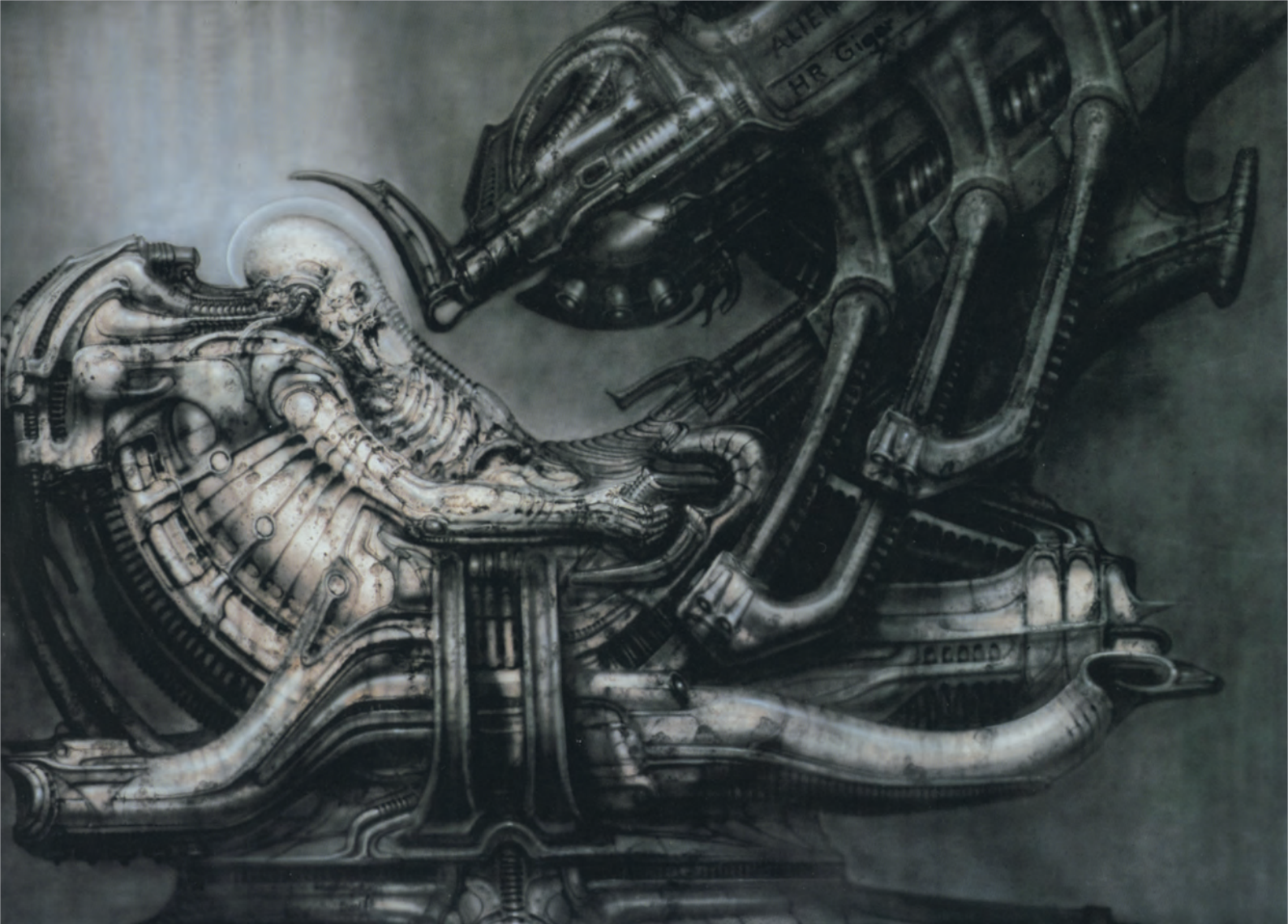


EXHIBITION / CATALOGUE / FILM SERIES
JANUARY 21 UNTIL MAY 17, 2009

HRGIGER

DEUTSCHES FILMMUSEUM_FRANKFURT AM MAIN





1

"Within the world in which he moves, Giger occupies a unique place. His art is a category unto itself. The proof of this is in the intensity of his creation and in the power of his imagination, the provocative and disturbing effect of which I can only compare with the works of a Hieronymus Bosch or Francis Bacon."

Ridley Scott

HR GIGER

EXHIBITION / CATALOGUE / FILM SERIES
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The Deutsches Filmmuseum in Frankfurt am Main is planning an extensive, international exhibition on the film design of HR Giger, accompanied by a film retrospective as well as an exhibition catalogue.



2

1 "Pilot in Cockpit", 100 x 140 cm, acrylic on paper, 1978

2 Giger working on "Hieroglyphen", 200 x 140 cm, acrylic on paper, 1978 3 Giger working on the Alien costume in his atelier at Shepperton Studios. 4 "Facehugger, Version IV", 70 x 100 cm, acrylic on paper, 1978

HR GIGER The Swiss painter and sculptor HR Giger (*5 February 1940 in Chur) is considered one of the most important representatives of “Fantastic Realism”. “Bio-mechanoids”, a term associated with him, are a recurring theme in his works; they emphasise the mechanical in living creatures. This along with the attendant sexual connotations often has a disturbing effect on the viewer. Giger has been working as an artist since the mid 1960s. His works include drawings, oil and airbrush paintings, sculptures, furniture, designs for album covers (including for Dead Kennedys, Debbie Harry, and Danzig) and films.

Giger’s most famous work for film is the monster that he created for the classic movie ALIEN (Ridley Scott, USA 1979). He received a “Best Achievement for Visual Effects” Academy Award (Oscar) in 1980 for his creation of the movie’s title character and for the extraterrestrial design. Designs for other films such as POLTERGEIST II (Brian Gibson, USA 1986) and

SPECIES (Roger Donaldson, USA 1995), for which he designed an extraterrestrial beauty named “Sil”, ensured his reputation and have made him a leading figure in science fiction and horror film.

Yet Giger’s film career began earlier. In 1967, working with Fredi M. Murer, he realised his first film projects, HIGH and HEIMKILLER, which staged his own works. For SWISS-MADE 2069 (CH 1968), Giger created the first monster costume from polyester vinyl. In 1976, for DUNE, a film project planned by director Alejandro Jodorowsky, he came up with a variety of set designs, which, however, were not incorporated in the later film version made by David Lynch (USA 1984). Also never realised were his fantastic designs for the extraterrestrial creatures in the horror film project THE TOURIST or for the Batmobile in BATMAN FOREVER (Joel Schumacher, USA 1995). David Fincher’s ALIEN³ (USA 1992) returned to Giger’s original designs; the popular creature also lives on in the numerous Aliens comics of the American publisher Dark Horse.



3

“How can I describe these scientific precise chronicles, which are ripped off my body like single pages [...] Our prescientific language knows only few terms to convey the gruesome, awesome facts which Giger reveals to us. [...] Giger, you see more than we domestic primates.”

Timothy Leary

4



ALIEN
HR Giger 78



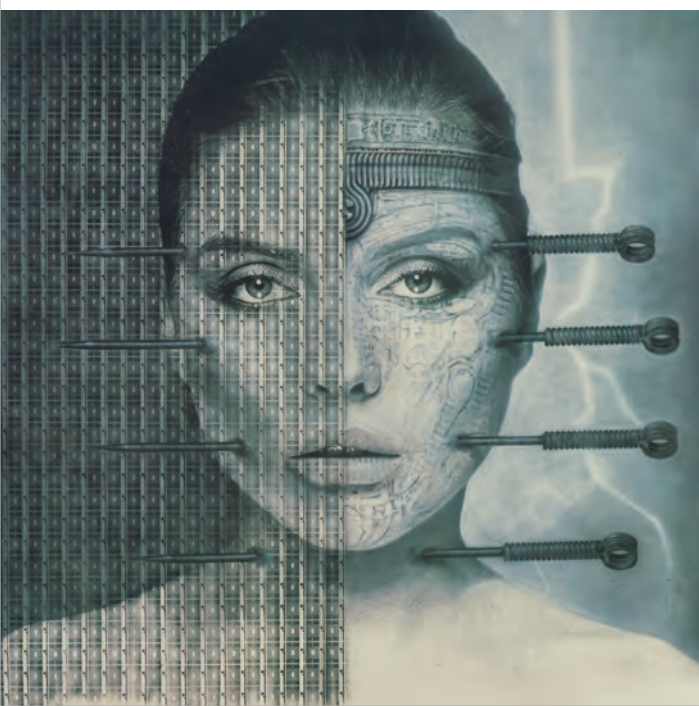
5 "Humanoid", polyester, metal, leatherette, camera, 1968 6 "Debbie I", 100 x 100 cm, acrylic on photo, 1981

5

EXHIBITION The exhibition presents, for the first time worldwide, a comprehensive selection of the film-related works of HR Giger. The artist himself is closely involved in its planning. In addition to numerous sketches and designs, the show also includes sculptures such as "Humanoid" from SWISSMADE and one of the "Harkonnen" chairs that Giger designed for DUNE. Central areas of the show are dedicated to ALIEN, ALIEN³, POLTERGEIST II, and SPECIES. The exhibition displays the most important design blueprints of the

film creatures, which Giger generally executed in pencil, ink, and acrylic. These will be supplemented with further works by Giger which illustrate the genesis of central motives, in particular of the "Biomechanoids".

Other items in the exhibition document how the ideas were implemented during the production of the film: Photographs show the construction of the settings and models for ALIEN, and storyboards and excerpts from the screenplay illustrate



6



7 Giger and Debbie Harry at the set of the videoclip "Koo Koo"

8 At Hansen Gallery, New York, 1980



9 Electronically operated
"Sil"-puppet, designed by
Steve Johnson (XFX)



9

the creative process. The visitor will also see impressive three-dimensional special-effects props and parts of costumes, including heads and models of the ALIEN creature, as well as the suit and a transparent bust of Sil from SPECIES. Photos, posters, reviews, fan letters, promotional material, comics and merchandise articles illustrate the global reception of the ALIEN design in particular.

Several video stations and wall projections are integrated into

the exhibition, allowing the visitors to see short films and excerpts from movies as well as documentary making-of material. Created exclusively for this exhibition is a film interview with H. R. Giger, in which the artist comments on the central exhibits.

The show is designed as a touring exhibition, and after premiering in Frankfurt am Main will be presented at other international museums and exhibition sites.



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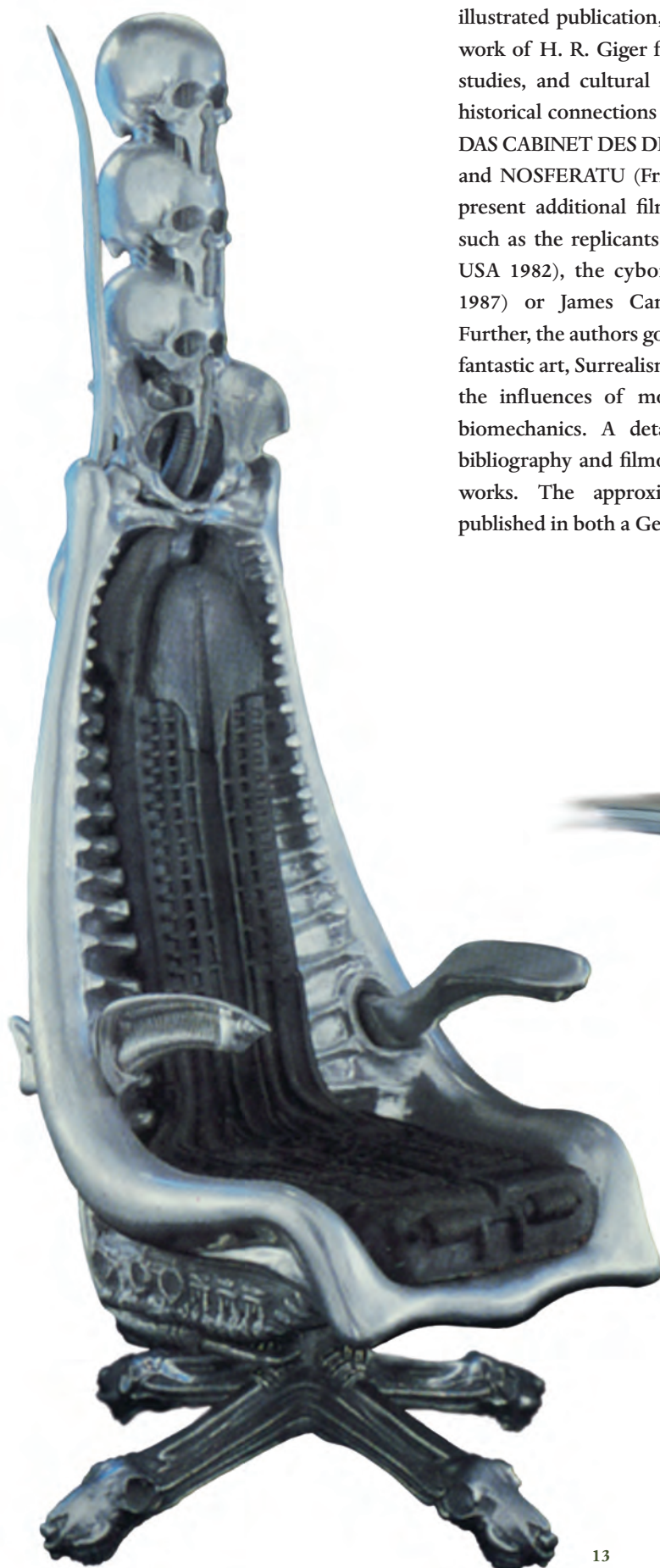
"Batmobile", 29,7 x 20,5 cm, wax crayon and marker pen on paper, 1994 11 "Dune IV", 70 x 100 cm, acrylic on paper and wood, 1976 12 "The Tourist IX, Hanging Alien", 144 x 80 cm, acrylic on paper, 1982



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CATALOGUE The exhibition is accompanied by a richly illustrated publication, in which various authors consider the work of H. R. Giger from the perspective of art history, film studies, and cultural studies. Individual essays examine the historical connections to classics of Expressionist film such as *DAS CABINET DES DR. CALIGARI* (Robert Wiene, D 1919/20) and *NOSFERATU* (Friedrich Wilhelm Murnau, D 1921) and present additional films about hybrid or android lifeforms, such as the replicants from *BLADE RUNNER* (Ridley Scott, USA 1982), the cyborg *ROBOCOP* (Paul Verhoeven, USA 1987) or James Cameron's *TERMINATOR* (USA 1984). Further, the authors go into the relationship of Giger's work to fantastic art, Surrealism and Symbolism, as well as considering the influences of modern developments in medicine and biomechanics. A detailed appendix contains a biography, bibliography and filmography, as well as a list of film-related works. The approximately 200-page catalogue will be published in both a German and an English version.

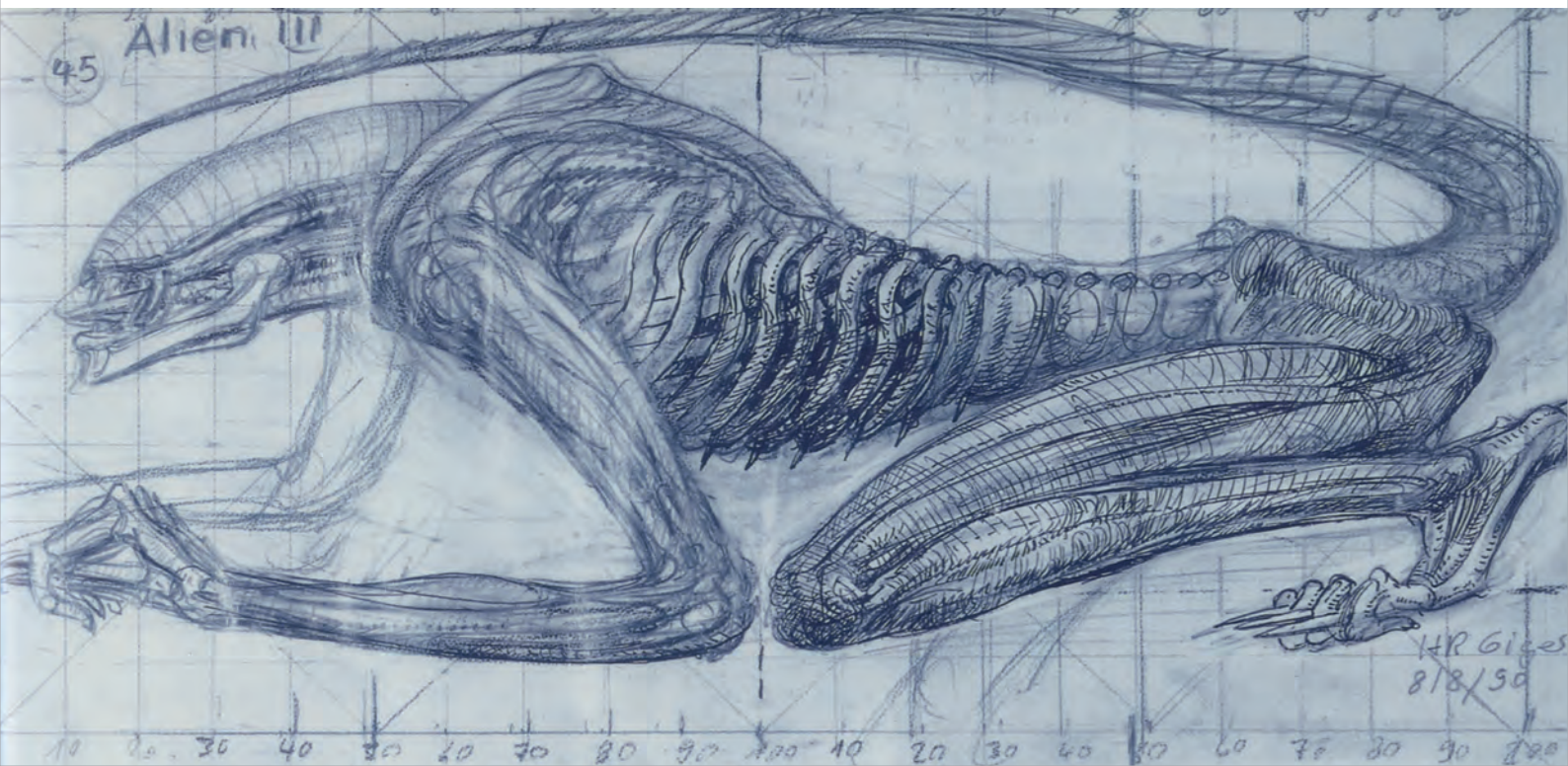




13 "Harkonnen-Capo Chair", 180 x 100 x 65 cm, polyester, metal, rubber, 1981 14 "Draft for Table I+II", acrylic on paper, 1981 15 "Alien III Modell", 1990 16 "Draft for Alien III", 21 x 39,5 cm, indian ink, wax crayon and pencil on paper, 1981
Cover: Costume for Alien based on to HR Giger's design
Back: "Sil, Stadium II, The Metamorphosis", 80,5 x 29,5 cm, pencil on paper, 1994; HR Giger at Shepperton Studios

FILM SERIES The Deutsches Filmmuseum will host a film series to accompany the exhibition. All films on which HR Giger worked as a designer will be shown, as well as the sequels to ALIEN and SPECIES, additional classics of horror and science fiction film, and also movies which Giger says inspired him, such as Jean Cocteau's LA BELLE ET LA BÊTE (F 1946).

16



MGM
SPECIES
No 122
SIL

"I see my work for film as the continuation of the same creative process that also brings forth my art. [...] It may surprise the people in Hollywood, but I have never seen myself as a monster maker." HR Giger

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