forrådnelse til materie og materiens upersonlige egetliv.

Andre elementer udgøres typisk af kranium, bøger, smykker, vinglas, blomster, frugter o.lign.

Tingene har dels et eget liv, som objekter, kunstneren af den ene eller den anden grund gerne vil have os til at se; se rigtigt på, for at opleve deres former og egen skønhed. Dels er de efterladenskaber efter levet liv.

I dette stilleben er der mange af den slags ting. Forladte køkkenvaske, gamle askebægre, et lille jæggerrelief, dimser fra et værktøjsskur, hvis brug nu fortaber sig i det dunkle, men som engang havde en klar bestemmelse. Og så er der et ansigt: Den erindrende. En kvinde, hvis liv – som alles – består af et uendeligt kompliceret spind af erindringer, levet liv, bestemte dufte, sanseindtryk, personlige nicher, hvor den særlige glæde ved f.eks. gråvejre, katte,

guldsko, Sjostakovitj' musik, karruselheste og hengemte lofter slynger sig mellem hinanden i gådefulde møndre.

Alle filmens elementer er sådanne personlige erindringsspor. Her fortælles historien om en kvinde. For selv om dramatiske, romantiske og store begivenheder indtræffer i alle liv, så er det stof, livet gøres af, det upåfaldende, det dagligdags. Og det er de gedulgte forbindelseslinier livet trækker gennem det upåfaldende, der udgør hver enkelts personlighed og derved skiller os fra de andre. Det, der forener os, er sanseapparatet, som gør os i stand til at genkende fornemmelser og oplevelser hos hinanden. Sproget er blot en raffinering af dette

grundtræk. Og så forener døden os. Selv om døden er personlig, fordi den udsletter det personlige, så er den samtidig dette tomme intet, som vi har en fælles fascination af og rædsel for.

Så nogenlunde enkelt kan sproget sige det. Den sanselige, levede indsigt er mere kompleks og omfatter bl.a. vores følelser over for glemte spindelvæv og månens kølige evighed bag nøgne grene. Derfor har vi billedkunsten.

Agnete Dorph Stjernfelt



STILL LIFE

When I die, you're not the ones who die!

It cannot be put more simply, and it is what still life paintings have really always been about. The still life tradition has its own rules and its own language. The principle is the portrayal of something – an absent life – through something else, speechless, dead – traces present from this life.

Seen from this perspective, *Still Life* is a perfectly logical extension of Ane Mette Ruge's previous works, which all possess an

aspect of crime: we are presented with the traces of something that did happen, but is actually always hidden and left to the imagination of the viewer.

The still life tradition is an undramatic, underplayed, lyrical form of production; and so is this still life. It has some fixed elements. One of them is the insect, mostly a fly, which is an image of the link between life and death. The fly lays its eggs in the eye sockets and nostrils of the dead. But beetles and spiders, various moths, indeed even bees, may take the place that signifies death, the decomposition of the body to suppurating matter, and the matter's own impersonal life.

Other elements consist typically of the skull, books, jewels, wine glasses, flowers, fruits and the like. The objects have their own lives as objects that the artist, for some reason or another, wishes us to look at; to look at properly, to perceive their shapes and their own beauty. In part, they are relics of lives lived.

In this still life there are many such items. Abandoned kitchen sinks, old ashtrays, a small hunting relief, widgets from a tool shed whose use is now consigned to oblivion, but which once had a clear purpose. Then there is a face, too: the remember. A woman whose life like everyone else's consists of an infinitely complicated web of memories, life lived, certa-

in scents, sensual impressions, personal niches where the special pleasure at grey days, cats, golden slippers, the music of Shostakovitch, horses on roundabouts and remote attics meander among one another in enigmatic patterns.

All the elements of the film are such traces of personal memories. The story of a woman is being told, for even though dramatic, romantic, major events occur in any life, the stuff life actually consists of is the unremarkable, the everyday. The secret connecting lines life threads through the unremarkable are what make up the personality of each of us and thus make us different from everyone else. What

unites us is the sensual apparatus that enables us to recognize feelings and perceptions in one another. Language is merely a refinement of this essential feature. Then death, too, unites us. Even though death is personal because it erases the personal, at the same time it is also the empty nothingness for which we share fascination and terror.

With such relative simplicity it can be put into words. The sensual, lived insight is more complex and also includes feelings invoked by forgotten spider's webs and the cool eternity of the moon behind bare branches. That is why we have art.

Agnete Dorph Stjernfelt



STILLEBEN

Ide og instruktion Ane Mette Ruge
Medvirkende Anne Fastrup
Fotografi & Off-line redigering Ane Mette Ruge
On line redigering & lydmix Jens Tang
Postproduktion Waterfront

Musik

"Tango" fra "Life With An Idiot"
af Alfred Schnittke.
Rotterdam Philharmonic Orchestra
dirigeret af Mstislav Rostopovich
Sony Music

Uddrag af Largo
koncert for cello og orkester
nr.2, op.126 af Dmitrij Shostakovitj
Boston Symphony Orchestra
dirigeret af Seiji Ozawa
Deutsche Grammophon

En særlig tak til Traudi Christensen og Jacob F. Schokking

Produceret af Holland House for Statens Filmcentral

STILLEBEN

Idea & direction Ane Mette Ruge
Woman Anne Fastrup
Photography and off line editing Ane Mette Ruge
On line editing and audio mix Jens Tang
Postproduction Waterfront

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Largo (excerpt)
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Special thanks to Traudi Christensen and Jacob F. Schokking

Produced by Holland House for The National Film Board of Denmark

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Spilletid 19 minutter
Holland House © 1995

Distribution The National Film Board of Denmark
Video no. VXX-061
Running time 19 minutes
Holland House © 1995

Andre videoer af Ane Mette Ruge
i Statens Filmcentrals distribution:

R.E.M. og A Loud Sweet Song	(1991)	Video nr. VXX-036
Åsyn - Åsted	(1992)	Video nr. VXX-039

Other videos by Ane Mette Ruge
distributed by National Film Board of Denmark:

R.E.M. og A Loud Sweet Song	(1991)	Video no. VXX-036
Evidence	(1992)	Video no. VXX-039



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