

King Kong: Between Cinephilia and Leftist Activism

Archive Presentation 24.05–07.09.2025



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From 1974 to 1982, the King Kong cultural centre was a lively spot in Antwerp that combined film, debate and activism. Besides a broad spectrum of classic films and recent *films d'auteur*, the King Kong also offered a platform for socially critical documentaries, feminist films, queer cinema and the revolutionary Third Cinema. The programme was compiled by De Andere Film (DAF), an organization that showed films that were not available on the commercial market, often with introductions and debates that explored the current relevance and ideological undercurrent of the films.

This archive presentation, a collaboration between the M HKA and the University of Antwerp (Master of Theatre and Film Studies), focuses on the unique role of the King Kong

in the cultural landscape of Antwerp. In their Film History Research Seminar, the students reconstruct the history of the King Kong's cinema activities from the rich DAF archive, which was donated to the M HKA in 2023. This archive, which includes an extensive collection of film posters, offers new insights into the activities of the cinema and shows its influence on society.

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1.

King Kong 1972-1982



[1]

The KICK (*Kultureel Informatief Centrum Keizerstraat*) or King Kong, was founded in 1972 in Keizerstraat in Antwerp, by Ivo Vander Borcht, Jan Calewaert, Jan Van der Borcht, Marianne Van Kerkhoven, Rik Devroede, Robbe De Hert and others. The centre was active from 1974 until 1982, when it was forced to stop its activities after a devastating fire.

Various progressive organizations were housed at the King Kong, including GROV (*Groep Rooie Vrouwen* or 'Red Women's Group'), the gay rights group De Rooie Vlinder ('The Red Butterfly') and the RAL (*Revolutionaire Arbeidersliga* or 'Revolutionary Labourers' League'). The centre

also provided space for pioneering cultural initiatives such as the theatre group Het Trojaanse Paard ('The Trojan Horse'), WIM (*Werkgroep Improviserende Muzikanten* or 'Improvising Musicians' Group') and the film collective Fugitive Cinema.



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As well as music and theatre, the King Kong mainly offered film screenings, organised by the association De Andere Film. The two cinema theatres screened both classic films (by Lang, Chaplin, Hitchcock, Buñuel, De Sica and others) and contemporary European art house cinema (such as Godard, Fassbinder and Pasolini), supplemented with political and social documentaries.

It was also a place driven by leftist activism, providing a forum for feminist films, the revolutionary Third Cinema from the global South, various forms of what would later be known as queer cinema or programmes devoted to films associated with Nazism, the labourers' struggle and many other topics that explored current affairs or turbulent recent history. With its unique programming and fiery debates, the King Kong grew into a vibrant meeting place for cinema lovers, activists and free thinkers.

The King Kong story ended in 1982, when the building was destroyed by a serious fire. According to press reports, the fire was started deliberately. The arsonists were never officially identified, but it is likely that members of the extreme right-wing group VMO (Vlaamse Militanten Orde) were behind the attack, since they had already made failed attempts at arson. Although the fire brigade arrived quickly, the stairwell burned out and the attics and first floor were damaged by the water used to extinguish the fire. Only the large auditorium at the back of the building was left more or less intact. In any case, this fire spelled the end of the King Kong's activities.

On Saturday 25 September 1982, a fundraising evening for the King Kong was organised at deSingel cultural centre in Antwerp. The event was given the name 'King Kong Strikes Back', and various artists performed, including Raymond van het Groenewoud. There were also theatre performances.

However, the will was lacking to bring the King Kong back to life. This partly had to do with the

changing spirit of the times in the 1980s, as leftist activism gradually made way for a more individualist, conservative world view. The King Kong was clearly past its peak, and the momentum had evaporated. The theatre company Blauwe Maandag did turn the remains of the building into its headquarters for a while, but it ended up leaving Keizerstraat as well in 1986.

2.

De Andere Film (DAF)



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The film screenings at the King Kong were provided from 1974 onwards by the association De Andere Film ('The Other Film', DAF), which had previously organised film screenings at Elcker-Ik. DAF was a non-commercial organisation, active in Flanders from 1971 to 2002, spearheaded by André Vermeersch and Harry Eysackers. Later Marc Bekaert, Marc Holthof and Marc Ruyters also joined the organisation. DAF showed films that were not screened on the commercial cinema circuit and, especially in the early days, ones that were selected for their societal relevance.

After the destruction of the King Kong in 1982, DAF programmed film screenings at various locations. From 1993 onwards, the year in which Antwerp was the Cultural Capital of Europe, the organisation was housed in the Royal Palace on

the Meir, under the name Eldorado – Centrum voor Beeldcultuur (Centre for Visual Culture). DAF was disbanded in 2002. Its film activities initially moved to the Photography Museum, and the Centrum voor Beeldcultuur was transferred to the M HKA, which has organised film screenings in De Cinema since 2019.

As well as the screenings in the King Kong, DAF organised film screenings all over Flanders, frequently in partnership with cultural centres, local action groups or socio-cultural associations. These screenings were often accompanied by an introduction or an after-show talk. Branches of De Andere Film were set up in cities including Ghent, Mechelen and Leuven from 1976 onwards. In this period, DAF also organised many film courses, some of them in the King Kong's small auditorium.

During the King Kong's eight-year existence (1974–1982), DAF organised around 1,200 film screenings in the cultural centre. The programming was diverse and dynamic, with weekly and sometimes even daily showings. Alongside the individual screenings, regular thematic programmes and small festivals were organised, dedicated to filmmakers, film movements, genres or societal themes. The selection reflected both an interest in the history of film and a love of European films d'auteur, combined with activist commitment (for example, to issues surrounding the Third World, feminism and homosexuality).

The screenings were held in two cinema theatres. The larger of the two could seat 185. The small auditorium, with 49 seats, was equipped with a 35mm projector that was only used sporadically. Most of the films were projected on 16mm, with copies from non-commercial film distributors. The King Kong also worked with foreign distributors, mainly from the Netherlands, to guarantee a broader and more international range of films.

What set the King Kong apart from ordinary cinemas was the emphasis on context and depth. Film screenings were often accompanied by introductions, lectures and debates involving filmmakers, critics and academics. DAF's programming was supported by various publications that put films into a wider social, historical or cultural perspective, using introductory texts, interviews and in-depth film analyses.

De Andere Film Informatie (DAFI) appeared from 1973 onwards. It was a duplicated brochure with contributions about films, or reports on subjects such as nuclear energy, antipsychiatry or anti-authoritarian parenting. From 1978, this information sheet grew into the fully-fledged film magazine *Andere Sinema*, which continued to be published in various guises until 2007.

3.

Film Fairs



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Between 1976 and 1979, annual film information fairs were held at the King Kong. They were organised by De Andere Film and the film collective Fugitive Cinema, in partnership with other alternative film organisations and distributors such as Bevrijdingsfilms, Cinélibre, Progrèsfilm, Film International and the Brussels film archive. The fairs were called *Decentralisatie van klassieke en hedendaagse films*, or 'Decentralisation of Classic and Contemporary Films'.

During the film fairs, which generally lasted about ten days, there were sometimes more than forty film screenings. The organisers' aim was to bring non-commercial 16mm film to the attention of local organisations, film clubs and cultural centres. The emphasis was on the presentation of new and often unfamiliar films from the catalogues of Belgian distributors, with the goal of ensuring a better flow of films between alternative distributors and screeners.

A brochure was produced for every film fair, containing information about the films presented along with extensive technical information and scripts. The screenings were accessible to the general public (with a ticket costing about 50 old Belgian francs per show, or 1.24 euros), but representatives of film clubs or alternative screeners received passes that gave them free admission to the entire series.

These film fairs presented many films from the 'fringe' of the Belgian cinema scene, such as *Le saigneur est avec nous* (Roland Lethem, 1974) and *La fugue de Suzanne* (Jean-Marie Buchet, 1974), both shown at the first film information fair in October 1976. The programme that would go on to become icons of the politically engaged 1970s *cinéma d'auteur*, such as *Ici et ailleurs* (Jean-Luc Godard and Anne-Marie Miéville, 1976) and *La Bataille des dix millions* (Chris Marker, 1971), screened at the second film information fair in September 1977. The film fairs also offered an



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excellent opportunity to draw attention to the work of young filmmakers from film schools. For example, a programme was compiled for the October 1976 fair with 'the best' of the film department at Sint-Lucas art school.

4.

Fugitive Cinema



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Besides housing the association De Andere Film and the magazine *Andere Sinema*, the King Kong was the headquarters of the Antwerp-based film collective Fugitive Cinema, whose members at the time included Robbe De Hert, Paul De Vree, Louis Celis, Guido Henderickx, Chris Verbiest, Willem Thijssen, Steve Roes and John van Gestel. Robbe De Hert and Fugitive Cinema had injected the Belgian film scene with a shot of political engagement in the past, with short, critical documentaries such as *S.O.S. Fonske* (1968), about an insurance scandal, and *Dood van een Sandwichman* (1971), about exploitation in cycling sport, and soapbox feature films such as *Camera Sutra* (1972), which tells the story of a group of rebellious young people.

As well as producing its own films, Fugitive Cinema acted as a distributor for other fringe filmmakers, including Ludo Mich, Roland Lethem and Ludo Bex. Many politically engaged foreign films, for example those by the S.L.O.N. collective initiated by Chris Marker, appeared in Fugitive Cinema's catalogue. The collective also acted as an alternative film exhibitor.

Even before it had moved into the King Kong, Fugitive Cinema set up its own film club, Studio 2001, in an art gallery in Leopoldstraat in Antwerp in the early seventies. When this film club began to outgrow its venue, the search for a larger building began. In 1972, Robbe De Hert found an old launderette in Keizerstraat, which he converted into a cinema with plenty of imagination and many helping hands. This was where the King Kong story would begin in late 1973, with a cinema programme by De Andere Film from 1974 onwards.

For Fugitive Cinema, the King Kong's cinema theatre functioned both as a space where the collective could show its own work and a forum where the films it distributed found an audience.

As far as Fugitive Cinema was concerned, the glory days of the King Kong coincided with the production of *Le Filet Américain* (1981), a documentary feature-length film by Robbe De Hert and Chris Verbiest. This film, shot over a period of six years (1972–1978), explores the many expressions of social discontent in the turbulent seventies, including the dockworkers' and Ford workers' strikes in 1973 and the mass school protests against the 'Plan VDB' in 1974.

The result is a genuine montage film, inspired by the ideas of Ernest Mandel and by the critical theatre productions of De Nieuwe Scène and Het Trojaanse Paard. The film expresses the engaged world view that characterised all the King Kong's activities.

5.

Activism



[7]

Various social and political issues immediately catch the eye in the King Kong's film programming. As well as screening the work of socially engaged filmmakers such as Sergei Eisenstein, Dziga Vertov, Jean-Luc Godard, Frederick Wiseman and Ken Loach, De Andere Film (DAF) and the King Kong regularly considered the relationship between film and society. This was expressed, for example, in programmes such as *Eisenstein versus Vertov* (January 1978), *De Gekkenweek* ('Insanity Week', in March 1977 and February 1978), *Nazi-films* in the context of an 'anti-fascist demonstration' (March 1976), *Film en Fascisme* (October 1979) and *De Arbeider in de Film* ('The Labourer in Film', May 1975). For some of these programmers, De Andere Film worked with partner organisations such as Het Masereelfonds and the Anti-Fascistisch Front to put the issues into a broader social context.

Film screenings were often combined with panel discussions and after-show talks, during which experts such as the historian Etienne Verhoeyen were invited to talk about fascism in Belgium. Publications such as *De Andere Film Informatie* and *Andere Sinema* also reflected at length on the relationship between film, ideology and politics. As well as texts with a close

relationship to the film programmes in the King Kong, these publications contained in-depth considerations of topics such as the relationship between history and film, the range of views on political cinema (for example in response to Costa-Gavras' work), the notion of a militant cinema, the idea of 'fighting with the camera', and the political dimension of the works of filmmakers such as Rainer Werner Fassbinder.

Inspired by Marxism and neo-Marxism, the King Kong and DAF regarded film as a powerful tool of the ruling class (the bourgeoisie) to legitimise and reinforce existing power structures and to disseminate a dominant ideology. As a counterweight, the King Kong offered a platform to alternative, non-commercial films such as documentaries and European arthouse cinema, which positioned itself outside the capitalist system of commercial entertainment.

The King Kong also paid explicit attention to the historical context in which films were made. As such, the programme *Film en fascisme* did not only feature films produced by the Nazi regime, such as *Triumph des Willens* (Leni Riefenstahl, 1934) and *Der Führer schenkt den Juden eine Stadt* (Kurt Geron and Karel Peceny, 1945), but also films that offered critical reflections on fascism or wider authoritarian tendencies. Examples include *Nazis, gibt's die noch?* (Ulrich Leinweber, 1977), *Het vijfde zegel* (Zoltan Fabri, 1976) and *Der starke Ferdinand* (Alexander Kluge, 1976).



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6.

Third Cinema

In the 60s and 70s, a new film movement emerged in response to the dominant Hollywood industry ('First Cinema') and the European modernist art cinema, which was often experienced as elitist ('Second Cinema'). This movement, known as the Third Cinema, offered non-Western filmmakers a platform to explore social and political issues, with a focus on anticolonialism, the fight for independence and social justice.



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The filmmakers Fernando Solanas and Octavio Getino introduced the term in their manifesto *Hacia un tercer cine* (Toward a Third Cinema, 1969). They did not see film as entertainment, but as a tool to promote social change and political emancipation. Their key text was published in Dutch as a separate brochure by De Andere Film in 1975. Other publications appeared in response to the screening of films such as the Colombian documentary *Chircales* (Marta Rodríguez & Jorge Silva, 1972) or works from the Brazilian Cinema Novo.

The King Kong was practically the only Antwerp cinema where not only films from non-Western countries such as China and Japan could be seen, but also where Third Cinema was given a prominent place on the programme. The film and cultural centre accommodated voices that were seldom heard elsewhere: filmmakers from Latin America, Africa and the Middle East told stories of repression, resistance and revolution.

With the help of alternative narratives and aesthetics, some films confronted the audience with the hard reality of colonial and neocolonial domination and armed resistance, whereas others exposed the mechanisms of social inequality and cultural identity.

Screenings of films by Jorge Sanjinés, Glauber Rocha, Ousmane Sembène, Sarah Maldoror, Borhane Alaouié and others contributed to the formation of the social and political consciousness of a generation of Antwerp cinephiles.

The King Kong also organised various festivals of Third Cinema, such as the Chilean Film Weeks (September 1974 and September 1978), a festival devoted to the Brazilian Cinema Novo movement (November 1976) and the Arab Film Festival (November 1979).

7.

Cinephilia and Film History

At a cinema focused on social engagement, American and European film classics and contemporary *films d'auteur* also received plenty of attention.

As well as films linked to current debates on feminism, issues of the Third World, etc., the King Kong paid attention to the history of film. The smaller of the two cinema theatres at the King Kong focused on cinephile programming, with the option of 35mm projection.

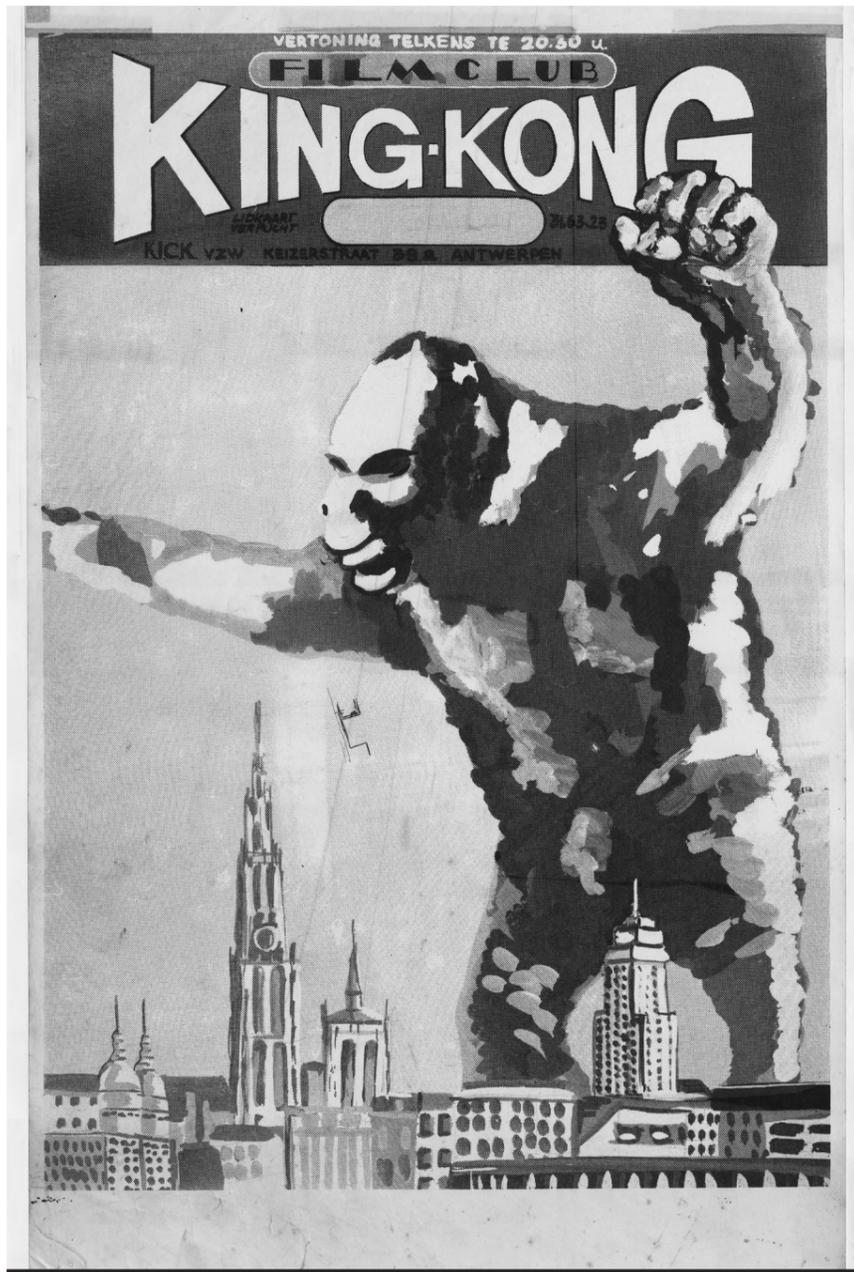
When it came to American cinema, the focus was not on commercial blockbusters but on filmmakers with a lasting influence on film history or with a distinct personal style, such as John Huston, Howard Hawks, Alfred Hitchcock (whose early, British work was shown in December–January 1976–77) and Charlie Chaplin (who was even honoured by two programmes, in January 1976 and April 1977 respectively).

The King Kong also regularly covered specific genres such as the Western, slapstick, musical, gangster films and animation films. Screenings of silent films were often accompanied with live music by the jazz musician Fred Van Hove. True to form, many films were subjected to in-depth analyses in the DAF information brochure and later in *Andere Sinema*, with explanations of plot lines, style and mise-en-scène.

Along with the classics, there was space on the programme for contemporary American films. For

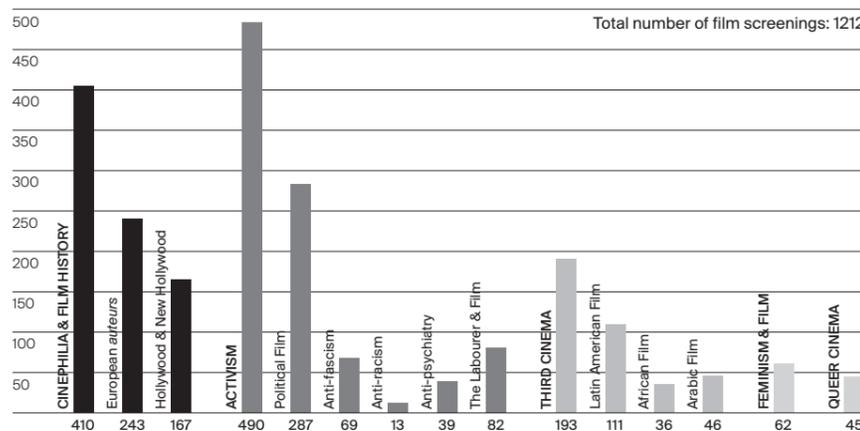
[10]





[11]

Film screenings



example, *A Clockwork Orange* (Stanley Kubrick, 1971) and recent films that would later join the New Hollywood canon, such as *American Graffiti* (George Lucas, 1973), *Chinatown* (Roman Polanski, 1974), *The Conversation* (Francis Ford Coppola, 1974) and *One Flew over the Cuckoo's Nest* (Milos Forman, 1975) were shown at the King Kong. The American independent documentary maker Frederick Wiseman also received a programme of his own in November 1977.

There was also plenty of attention to European film history, with programmes on German Expressionism (November 1977), revolutionary Soviet cinema (December 1974 and January 1978) and Italian neorealism (November 1980). An *auteurist* approach characterised the programme, with series of films or retrospectives by directors such as Luis Buñuel (April 1975), Werner Herzog (December 1975), Ingmar Bergman (March–April 1976), Luchino Visconti (October 1976), Wim Wenders (April–May 1977), Jean-Luc Godard (March 1979) and Rainer Werner Fassbinder (September 1979).

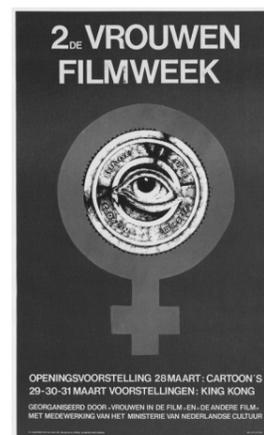
As well as these prominent film-makers from Western and Eastern Europe, the King Kong also provided overviews of Chinese, Polish, Spanish, Japanese and Portuguese films.

This focus on key moments in film history and contemporary filmmakers with a distinct style and vision allowed the King Kong to profile itself as the ideal meeting place for film lovers. Along with its attention to activist cinema, canonical classics and hidden gems, its interest in contemporary European modernist art house cinema was particularly apparent.

In that sense, the King Kong marked a unique moment in modern cultural history, when film, a medium that is generally associated with popular entertainment, was acknowledged as a fully-fledged and high-quality art form.

8.

Feminism



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In the seventies and early eighties, the King Kong played a prominent role in second-wave feminism as a progressive cultural centre. For example, the King Kong became the first home base of the feminist socialist movement Groep Rooie Vrouwen ('Red Women's Group', GROV).

Additionally, the organisation *Vrouw in de Film* ('Woman in Film', VIF) introduced feminist topics to the film programming at the King Kong. According to De Andere Film's information brochure in 1976, VIF was founded to "promote long and short films made by women (script, director) and to highlight the value of the women who are already involved in the industry." VIF worked with the BRT television broadcasting service on the programme *Vrouwen in de samenleving* ('Women in Society') and produced a catalogue of women's films on 16mm.

Between 1978 and 1980, VIF organised three editions of the *Vrouwenfilmweken* ('Women's Film Weeks'), focusing on feature films and documentaries by female makers. The first edition was held in March 1978, entitled *Veertiendaagse van de Vrouwenfilm* ('Women's Film Fortnight'). The programme included work by Chantal Akerman, Barbara Kopple, Sarah Maldoror,

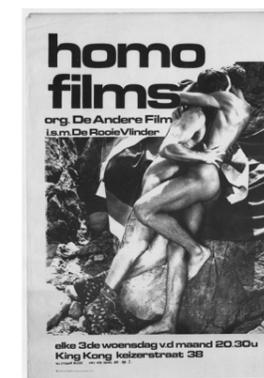
Márta Mészáros, Hillie Molenaar, Julia Reichert, Agnès Varda and Lina Wertmüller.

The second and third *Vrouwenfilmweek* followed in March 1979 and January 1980 respectively. These editions focused on topics such as abortion, domestic violence and lesbianism. The films screened included *Not a Pretty Picture* (Martha Coolidge 1976), *Die Macht der Männer ist die Geduld der Frauen* (Cristina Perincioli, 1978), *A Comedy in Six Unnatural Acts* (1979) and *Rape Culture* (Cambridge Documentary Films, 1978). The third edition of the festival also featured screenings in other cities, such as Leuven and Brussels.

In parallel to these initiatives, the magazine *Andere Sinema* also devoted attention to the position of women in the world of film, feminist film criticism and women's films. VIF also regularly penned articles, providing some of the texts.

9.

Film & Homosexuality



[13]

A leftist, socially engaged and progressive cultural centre like the King Kong could not omit the emerging gay rights movement. *De Rooie Vlinder* ('The Red Butterfly'), a militant socialist action group that played a pioneering role within the Flemish gay emancipation movement, had its headquarters on the upper floor.

The members were also frequent visitors to the bar downstairs. That is where they made contact with DAF, resulting in the frequent inclusion of gay films in the programming from 1980 onwards.

And not just that: in December 1978, they organised the Janettenfilmfestival together, the first gay film festival in Flanders. The provocative title, including a derogatory word for gay, perfectly suited the combative nature of both the organisers and the place where the festival was held. While the entire programme was screened in Antwerp, a few films were also shown in Leuven, Ghent and Brussels.



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The festival presented a varied selection, from narrative fiction features and documentaries to experimental films. Many of the titles screened, such as *A Bigger Splash* (Jack Hazan, 1974), *Word Is Out* (Mariposa Group, 1977), *Emperor Tomato Ketchup* (Shuji Terayama, 1971), *Gay USA* (Artie Bressan Jr., 1978) and the films of Lionel Soukaz would go on to become key works in the history of queer cinema. Previous 'classics' were also brought back to the audience's attention, such as *Salomé* (Charles Bryant, 1922) and *Un Chant d'amour* (Jean Genet, 1950), which was literally dusted off for the first Janettenfilmfestival.

Documents and objects

King Kong: Between Cinephilia and Leftist Activism

1. King Kong 1972-1982

- 1.A**
 - King Kong billboard (n.d.), photo. John van Gestel
 - Front of the King Kong (n.d.), photo. John van Gestel
 - Plan (planning permission application for conversion of Keizerstraat) (September 1973). City of Antwerp Archive Collection (FelixArchief)
 - Front of Keizerstraat 38, diagram for application for advertising permit (1973). City of Antwerp Archive Collection (FelixArchief)
 - Floor plan of ground floor of Keizerstraat 38, construction plan (n.d.). City of Antwerp Archive Collection (FelixArchief)
 - Construction plan for conversion of Keizerstraat 38 (1979). City of Antwerp Archive Collection (FelixArchief)
 - King Kong after the fire (1982), photo
 - Art auction in the King Kong (1982). Jan Van der Borgt Collection
 - ‘Thirteen Days on a Hot Tin Roof’ (May 1981), poster. Robbe De Hert archive, City of Antwerp Archive (FelixArchief)
 - ‘King Kong Strikes Back’ (September 1982), poster. Robbe De Hert archive, City of Antwerp Archive (FelixArchief)
 - ‘Filmclub King Kong’ (n.d.), poster template. Design: Koen and Dirk Panier
 - ‘Pink Floyd in Pompei’ (June 1974), poster. *Pink Floyd: Live at Pompeii* (Adrian Maben, 1972)
 - ‘New bar opening’ (June 1979), poster. Robbe De Hert archive, City of Antwerp

- Archive (FelixArchief)
- King Kong film screenings, 1974–1982, graphic presentation

1.B

- ‘King Kong: Jeremiah Johnson’ (June 1974), poster. *Jeremiah Johnson* (Sydney Polack, 1972)
- ‘King Kong: Bonnie & Clyde’ (June 1974), poster. *Bonnie and Clyde* (Arthur Penn, 1967)
- ‘Attack on the King Kong’ (July 1982), RAL Antwerp newsletter. Robbe De Hert archive, City of Antwerp Archive (FelixArchief)

1.C

- Letter about fundraising campaign (February 1973). Robbe De Hert archive, City of Antwerp Archive (FelixArchief)
- King Kong stickers (n.d.). Robbe De Hert archive, City of Antwerp Archive (FelixArchief)
- Interior of King Kong bar (n.d.). Jan Van der Borgt Collection
- I.D., ‘Will the King Kong arise from its ashes stronger than ever?’ *La Gauche* (August 1982). Robbe De Hert archive, City of Antwerp Archive (FelixArchief)
- M.R., ‘King Kong auditorium completely renovated’ *De Morgen* (August 1983). Robbe De Hert archive, City of Antwerp Archive (FelixArchief)

1.D

- ‘King Kong enters the cinematic fray’ *De Nieuwe*

- Gazet* (March 1973). Robbe De Hert archive, City of Antwerp Archive (FelixArchief)
- Sketched plan of King Kong (n.d.). Robbe De Hert archive, City of Antwerp Archive (FelixArchief)
- King Kong club membership card (n.d.). Rik Stallaerts Collection
- ‘King Kong is mobilising!’ (December 1974). Robbe De Hert archive, City of Antwerp Archive (FelixArchief)
- ‘Most important activities of the past years’ (1981). Robbe De Hert archive, City of Antwerp Archive (FelixArchief)
- Letter, Xavier Buisseret (May 1980)

2. De Andere Film (DAF)

2.A

- ‘De Andere Film: Programme 75’ (May 1975), poster. *Chircales* (Marta Rodríguez, 1972), *Lohn und Liebe* (Marianne Lüdcke and Ingo Kratisch, 1974), *Echoes of Silence* (Peter Emmanuel Goldman, 1965), *A Shot in the Factory* (Erkko Kivikoski, 1973)
- ‘Don’t let yourself be taken in, read *Andere Sinema*’ (n.d.), poster. Design: Koen and Dirk Panier

2.B

- *De Andere Film Informatie*, DAF’s monthly magazine (September 1974)
- *De Andere Film Informatie*, DAF’s monthly magazine (May 1978)
- *Andere Sinema*, DAF’s bi-monthly magazine (June 1978)

2.C

- List of film screenings at the King Kong (December 1973 – January 1975). Robbe De Hert archive, City of Antwerp Archive (FelixArchief)

2.D

- Group portrait of De Andere Film (1978). Marc Bekaert Collection
- Photos of De Andere Film (n.d.). Jan Van der Borgt Collection

3. Film Fairs

3.A

- ‘First Film Information Fair’ (October 1976), poster.
- ‘2nd Film Fair’ (September 1977), poster. Graphic design by Drinkend Hert bij Zonsondergang, Groep Grafiese Werkers Antwerpen
- ‘3rd Film Fair’ (September 1978), poster. Robbe De Hert archive, City of Antwerp Archive (FelixArchief)
- ‘4th Film Fair’ (September 1979), poster. Robbe De Hert archive, City of Antwerp Archive (FelixArchief)

3.B

- ‘Fugitive Cinema & De Andere Film: Second Film Information Fair’ (September 1977), brochure

3.C

- ‘Bringing them out of isolation’, *Rood* (September 1976). Robbe De Hert archive, City of Antwerp Archive (FelixArchief)
- ‘The “other” circuit presents’ (September 1976). Robbe De Hert archive, City of Antwerp Archive (FelixArchief)
- ‘King-Kong holds first film info fair’, *Het Volk* (September 1976). Robbe De Hert archive, City of Antwerp Archive (FelixArchief)

3.D

- ‘Programme of 2nd Film Fair’ (September 1977), brochure

4. Fugitive Cinema

4.A

- ‘Le Filet Américain’ (1979), poster. *Le Filet Américain* (Robbe De Hert, 1979/1981).
- ‘Le Roi des Belges Devrait Hair: Camera Sutra’ (October 1974), poster. *Camera Sutra (of de bleekgezichten)*. Robbe De Hert, 1973
- ‘Fugitive Cinema presents at King Kong’ (n.d.), poster. Robbe De Hert archive, City of Antwerp Archive (FelixArchief). *Aguirre, der Zorn Gottes* (Werner Herzog, 1972), *Auch Zwerge haben klein angefangen* (Werner Herzog, 1970), *Alice in den Städten* (Wim Wenders, 1974), *Le jour se lève* (Marcel Carné, 1939), *Espoir, sierra de Teruel* (André Malraux en Boris Peskine, 1940)

4.B

- ‘The most controversial, reviled and acclaimed...’ (October 1974), poster stencil for *Camera Sutra*. Robbe De Hert archive, City of Antwerp Archive (FelixArchief)
- *Le Filet Américain* (1979), poster stencil. Robbe De Hert archive, City of Antwerp Archive (FelixArchief)
- *Battleship Potemkin* (Sergei Eisenstein, 1925), film still
- Postcard with the Fugitive Cinema logo (n.d.). Robbe De Hert archive, City of Antwerp Archive (FelixArchief)

4.D

- ‘15,000 students protest’ film still. Newspaper article in *Le Filet Américain*. Robbe De Hert, 1979/1981

5. Activism

5.A

- ‘Frederick Wiseman Retrospective’ (November 1977), poster. *Hospital* (Frederick Wiseman, 1970), *Welfare* (Frederick Wiseman, 1975), *Primate* (Frederick Wiseman, 1974), *Law and Order* (Frederick Wiseman, 1969), *Meat* (Frederick Wiseman, 1976), *Basic Training* (Frederick Wiseman, 1971), *Essene* (Frederick Wiseman, 1972), *Juvenile Court* (Frederick Wiseman, 1973), *Highschool* (Frederick Wiseman, 1968)
- ‘Film and fascism’ (October 1979), poster. Design: Koen Panier, Dirk Panier and Koen Gebruers. *Het vijfde zegel* (Zoltan Fabri, 1976), *Nazis, gibt’s die noch?* (Ulrich Leinweber, 1977), *Der starke Ferdinand* (Alexander Kluge, 1976), *Triumph des Willens* (Leni Riefenstahl, 1935), *Theresienstadt: Ein Dokumentarfilm aus dem jüdischen Siedlungsgebiet (Der Führer schenkt den Juden einen Stadt)* (Kurt Gerron and Karel Peceny, 1944)
- Monthly programme including ‘Eisenstein Retrospective’. (December 1974), poster. *Battleship Potemkin* (Sergej Eisenstein, 1925), *Ivan de Verschrikkelijke* (Sergej Eisenstein, 1944–46), *Alexander Nevski* (Sergej Eisenstein, Dmitri Vasiljev, 1938), *De Weide van Bejine* (Sergej Eisenstein, 1935), *Staking* (Sergej Eisenstein, 1925), *Oktober* (Sergej Eisenstein, 1927)
- *Metro-Gold-Mine* (Louis de Peuter, Marcel Van Waerebeke, 1975), *De Olmen* (Tomas Amedé, Thomas Bengtsson, Boris Ersson, 1971), (1975), poster. City of Antwerp Archive Collection (FelixArchief)
- Monthly programme including ‘Education in Film’ (February 1975), poster. *The Lord of the Flies* (Peter Brook, 1963), *Zero de conduite* (Jean Vigo, 1933), *The Strawberry Statement* (Stuart Hagmann, 1970), *Zes Beren en een Clown* (Oldřich Lipský, 1972)
- Monthly programme including ‘First Insanity Week’ (March 1977), poster. *Matti da slegare* (Silvano Agosti, Stefano Rulli, Sandro Petraglia, Marco Bellocchio, 1975), *Tchapaiev* (Sergej Vasilyev, Georgi Vasilyev, 1934), *Asylum* (Peter Robinson, 1972), *Ce Gamin-là* (Victor Renaud, 1976), *Toestanden* (Thijs Chanowski, 1976), *Kaspar Hauser: Jeder für sich und Gott gegen alle* (Werner Herzog, 1974), *Family Life* (Ken Loach, 1971)
- Monthly programme including ‘Second Insanity Week’ (February 1978), poster. *Toestanden* (Thijs Chanowski, 1976), *Misshandlingen* (Lars Lennart Forsberg, 1969), *Kind van de Zon* (René van Nie, 1975), *Moeder Jobanna der Engelen* (Jerzy Kawalerowicz, 1961), *Kaspar Hauser: Jeder für sich und Gott gegen alle* (Werner Herzog, 1974), *One Flew over the Cuckoo’s Nest* (Milos Forman, 1975), *A Page of Madness* (Teinosuke Kinugasa, 1926), *Paranoia* (Adriaan Ditvoorst, 1967), *It’s Me* (Frans Zwartjes, 1976)
- Monthly programme including ‘Frederick Wiseman Retrospective’ and ‘Belgian Week’ (November 1977), poster. *Hospital* (Frederick Wiseman, 1970), *Welfare* (Frederick Wiseman, 1975), *Primate* (Frederick Wiseman, 1974), *Law and Order* (Frederick Wiseman, 1969), *Meat* (Frederick Wiseman, 1976), *Basic Training* (Frederick Wiseman, 1971), *Essene* (Frederick Wiseman, 1972); *Juvenile Court* (Frederick Wiseman, 1973), *Highschool* (Frederick Wiseman, 1968), *Canal Zone* (Frederick Wiseman, 1977), *Misère au Borinage* (Henri Storck, Joris Ivens, 1933), *Vechten voor onze rechten* (Staking ’60-’61) (Frans Buyens, 1962), *België tussen de 2 W.O.* (Paul Louyet, 1976), *La question royale* (Christian Mesnil, 1975)
- Monthly programme including ‘Nazi Film Festival’ (March 1967), poster. *Der ewige Jude* (Fritz Hippler, 1940), *Triumph des Willens* (Leni Riefenstahl, 1935), *Hitlerjunge Quex* (Hans

- Steinhoff, 1933), *Friedrich Schiller: Der Triumph eines Genies* (Herbert Maisch, 1940); *Deutsche Wochenschau (1933-45)*; *Olympia* (Leni Riefenstahl, 1938)
- Monthly programme including ‘S. Eisenstein versus D. Vertov’ (January 1978), poster. *A Sixth Part of the World* (Dziga Vertov, 1926), *Kino-Pravda* (Dziga Vertov, 1925), *Kino-Eye* (Dziga Vertov, 1924), *October* (Sergei Eisenstein, 1927), *Stride, Soviet!* (Dziga Vertov, 1926), *Man with a Movie Camera* (Dziga Vertov, 1929), *Strike* (Sergei Eisenstein, 1925), *Battleship Potemkin* (Sergei Eisenstein, 1925), *Three Songs About Lenin* (Dziga Vertov, 1934), *The General Line* (Sergei Eisenstein, 1929)
- Monthly programme including ‘The Labourer in Film’ (May 1975), poster. *Schneeglöckchen blühen im September* (Christian Ziewer, 1974), *Coup pour coup* (Marin Karmitz, 1972), *Die Wollands* (Ingo Kratisch, Marianne Lüdcke, 1972), *Misère au Borinage* (Henri Storck en Joris Ivens, 1934), *L’Atalante* (Jean Vigo, 1934), *Jedi on chantera dimanche* (Luc De Heusch, 1967), *Tout va bien* (Jean-Luc Godard, 1972), *Themroc* (Claude Faraldo, 1973)
- Monthly programme including ‘Henri Storck Retrospective’ (October 1977), poster
- Monthly programme including ‘An Art(ificial) Heart for Antwerp’ *Metro-God-Mine* (October 1975), poster.
- ‘Anti-Fascist Demonstration’ (March 1976), poster. *Triumph des Willens* (Leni Riefenstahl, 1935), *Der ewige Jude* (Fritz Hippler, 1940), *Hitlerjunge Quex* (Hans Steinhoff, 1933), *Friedrich Schiller: Der Triumph eines Genies* (Herbert Maisch, 1940), *Deutsche Wochenschau (1933-45)*, *Olympia* (Leni Riefenstahl, 1938)
- ‘Anti-Fascist Demonstration’ (March 1976), poster. *Triumph des Willens* (Leni Riefenstahl, 1935), *Der ewige Jude* (Fritz Hippler, 1940), *Hitlerjunge Quex* (Hans Steinhoff, 1933), *Friedrich Schiller: Der Triumph eines Genies* (Herbert Maisch, 1940), *Deutsche Wochenschau*

- (1933–45), *Olympia* (Leni Riefenstahl, 1938)
- ‘Introduction screening of *Samen Staan We Sterk* (Bob Entrop and Raoul de Zwart, 1974) by De Kritiese Filmers’ (1974-75), poster

5.B

- ‘DAF Information brochure on the Educational Programmes’ (n.d.)
- *Toestanden* (Thijs Chanowski, 1976), film stills
- ‘The Insanity’, DAF brochure (1977–78)
- ‘Psychiatry and Anti-psychiatry: *Asylum*’ (Peter Robinson, 1972), DAF brochure (1976)
- ‘Asylum (Peter Robinson, 1972)’, *Fugitive Cinema distribution 1982–1983* (n.d.). Liesje Baltussen Collection
- ‘Sergej Eisenstein versus Dziga Vertov’, DAF brochure (1978)
- *Battleship Potemkin* (Sergei Eisenstein, 1925), film still
- *Strike* (Sergei Eisenstein, 1924), film still
- *Battleship Potemkin* (Sergei Eisenstein, 1925), lobby card.
- *Strike* (Sergei Eisenstein, 1924), film still
- ‘Sergej Eisenstein versus Dziga Vertov’, DAF brochure (1978)

5.C

- ‘Frederick Wiseman Retrospective’ (1977), brochure. De Andere Film in partnership with de Beurschouwburg
- *Welfare* (Frederick Wiseman, 1975) film still
- ‘*John Heartfield – Fotomonteur* (Helmut Herbst, 1977)’, *De Andere Film Informatie* 4, 4 (April 1978)
- *Basic Training* (Frederick Wiseman, 1971), film still
- *Welfare* (Frederick Wiseman, 1975) film still
- ‘Berlijn, Fascisme, Scorsese, De Palma’, *Andere Sinema* 28 (April 1981)
- ‘Henri Storck retrospective en brochure’, *De Andere Film Informatie* 5 (September 1977)
- ‘The Left and Film’, *Andere Sinema* 30 (June 1981)
- ‘The Labourer’s Film Between the Wars’, *De Andere Film Informatie* 5 (April 1978)
- *Misère au Borinage* (Joris

- Ivens and Henri Storck, 1933), film stills by Willy Kessels.
- ‘The Use of Film by the British Labourers’ Movement, 1929–1939’, *De Andere Film Informatie* 5 (April 1978)

5.D

- Harrie Houben, ‘Political films?’, *Andere Sinema* 37 (March 1982)
- ‘Political film’, DAF Informatiebrochure (n.d.)
- Announcement of Second Insanity Week: panel discussion of *Toestanden* (Thijs Chanowski, 1976)’. *De Andere Film Informatie* 5, 19 (February 1978)
- ‘Wiseman retrospective’, *De Andere Film Informatie* 5, 17 (November 1977)
- ‘The Anti-Racist Film Festival’, brochure (November 1981). Organised by ‘In Naam van de Vrijheid’ (‘In the Name of Freedom’) in partnership with the Antwerp cinemas Cartoon’s, Calypso, Filmhuis King Kong, Monty. Design: Petr Schlosser
- Illustrations for ‘Springtime for Hitler’, *Andere Sinema* 28 (April 1981)
- *John Heartfield – Fotomonteur* (Helmut Herbst, 1977) film stills
- Henri Storck with a copy of *Andere Sinema* (n.d.).
- *Misère au Borinage* (Joris Ivens & Henri Storck, 1933), video cassette (1984).
- *Metro-Gold-Mine* (Louis de Peuter and Marcel Van Warebeke, 1975), poster

6. Third Cinema

6.A

- *Cbircales* (Jorge Silva & Marta Rodríguez, 1972), posters
- ‘De Andere Film’ (September–December 1975), poster. *Ich war, ich bin, ich werde sein* (Walter Heynowski, Gerhard Scheumann, 1974), *A rev-olucao portuguesa* (Militair Sociologisch Centrum, n.d.), *Kafr Kassem* (Borhane Alaouié, 1975), *La Villegiatura* (Marco Leto,

- 1973), *Ierland ’68* (s.n., n.d.)
- Monthly programme (October 1974), poster. *Camera Sutra (of de Bleekgezichten)* (Robbe De Hert, 1973), *Le Mandat* (Ousmane Sembène, 1968), *Al-mummiā (The Mummy)* (Chadi Abdel Salam, 1969), *King Kong Escapes* (Ishirō Honda, 1967), *Heute Nacht oder Nie* (Daniel Schmid, 1973), *Ludwig* (Luchino Visconti, 1973), *Os Fuzis* (Ruy Guerra, 1964), *O Caso dos Irmãos Naves* (Luiz Sérgio Person, 1967), *Už zase skáču přes kaluže (Jumping over Puddles Again)* (Karel Kachyňa, 1971), *Wszystko na sprzedaż (Everything for Sale)* (Andrzej Wajda, 1969), *Krajobraz po bitwie (Landscape After the Battle)* (Andrzej Wajda, 1970), *The Hill* (Sidney Lumet, 1965), *The Brig* (Adolfas Mekas, Jonas Mekas, Judith Malina, 1964)
- Monthly programme (May 1976), poster. *Tizezer nap (Ten Thousand Days)* (Ferenc Kósa, 1967); *Itélet (The Verdict)* (Ferenc Kósa, 1970); *You’re a Big Boy Now* (Francis Ford Coppola, 1966); *The Conversation* (Francis Ford Coppola, 1974); *Fat City* (John Huston, 1972); *Visions of Eight* (Miloš Forman, Kon Ichikawa, Claude Lelouch, 1973); *Pour un Maillot Jaune* (Claude Lelouch, 1968); *De Dood van een Sandwichman* (Robbe De Hert, Guido Henderickx, 1971); *Metro Gold-Mine* (Louis De Peuter, Marcel Van Warebeke, 1975); *Requiem voor een Stad* (Edmond Van Putte, 1974); *O Dragão da Maldade contra o Santo Guerreiro (Antonio das Mortes)* (Glauber Rocha, 1969); *Os Fuzis* (Ruy Guerra, 1964); *La Battaglia di Algeri* (Gillo Pontecorvo, 1966); *W.R.: Misterije organizma (W.R.: Mysteries of the Organism)* (Dusan Makavejev, 1971)
- Film cycle ‘How Socialist is...’ (April 1978), poster. *Happiness* (Aleksandr Medvedkin, 1935), *Bonus* (Sergei Mikaelyan, 1975), *The Red Detachment of Women* (Xie Jin, 1961), *La primera carga al machete* (Manuel Octavio Gómez, 1969), *I teti në bronx* (Viktor Gjika, 1970), *Horizonte të*

- bapura* (Viktor Gjika, 1968)
- Monthly programme (April 1978), poster. *La primera carga al machete (The First Charge of the Machete)* (Manuel Octavio Gómez, 1969), *John Heartfield – Fotomonteur* (Helmut Herbst, 1977), *Georg Grosz (Helmut Herbst, n.d.)*, *Section spéciale* (Costa-Gavras, 1975), *Freaks* (Tod Browning, 1932), *I teti në bronx (The Eighth in Bronze)* (Victor Gjika, 1970), *Horizonte të bapura (Open Horizons)* (Victor Gjika, 1968), *Za ścianą* (Behind the Wall) (Krzysztof Zanussi, 1971), *Zwartziek* (Jacob Bijl, 1973), *En kärlekshistoria (A Swedish Love Story)* (Roy Andersson, 1970), *Nous ne vieillirons pas ensemble* (Maurice Pialat, 1972), *Carnal Knowledge* (Mike Nichols, 1971), *Scener ur ett äktenskap (Scenes from a Marriage)* (Ingmar Bergman, 1974), *Phoebe, hoe zal ik het zeggen* (n.n., n.d.); *Van bloemetjes en bijtjes* (n.n., n.d.), *Wie als meisje geboren is...* (n.n., n.d.); *Gebandikaptent in de samenleving* (n.n., n.d.), *Diana gaat weg* (n.n., n.d.), *Omdat het waar is dat er liefde bestaat* (n.n., n.d.), *De uitdaging* (n.n., n.d.)
- ‘Chilean Films of Struggle’ (September 1978), poster. *La Tierra Prometida* (Miguel Littin, 1973), *La Spirale* (Armand Mattelart, Jacqueline Mappiel, Valérie Mayoux, 1976), *Chili, de laatste les?* (Walter Locke, Jorge Reyes, 1976), *Ich war, ich bin, ich werde sein* (Walter Heynowski, Gerhard Scheumann, 1974), *Ya no basta con rezar* (Aldo Francia, 1972), *Valparaíso, mi Amor* (Aldo Francia, 1969), *El Chacal de Nabueltoro* (Miguel Littin, 1969), *La Expropiación* (Raúl Ruiz, 1974), *La Batalla de Chili: La Lucha de un Pueblo sin Armas* (parts I & II) (Patricio Guzmán, 1975–76)
- Monthly programme (October 1978), poster. *Le Soleil des Hyènes* (Ridha Behi, 1977), *Iluminacja* (Krzysztof Zanussi, 1973), *Ziemia obiecana (The Promised Land)* (Andrzej Wajda, 1975), *Krajobraz po bitwie (Landscape After*

- the Battle)* (Andrzej Wajda, 1970), *Ceddo* (Ousmane Sembène, 1976), *Cul-de-sac* (Roman Polanski, 1966)
- Monthly programme including ‘Brazilian film: cinema novo’ (November 1976), poster
- Monthly programme including ‘Chilean Film Week’ (September 1974), poster
- *Kafr Kassem – Een film over de bezetting van Palestina (Kafr Kassem – A film about the occupation of Palestine)* (Borhane Alaouié, 1975), poster

6.B

- *El Coraje del Pueblo* (Jorge Sanjinés, 1971), film still
- *El Chacal de Nabueltoro* (Miguel Littin, 1969), film still
- ‘Strijdfilm in Chili’, *Andere Sinema* 1 (September 1978)
- ‘Sanjinés’, *Andere Sinema* 32 (October 1981)
- *Jatun Auka (El Enemigo Principal)* (Jorge Sanjinés, 1973), film still
- ‘Toward a third cinema. By Fernando Solanas and Octavio Getino’, *De Andere Film Informatie* (ca. 1976)
- ‘Brazilian Film: Cinema Novo’, *De Andere Film Informatie* (November 1976)
- *A Morte Commandai o Cangaco* (Carlos Coimbra, 1960), film still
- ‘*Cbircales*. The Brick Makers’, *De Andere Film Informatie* (ca. 1976)

6.C

- ‘*Ceddo*. African notes’, *Andere Sinema* 2 (October 1978)
- *Ceddo* (Ousmane Sembène, 1977), portrait
- *Sambizanga* (Sarah Maldoror, 1972), portrait
- *Omar Gatlato* (Merzak Allouache, 1977), film still
- ‘Arabische film’, *Andere Sinema* 13 (November 1979)
- ‘De Arabische Film/Le film arabe’ (November 1979), brochure.
- *La Battaglia di Algeri* (Gillo Pontecorvo, 1966), film stills
- ‘Arabische Film’ (November 1979), brochure.
- *La Battaglia di Algeri* (Gillo Pontecorvo, 1966), film stills
- *Alyam, Alyam* (Ahmed El Maanouni, 1978), film stills

6.D

- ‘Towards a Third Cinema. By Fernando Solanas and Octavio Getino’, *De Andere Film Informatie* (ca. 1976)
- *Valparaíso, mi Amor* (Aldo Francia, 1969), film stills
- ‘Oproep van het Nationaal Chili-Komitee’ (Call from the National Chile Committee) (n.d.), flyer.
- *El Cbergui* (Moumen Smihi, 1976), filmstill.
- ‘Kafr Kassem’, *De Andere Film Informatie*, 5 (November 1976)
- *Alyam, Alyam* (Ahmed El Maanouni, 1978), portrait
- *Sambizanga* (Sarah Maldoror, 1972), portrait
- *Ceddo* (Ousmane Sembène, 1977), film still
- *Mandabi* (Ousmane Sembène, 1968), film stills

7. Cinephilia and Film History

7.A

- ‘Godard Retrospective’ (March 1979), poster. *Ici et ailleurs* (Jean-Luc Godard, 1976), *Tous les garçons s'appellent Patrick* (Jean-Luc Godard, 1959), *Charlotte et son Jules* (Jean-Luc Godard, 1958), *Tout va bien* (Jean-Luc Godard, 1972), *La Cbinoise* (Jean-Luc Godard, 1967)
- Monthly programme including ‘Alfred Hitchcock’ (December 1977), poster. *The Lodger: A Story of the London Fog* (Alfred Hitchcock, 1927), *Easy Virtue* (Alfred Hitchcock, 1927), *Blackmail* (Alfred Hitchcock, 1929), *The Man Who Knew Too Much* (Alfred Hitchcock, 1934), *The 39 Steps* (Alfred Hitchcock, 1935), *Secret Agent* (Alfred Hitchcock, 1936), *Mr. and Ms. Smith* (Alfred Hitchcock, 1941), *Suspicion* (Alfred Hitchcock, 1941)
- Monthly programme (January 1976), poster. *2001: A Space Odyssey* (Stanley Kubrick, 1968), *The Night of the Living Dead* (George A. Romero, 1968), *Le Boucher* (Claude Chabrol, 1970), *Juste avant la nuit* (Claude Chabrol, 1971), *City Lights*

- (Charlie Chaplin, 1931), *Modern Times* (Charlie Chaplin, 1936), *The Pilgrim* (Charlie Chaplin, 1923), *Shoulder Arms* (Charlie Chaplin, 1918), *The Gold Rush* (Charlie Chaplin, 1925), *The Great Dictator* (Charlie Chaplin, 1940), *Nosferatu* (F.W. Murnau, 1922), *Das Kabinett des Dr. Caligari* (Robert Wiene, 1920); VBA: Polish animation films, *Il Caso Mattei* (Francesco Rosi, 1972), *Le Mani sulla città* (Francesco Rosi, 1962)
- Monthly programme (May 1977), poster. *The Promised Land* (Andrzej Wajda, 1975), *Birth of a Nation* (D.W. Griffith, 1915), *Intolerance* (D.W. Griffith, 1916), *Hesterstreet* (J.M. Silver, 1975), *Viridiana* (Luis Buñuel, 1961), *Un chien andalou* (Luis Buñuel, 1928), *El ángel exterminador* (Luis Buñuel, 1962), *L'Age d'or* (Luis Buñuel, 1930), *L'Olivier* (Groupe Vincennes, 1976), *L'Empire des sens* (Nigasa Oshima, 1976), *Blood and Sand* (Fred Niblo & Dorothy Arzner, 1922), *The Eagle* (Clarence Brown, 1925), *La Cage aux ours* (Marian Handwerker, 1974), *Lysistrata* (Ludo Mich, 1976), *American Graffiti* (George Lucas, 1973), *Singing in the Rain* (Stanley Donen, 1952)
- Monthly programme (April 1975), poster. *La Fievre monte a El Pao* (Luis Buñuel, 1959), *Los Olvidados* (Luis Buñuel, 1959), *Tom and Jerry; Stagecoach* (John Ford, 1939), *Pat Garrett and Billy the Kid* (Sam Peckinpah, 1973), *Valerie and Her Week of Wonders* (Jaromil Jires, 1970), *And Give My Love to the Swallows* (Jaromil Jires, 1972), *Het spel van Sneeuwvitje* (s.n., n.d.); *La Salamandre* (Alain Tanner, 1971), *Die Auslieferung* (Peter von Gunten, 1974), *Die Wollands* (Ingo Kratisch, 1973), *Asterix le Gaulois* (Ray Goossens, 1967), *Gimme Shelter* (Albert Maysles, 1970), *Glastonbury Fayre* (Peter Neal, 1972)
- Monthly programme including Chaplin and Wenders (April–May 1977), poster. *The Kid* (Charlie Chaplin, 1921), *The Gold Rush* (Charlie Chaplin, 1925),

- Modern Times* (Charlie Chaplin, 1936), *City Lights* (Charlie Chaplin, 1931), *Alice in den Städten* (Wim Wenders, 1974), *Im Lauf der Zeit* (Wim Wenders, 1976), *Falsche Bewegung* (Wim Wenders, 1975), *La Cecilia* (Jean-Louis Comolli, 1975), *Min of meer* (Edith Kiel, 1955), *Hoe zotter boe liever* (Edith Kiel, 1960), *Het Beloofde Land* (Andrzej Wajda, 1975)
- Monthly programme including Herzog (December 1975), poster. *Un soir, un train* (André Delvaux, 1968), *Los días del agua* (Manuel Octavio Gomez, 1971), *Mourir à Madrid* (Frédéric Rossif, 1962), *Auch Zwerge haben kein angefangen* (Werner Herzog, 1970), *Aguirre, der Zorn Gottes* (Werner Herzog, 1972), *Lebenszeichen* (Werner Herzog, 1974), *Behindere Zukunft* (Werner Herzog, 1971), *Land des Schweigens und der Dunkelheit* (Werner Herzog, 1971), *Duck Soup* (Leo McCarey, 1933), *The Pilgrim* (Charlie Chaplin, 1923), *Shoulder Arms* (Charlie Chaplin, 1918), *De dikke en de dunne*
- Monthly programme including Eisenstein versus Vertov (January 1978), poster. *Belle de jour* (Louis Buñuel, 1967), *Katzelmacher* (Rainer Werner Fassbinder, 1969), *Memories of Underdevelopment* (Tomás Gutiérrez Alea, 1968), *Chinatown* (Roman Polanski, 1974), *A Sixth Part of the World* (Dziga Vertov, 1926), *Kino-Pravda* (Dziga Vertov, 1925), *Kino-Eye* (Dziga Vertov, 1924), *Three Songs About Lenin* (Dziga Vertov, 1934), *October* (Sergei Eisenstein, 1928), *Stride, Soviet!* (Dziga Vertov, 1926), *Man with a Movie Camera* (Dziga Vertov, 1929), *Strike* (Sergei Eisenstein, 1925), *Battleship Potemkin* (Sergei Eisenstein, 1925), *The General Line* (Sergei Eisenstein, 1929), *W.R. Mysteries of the Organism* (Dusan Makajev, 1971), *That Most Important Thing: Love* (Andrzej Zulawski, 1975), *Le*

- *mandat* (Ousmane Sembene, 1968), *La Nuit americaine* (François Truffaut, 1973), *La Maman et la putain* (Jean Eustache, 1973), *La Chronique des années de braise* (Mohammed Lakhdar Hamina, 1975)
- ‘Fred Van Hove and Rudolf Valentino’ (May 1977), poster. *Blood and Sand* (Fred Niblo & Dorothy Arzner, 1922), *The Eagle* (Clarence Brown, 1925)
- ‘Polish Film’ (November 1978), poster. *De vijf van Barskastraat* (Aleksander Ford, 1954), *Kanal* (Andrzej Wajda, 1957), *Eroica* (Andrzej Munk, 1958); *Asbes and Diamonds* (Andrzej Wajda, 1957), *The Art of Love* (Wojciech Has, 1963), *The Saragossa Manuscript* (Wojciech Has, 1965), *Walkover* (Jerzy Skolimowski, 1965), *Barrier* (Jerzy Skolimowski, 1966), *The Secret* (Roman Zaluski, 1973), *Quarterly Balance* (Krzysztof Zanussi, 1975)
- *Salo o le 120 giornate di Sodoma* (Pier Paolo Pasolini, 1975), poster.
- *Faustrecht der Freiheit* (Rainer Werner Fassbinder, 1975), film stills
- *Angst essen Seele auf* (Rainer Werner Fassbinder, 1974), film still
- *Aguirre, der Zorn Gottes* (Werner Herzog, 1968), film still
- *Nosferatu - Phantom der Nacht* (Werner Herzog, 1979), film still
- *Lebenszeichen* (Werner Herzog, 1968), film still
- *Im Lauf der Zeit* (Wim Wenders, 1976), film stills
- *Alice in den Städten* (Wim Wenders, 1974), film still
- Wim Wenders, portrait.
- Ivan Groznyi (Sergei Eisenstein, 1944), film stills
- *Battleship Potemkin* (Sergei Eisenstein, 1925), film still
- *Man With a Movie Camera* (Dziga Vertov, 1929), postcard.
- *The Strawberry Statement* (Stuart Hagmann, 1970), film still
- *Felix the Cat* (Pat Sullivan, 1919), film still
- *The Strawberry Statement* (Stuart Hagmann, 1970), film still
- *Zardoz* (John Boorman, 1974), film stills
- *2001: A Space Odyssey* (Stanley Kubrick, 1968), film still

- *Cul de Sac* (Roman Polanski, 1966), film still
- *Rosemary's Baby* (Roman Polanski, 1968), film still
- *Casablanca* (Michael Curtiz, 1946), film still
- *Suspicion* (Alfred Hitchcock, 1941), film still
- *The Big Sleep* (Howard Hawks, 1946), film still
- *The Maltese Falcon* (John Huston, 1941), film still
- *Dr. No* (Terence Young, 1962), film still
- *Easy Rider* (David Hopper, 1969), film still

7.B

- ‘Expressionist film and Kammerspielfilm in Germany, 1920–1930’, *De Andere Film Informatie* 1977
- *Metropolis* (Fritz Lang, 1927), film still
- *Das Kabinett des Dr. Caligari* (Robert Wiene, 1919), film still
- *Metropolis* (Fritz Lang, 1927), film still
- ‘Interview with Wim Wenders’ & ‘Expressionist film and Kammerspielfilm in Germany, 1920–1930’, *De Andere Film Informatie* 5 (November, 1977)
- *Die Dreigroschenoper* (Georg Wilhelm Pabst, 1931), film still
- *Nosferatu* (Friedrich Wilhelm Murnau, 1922), film still
- *Un Cbien Andalou* (Luis Buñuel, 1928), film stills
- *L'Âge d'or* (Luis Buñuel, 1930), film stills
- Luchino Visconti, portrait
- *Mamma Roma* (Pier Paolo Pasolini, 1962), film still
- Pier Paolo Pasolini, portrait
- ‘Neorealisme’, *Andere Sinema* 23 (November 1980)
- *Week-end* (Jean-Luc Godard, 1967) film still
- *Une femme mariée* (Jean-Luc Godard, 1964), film still
- ‘Jean-Luc Godard’, *Andere Sinema* 7 (March 1979)
- *Ici et Ailleurs* (Jean-Luc Godard, 1976), film still

7.C

- ‘Astaire & Rogers’, *Andere Sinema* 14 (December 1979)
- *Singing in the Rain* (Stanley Donen/Gene Kelly, 1952), film still
- Fred Astaire, portrait
- Ginger Rogers, portrait
- *Top Hat* (Mark Sandrich, 1936), film still

- *Swing Time* (George Stevens, 1936), film still
- *You're a Big Boy Now* (Francis Ford Coppola, 1966), film still
- *American Graffiti* (George Lucas, 1973), film still
- Francis Ford Coppola, portrait
- ‘Upcoming makers in Hollywood’, *Andere Sinema* 5 (January 1979)
- Martin Scorsese, portrait
- *One Flew over the Cuckoo's Nest* (Milos Forman, 1975), postcard

7.D

- ‘Charlie Chaplin’, *De Andere Film Informatie* 5 (February 1978)
- *Modern Times* (Charlie Chaplin, 1936), postcard
- *City Lights* (Charlie Chaplin, 1931), film stills
- ‘Programme Hitchcock festival’, *De Andere Film Informatie* 5 (December 1977)
- ‘Programme Fassbinder-week’
- ‘Eisenstein versus Vertov’, *De Andere Film Informatie* (January 1978)

8. Feminism

8.A

- ‘Women’s Film Fortnight’ (March 1978), poster. *Tien jaar abortusstrijd* (Hillie Molenaar, 1977), *Cbeswick* (Collective Women’s Aid, 1976), *Een alledaagse geschiedenis* (Judit Elek, 1975), *L'heure de la liberation a sonné* (Heiny Srour, 1974), *Jeanne Dielman* (Chantal Akerman, 1975), *Adoption* (Márta Mészáros, 1975), *Travolti da un insolito destino nell'azzurro mare d'agosto* (Lina Wertmüller, 1974), *Harlan County* (Barbara Kopple, 1976), *Union Maids* (Jim Klein, Julia Reichert, Miles Mogulescu, 1976), *Met de glimlach* (C. Vermorcken, 1977), *Ruby* (Dick Bartlett, 1971), *Just One More War* (Jana Boková, 1977), *Women in Equador* (B. Ekk, 1977), *Die Unterdrückung der Frau ist vor allem an dem Verhalten der Frauen selber zu erkennen* (Hellmuth

- Costard, 1969), *Sambizanga* (Sarah Maldoror, 1972), *L'une chante, l'autre pas* (Agnès Varda, 1977),
- ‘2nd Women’s Film Week’ (March 1979), poster. *Das zweiten Erwachten der Christa Klages* (Margaretha Von Trotta, 1978), *The Two of Them* (Márta Mészáros, 1977), *Die Macht der Männer ist die Geduld der Frauen* (Christina Perincioli, 1978), *Not a Pretty Picture* (Martha Coolidge, 1976), *Quand les femmes ont pris la colère* (Soazig Chappedelaine, 1977)
- ‘3rd Women’s Film Week’ (January 1980), poster. *The Spongers* (Play for Today, 1978), *Daughter Rite* (Michelle Citron, 1980), *Thriller* (Sally Potter, 1978), *Viewpoint deel 5: liefdesverbaaltjes* (Douglas Lowndes; Alan Horrox; Gillian Skirrow, 1976), *Rape Culture* (Margaret Lazarus, Cambridge Documentary Films 1975), *Home Movie* (Jan Oxenberg, 1979), *A Comedy in Six Unnatural Acts* (Jan Oxenberg, 1978), *In the Best Interest of Our Children* (Irish Feminist Collective; Frances Reid; Elisabeth Stevens, 1977)
- Monthly programme including ‘every last Friday of the month: women’s film’ (November 1978), poster
- ‘Women’s Film Fortnight: programme for the week’ (March 1978), poster. *Il deserto rosso* (Michelangelo Antonioni, 1964), *Professione reporter* (Michelangelo Antonioni, 1975), *Le bonheur* (Alexandr Medvedkin, 1935), *De Premie* (Sergey Mikaelian, 1975), *Heat* (Paul Morrissey, 1972), *Tien jaar abortusstrijd* (Hillie Molenaar, 1977), *Cbeswick* (Collectief Women’s Aid, 1976), *Een alledaagse geschiedenis* (Judit Elek, 1975), *L'heure de la liberation a sonné* (Heiny Srour, 1974), *Jeanne Dielman* (Chantal Akerman, 1975), *Adoption* (Márta Mészáros, 1975), *Travolti da un insolito destino nell'azzurro mare d'agosto* (Lina Wertmüller, 1974), *Harlan County* (Barbara Kopple, 1976), *Union Maids* (Jim Klein, Julia Reichert, Miles Mogulescu, 1976), *Met de glimlach* (C. Vermorcen, n.d.),

- Ruby* (Dick Bartlett, 1971), *Just One More War* (Jana Boková, 1977), *Women in Equador* (B. Ekk, 1977), *Die Unterdrückung der Frau ist vor allem an deem Verhalten der frauen selber zu erkennen* (Hellmuth Costard, 1969), *Sambizanga* (Sarah Maldoror, 1972), *L'une chante, l'autre pas* (Agnès Varda, 1977), *Het Rode Vrouwendetachment* (Xie Jin, 1969)
- Monthly programme (April 1979), poster. *De platte Jungle* (Johan Van der Keuken, 1979), *Tokyo Monogatari* (Yasujiro Ozu, 1953), *Padre Padrone* (Taviani, Paulo & Vittorio, 1977), *Giulietta degli spiriti* (Frederico Fellini, 1965)
- Monthly programme (March 1975), poster. *Chitty, Chitty, Bang Bang* (Ken Hughes, 1968), *Achter de muren* (K. Zanussi, 1971), *Verlichting* (Krzysztof Zanussi, 1973), *Lohn und Liebe* (M. Lüdche & I. Kratisch, 1968), *The Salt of the Earth* (Herbert J. Biberman, 1953), *Die Unterdrückung der Frau ist vor allem an dem Verhalten der Frauen selber zu erkennen* (Hellmuth Costard, 1969), *Une Femme mariée* (Jean-Luc Godard, 1964), *Remparts d'Argile* (Jean-Louis Bertuccelli, 1970), *La Femme infidèle* (Claude Chabrol, 1968), *Family Life* (Ken Loach, 1971), *Op de komeet* (Karel Zeman, 1970)
- ‘GROV: Groep Rooie Vrouwen’, poster. City of Antwerp Archive Collection (FelixArchief)
- *Abortus: van breinaald tot politiek steekspel* (Hillie Molenaar and Heleen de Wit, 1978), poster. City of Antwerp Archive Collection (FelixArchief)

8.B

- ‘Women & Film’, contribution to *Andere Sinema* (April 1979). VIF vzw; Typing: Marc Holthof, Diane Maes; Printing: De Wrikker
- ‘Women & Film: Rape in film’, contribution to *Andere Sinema* (April 1979). VIF vzw; Typing: Marc Holthof, Diane Maes; Printing: De Wrikker

8.C

- ‘Women’s Film Festival of International Films’, *Andere Sinema* (April 1979). De Andere Film vzw in partnership with VIF vzw
- ‘Women & Film’, contribution to *Andere Sinema* (1979). VIF vzw; Typing: Marc Holthof, Diane Maes; Printing: De Wrikker
- ‘3rd Women’s Film Week’ (January 1980), brochure. VIF vzw
- Marie-Jeanne Boehringer (ed.), *Publicaties betreffende de aandacht voor de vrouw in de film en feministische films* (‘Publications concerning attention to women in film and feminist films’) (October 1980). Publisher: Annie Vermeirsch, VIF vzw
- ‘Women’s Film Fortnight’, contribution to *Andere Sinema* (March 1978). VIF vzw, DAF vzw; Printing: de Wrikker
- ‘2nd Women’s Film Week’ (March 1978), brochure. VIF vzw, DAF vzw. *Das Zweiten Erwachten der Christa Klages* (Margaretha Von Trotta, 1978), *The Two of Them* (Márta Mészáros, 1977), *Die Macht der Männer ist die Geduld der Frauen* (Christina Perincioli, 1978), *Not a Pretty Picture* (Martha Coolidge, 1976), *Quand les femmes ont pris la colère* (Soazig Chappedelaine, 1977)
- *Die Macht der Männer ist die Geduld der Frauen* (Cristina Perincioli, 1978), postcard

8.D

- ‘Abortion: from knitting needle to political struggle’ ‘Women’s Film Fortnight’, supplement to *Andere Sinema* (March 1978). VIF vzw; Printing: de Wrikker
- ‘Groep Rooie Vrouwen: 6 standpunten’ (n.d.), brochure. Collection Ida Dequeecker

9. Film & Homosexuality

9.A

- ‘Outrageous with Drag Queen Craig Russel’ (1980), poster. DAF in partnership

- with De Rooie Vlinder
- ‘Gay films’ (n.d.), poster. DAF in partnership with De Rooie Vlinder
- Monthly programme including ‘homosexuality’ programme (January 1975), poster
- Monthly programme including ‘Janettenfilmfestival’ (December 1978), poster
- Monthly programme including ‘gay film’ (December 1979), poster
- Poster for ‘Janettenfilmfestival’ (December 1978)
- *Louise Marie* (Astère Michel Dhondt, n.d.), *Der junge Törless* (Volker Schlöndorff, 1966), *De Nederlandse Bank* (Astère Michel Dhondt, n.d.), *A Bigger Splash* (David Hockney, Jack Hazan, 1974), *In dit teken* (Jan Lemstra, 1949), *Condemned and Possessed* (G. Fuster, 1977), *Gay USA* (Artie Bressan Jr., 1978), *Un Chant d'amour* (Jean Genet, 1950), *Les Oiseaux de nuit* (Les Mirabelles, 1977), *Boyfriend II* (Lionel Soukaz, 1976), *Le Sexe des anges* (Lionel Soukaz, 1977), *Nachtvoorstellingen* (Lothar Lambert, 1976), *Ydijk* (Mattijn Seip, 1965); *Word Is Out* (Mariposa Film Collective, 1978), *Salomé* (Shuji Terayama, 1971).
- DAF in partnership with De Rooie Vlinder. AMSAB-ISG Collection, Ghent
- ‘Rooie Vlinder Weekend’ (Krist de Munter, 1978), photo. Guido Totté Collection

9.B

- *Der junge Törless* (Volker Schlöndorff, 1966), film still
- ‘Women & Film, Lesbianism and Film’, *Andere Sinema* 4 (December 1978)
- ‘Revolutionary Gay Film Does Not Eschew Conflict’, Rood (8 December 1978)
- ‘Janettenfilmfestival’, *De Rooie Vlinder* 9 (December 1978)

9.C

- ‘Fag Film Festival, Peeping in the Dark’ (April 1978), brochure
- ‘*Word Is Out*, an interview with the Mariposa Film

- Group’, *Andere Sinema* 4 (December 1978)
- ‘Janettenfilm’, *Andere Sinema* 4 (December 1978)

9.D

- ‘Janettenfilmfestival’ (December 1978), brochure
- ‘Rooie Vlinder filmfestival te Antwerpen’ (‘Rooie Vlinder film festival in Antwerp’), *De Nieuwe Gazet* (7 December 1978). Conscience Heritage Library Collection, Antwerp
- “‘Janetten’ film festival starts tomorrow”, *De Morgen* (11 December 1978). AMSAB-ISG Collection, (Suzan Daniel Fund), Ghent
- ‘Gay films’, *Schamper* (8 December 1978). Book Tower University Library Ghent

10. Film Fragments

- *Jazzfestival Free Music*, report for the BRT program ‘Zomeragenda’ (1978) 8'04"
- *Battleship Potemkin* (Sergei Eisenstein, 1925) 7'57"
- *Modern Times* (Charlie Chaplin, 1936) 1'23"
- *Misère au Borinage* (Joris Ivens & Henri Storck, 1934) 3'33"
- *Triumph des Willens* (Leni Riefenstahl, 1935) 4'21"
- *Un Chant d'amour* (Jean Genet, 1950) 4'21"
- *Os Fuzis* (Ruy Guerra, 1964) 2'55"
- *La Battaglia di Algeri* (Gillo Pontecorvo, 1966) 5'26"
- *ICE* (Robert Kramer, 1970) 2'5"
- *Aguirre, Der Zorn Gottes* (Werner Herzog, 1972) 3'09"
- *Ici et ailleurs* (Jean-Luc Godard & Anne-Marie Miéville, 1976) 7'12"
- *Ceddo* (Sembene Ousmane, 1976) 6'00"
- *L'une chante, l'autre pas* (Agnès Varda, 1977) 5'13"
- *Gay USA* (Arthur Bressan Jr., 1978) 3'53"
- *Filet Américain* (Robbe De Hert en Chris Verbiest, 1981) 4'16"

FILMCLUB KING-KONG programma SEPTEMBER '74

het Kultureel Informatief Centrum (k.i.c.k. vzw) Keizerstraat 38a te Antwerpen, presents van zat. 7 sept t/m din. 10 sept.

DE FANTASTISCHE FILM: **KING-KONG** (orig. versie usa - 1933)

voorfilm: WERELDKAMPIOENSCHAP BARKRUKZITTEN (1973)

vertoningen alle dagen te 20 & 22u - Zondag 8 sept. te 15u: extra kindervertoning

van woe. 11 sept.
t/m vrij 13 sept.:

woe 11 sept. te 15u en woe 11, don 12, vrij 13 sept. te 20 & 22 u

CHILEENSE FILMWEEK

FILMCLUB - voorstellingen iedere dins- en woensdag te 20 & 22u

dins. 17 sept te 8u
woe. 18 sept te 10u: **ANTONIO DAS MORTES**

din. 17 sept te 10u
woe. 18 sept te 8u: **DE ZWARTE GOD** (G. Rocha Brazilië)

dins. 24 sept te 8u
woe. 25 sept te 10u: **THE CATTONVILLE NINE**

din. 24 sept te 10u
woe. 25 sept te 8u: **EASY RIDER** (D. Hopper - E. F. Fonda)

Film-voorstellingen voor kinderen 's zondags te 15 u (om de 14 dagen)
zondag 22 sept te 15u: **CARTOUCHE** + de kinderen van de Naunystasse

[15]

IMAGES

Cover: Billboard King Kong (n.d.)
Photo John van Gestel

Back cover: Plan (planning permission application for conversion of Keizerstraat) (September 1973). Collection of the Antwerp City Archives (FelixArchive)

1. *De Andere Film Informatie* (mei 1978)

2. Facade King Kong (n.d.)
Photo John van Gestel

3. Poster *Andere Sinema* (n.d.)

4. '2^{de} film-beurs' (September 1977), poster. Design by Drinkend Hert bij Zonsondergang, Groep Grafiese Werkers Antwerpen

5. '3rd Film Fair' (September 1978), poster. Archive Robbe De Hert, Antwerp City Archives (FelixArchief)

6. 'Le filet américain' (1979), affiche. Robbe De Hert, 1979/1981. Archive Robbe De Hert, Antwerp City Archives (FelixArchief)

7. 'Frederick Wiseman Retrospective' (November 1977), poster. *Hospital* (Frederick Wiseman, 1970), *Welfare* (Frederick Wiseman, 1975), *Primate* (Frederick Wiseman, 1974), *Law and Order* (Frederick Wiseman, 1969), *Meat* (Frederick Wiseman, 1976), *Basic Training* (Frederick Wiseman, 1971), *Essene* (Frederick Wiseman, 1972), *Juvenile Court* (Frederick Wiseman, 1973), *Highschool* (Frederick Wiseman, 1968)

8. 'Film and fascism' (October 1979), poster. *Het vijfde zegel* (Zoltan Fabri, 1976), *Nazis, gibt's die noch?* (Ulrich Leinweber, 1977), *Der starke Ferdinand* (Alexander Kluge, 1976), *Triumph des Willens* (Leni Riefenstahl, 1935), *Theresienstadt: Ein Dokumentarfilm aus dem jüdischen Siedlungsgebiet* (*Der Führer schenkt den Juden einen Stadt*) (Kurt Geron and Karel Peceny, 1944)

9. *Chircales* (Jorge Silva & Marta Rodriguez, 1972), poster

10. 'Godard Retrospectieve' (maart 1979), poster
Ici et ailleurs (Jean-Luc Godard, 1976), *Tous les garçons s'appellent Patrick* (Jean-Luc Godard, 1959), *Charlotte et son Jules* (Jean-Luc Godard, 1958), *Tout va bien* (Jean-Luc Godard, 1972), *La Chinoise* (Jean-Luc Godard, 1967)

11. Monthly programme including 'Chilean Film Week' (September 1974), poster

12. '2nd Women's Film Week' (March 1979), poster
Das zweiten Erwachten der Christa Klages (Margaretha Von Trotta, 1978), *Zij twee* (Márta Mészáros, 1977), *Die Macht der Männer ist die Geduld der Frauen* (Christina Perincioli, 1978), *Not a Pretty Picture* (Martha Coolidge, 1976), *Quand les femmes ont pris la colère* (Soazig Chappedelaine, 1977)

13. 'Gay Films' (n.d.), poster
DAF in collaboration with De Rooie Vlinder

14. 'Outrageous with Drag Queen Craig Russel' (1980), poster
DAF in collaboration with De Rooie Vlinder

15. Monthly programme with 'Chilean Film Week' (September 1974), poster

16. Monthly programme with 'Alfred Hitchcock' (December 1977), poster. *The Lodger: A Story of the London Fog* (Alfred Hitchcock, 1927), *Easy Virtue* (Alfred Hitchcock, 1927), *Blackmail* (Alfred Hitchcock, 1929), *The Man Who Knew Too Much* (Alfred Hitchcock, 1934), *The 39 Steps* (Alfred Hitchcock, 1935), *Secret Agent* (Alfred Hitchcock, 1936), *Mr. and Mrs. Smith* (Alfred Hitchcock, 1941), *Suspicion* (Alfred Hitchcock, 1941)

FILMKLUB V.Z.W. DE ANDERE FILM



KING KONG

DECEMBER

| | | | | |
|------|----|------------------------------------------------------------------------------|------------------------|----------------|
| Wo | 0 | GUNTER WALLRAFF bij BILDZEITUNG ; met discussie met de maker v/d film | | |
| Don | 1 | CADAVERI EXCELLENTI | F.Rosi | It '76 |
| Vrij | 2 | | | |
| Zat | 3 | | | |
| Zon | 4 | SHIRINS HOCHZEIT | H.Sanders | DBR '76 |
| Maa | 5 | | | |
| Din | 6 | LES ENFANTS DU PARADIS | M.Carné | Fr '43-45 |
| Wo | 7 | | | |
| Don | 8 | SHIRINS HOCHZEIT ; met discussie met de hoofdactrice van de film | | |
| Vrij | 9 | | | |
| Zat | 10 | | | |
| Zon | 11 | HOEPEL HIER OP | Sanguines | Lat. - Am. '77 |
| Maa | 12 | | | |
| Din | 13 | | | |
| Wo | 14 | DAGBOEK VAN EEN SHINSJUKUDIEF DE HANGING | N.Oshima | Jap '68 |
| Don | 15 | | | |
| Vrij | 16 | | | |
| Zat | 17 | | | |
| Zon | 18 | HET GESCHIEDENISBOEK | J.Hastrup & L.Vilstrup | Den '73 |
| Maa | 19 | | | |
| Din | 20 | | | |
| Wo | 21 | EAST OF EDEN | E.Kazan | USA '55 |
| Don | 22 | | | |
| Vrij | 23 | THE LODGER | | '26 |
| Maa | 26 | EASY VIRTUE | | '27 |
| Din | 27 | BLACKMAIL | | '29 |
| Wo | 28 | THE MAN WHO KNEW TOO MUCH | Eng | '34 |
| Don | 29 | 39 STEPS | | '35 |
| Vrij | 30 | SECRET AGENT | | '36 |
| Maa | 2 | Mr. and Mrs. SMITH | USA | '41 |
| Din | 3 | SUSPICION | | |

ALFRED HITCHCOCK

KEIZERSTR. 38 A'PEN OM 20u.30

DV DRUKERSKOLEGIEF DE WERKER VZW PRINGSTRAAT 20 2000 ANTWERPEN GR 337354
 VRIJ VAN ZEGEL ART. 198 7

[16]

FILM PROGRAMME AT DE CINEMA

De Cinema is a lively meeting place where cinema is celebrated in all its forms. Housed in De Studio and, in its role as a film museum, part of the M HKA, De Cinema offers a unique blend of classics, new voices and artistic gems from every corner of the world. With pioneering technology, a carefully curated programme and an open view of the city and its residents, De Cinema is more than just a movie theatre: it is a space for discovery, encounter and dialogue.

To accompany this archive presentation, De Cinema is programming a series of screenings to breathe new life into the spirit of the King Kong.

The Hour of Liberation Has Arrived
(Heiny Srour, 1974)
10 June, 20:15; 26 June, 19:45

The Conversation
(Francis Ford Coppola, 1974)
13 July, 14:15; 24 August, 20:15;
4 September, 14:15

Belle de jour
(Luis Bunuel, 1967)
17 July, 14:15; 20 July, 14:15

A Swedish Love Story
(Roy Andersson, 1970)
20 July, 17:15; 30 August, 20:15

Death in Venice
(Luchino Visconti, 1971)
7 August, 14:15; 10 August, 14:15

L'une chante L'autre pas
(Agnès Varda, 1977)
9 September, 19:45
(in collaboration with Girls on Film)

Lionel Soukaz: short films
29 August, 20:15
(in collaboration with Antwerp Queer Arts Festival)

Le filet américain
(Robbe De Hert, 1981)
3 October, 19:45
(in collaboration with Emotion Pictures)

Info & tickets: decinema.be

COLOPHON

This visitors' guide has been published to accompany the archive presentation *The King Kong: Between Cinephilia and Leftist Activism* (24 May – 7 September 2025) in the M HKA. It was produced with the support of the Department of Literature at the University of Antwerp.

The archive presentation is based on the archive of the association De Andere Film in the M HKA's collection. All the works exhibited that are mentioned in this brochure belong to this archive unless stated otherwise.

This presentation was organised in the context of the Film History Research Seminar in the Theatre & Film masters programme at the University of Antwerp. In this course, students investigate a case study collectively.

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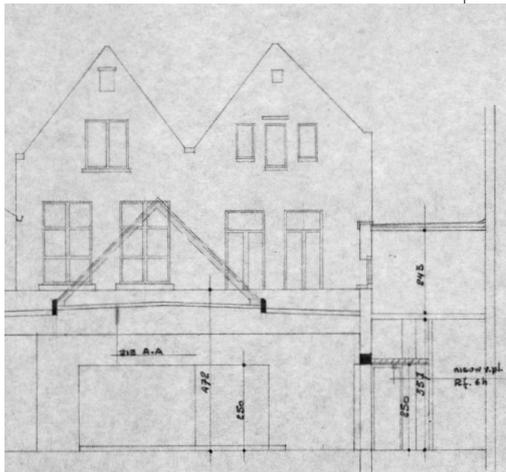
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Evi Bert, Bart Cornel

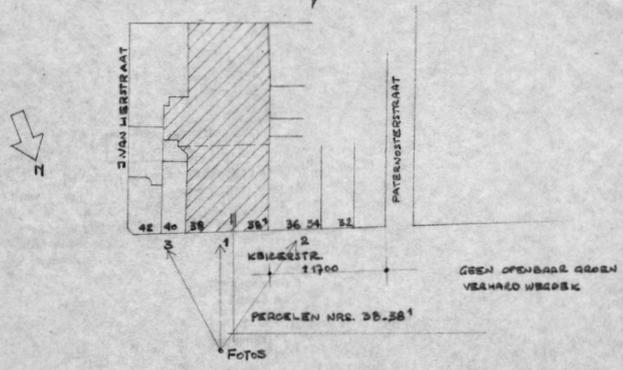
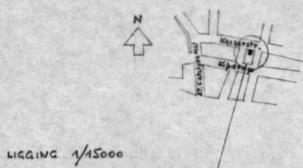
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Archive presentations at M HKA
The M HKA displays its extensive archives of visual art in an ever-changing series of archive presentations. Besides being an important step in the conservation and opening up of legacies, these presentations also create opportunities for new research. Explore all the archive presentations at muhka.be/archief



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N. TERRAS VERD. 1

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afwerking naar best.
afvoeren in hoeken van
projectie zaal



| | |
|--------|----------------------------|
| Foto 1 | PERCEEL 38.38 ¹ |
| Foto 2 | GEBOUW RECHTS |
| Foto 3 | GEBOUW LINKS |

WIJZIGINGEN

A: 15.10.1973 ADVIES BOUWPOLITIE EN BRANDVEGER

VERBOUWEN VAN BESTAAND JEUGDCENTRUM TOT CINEMA PROJECT.
TIEZAAL IN BESTAAND PAND "KING KONG"

PERCEEL GELEGEN KEIZERSTRAAT 38-38¹ TE ANTWERPEN
KADASTRAAL SECTIE B NO. 2152^b

BOUWHEER: KULTUREEL INFORMATIEF CENTRUM KEIZERSTRAAT V.Z.W.
KEIZERSTRAAT 38-38¹ ANTWERPEN

ARCHITEKT: H. FRANCOIS
KEIZERSTRAAT 20
2000 ANTWERPEN TEL. 03.32.60.85

| BOUWHEER | ARCHITEKT | UITVOERDER |
|------------------------------|-------------|------------|
| | | 25 54911 |
| Voor V.Z.W. DHR. R. DEVROEDE | H. FRANCOIS | |

GRONDPLAN - DOORSNEDEN - LIGGING - INPLANTING

| | | | |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------|----------|-----------|
| SCHAAL | 1/50 - 1/100 - 1/500 | DATUM | 15.8.1973 |
| LEGENDE | | DOSSIER | 172 10 |
| <ul style="list-style-type: none"> BESTAANDE NETSELWEEK NIEUW GEW. BETON GEW. BETON WELPFELS AFGRAAK | | PLAN NR. | 3A |