



deutsches
filmmuseum



CONTACT

Deutsches Filminstitut – DIF e.V. / Deutsches Filmmuseum
Hans-Peter Reichmann, Senior Curator
reichmann@deutsches-filminstitut.de
tel.: ++49+69-961 220 302

Schaumainkai 41
60596 Frankfurt am Main, Germany

www.deutsches-filmmuseum.de

© Deutsches Filmmuseum 2013

CHARLIE, THE BESTSELLER

**AUSSTELLUNG
22. FEBRUAR
VERLÄNGERT BIS 28. MAI 2012**

Deutsches Filmmuseum
Schaumainkai 41
Frankfurt am Main
www.deutsches-filmmuseum.de

 Škoda



Design: michelneuf design / Zeichnung: Hans Peter Conke, 1986.

Are you interested in taking over “Charlie, the Bestseller”? On the following pages, you’ll get a glimpse into its sections, texts and selected exhibits.

Please note that each part can be extended and modified individually.



TEAM

Idea and project development
Concept, editorial work and
selection of exhibits

Conceptual assistance
Assistance
Sectional texts
Translation of sectional texts
Film compilation / editing
Media design "Charlie 2.0"
Exhibition design

Constructions
Photographic work
Reproductions

Portfolio
Photographs

Hans-Peter Reichmann
Hans-Peter Reichmann
Isabelle Bastian
Johanna Hebel
Dr. Andrea Haller
Anne Siegmayer
Daland Segler
Stewart Tryster
Michael Kinzer / Niko Kühnel
Jürgen Kindlmann
mind the gap! design in cooperation with
Brockhaus interior design
Karl-Heinz Best, Petra Brockhaus
ENTEDIMENSION
Uwe Dettmar
Types on Foil

Isabelle Bastian
Norbert Miguletz

All copyrights, rights, images, documents, writings and archives relating to Chaplin films from 1918 onward and to Mr Chaplin's life and work in general © Roy Export S.A.S.

Charles Chaplin and the Little Tramp are trademarks and/or service marks of Bubbles Inc. S.A. used with permission.

With the kind support of Association Chaplin, Lobster Films and MK2



ŠKODA



Media partner:

For their kind help and support, we would like to thank

Wilhelm Staudinger
Kate Guyonvarch [Directrice Association Chaplin], Claire Byrski [Association Chaplin], Anne-Laure Barbarit [MK2], Serge Bromberg [Lobster Films]

Beate Dannhorn, Eleonore Emsbach, Christiane Eulig, André Mieles, Christof Schöbel,
Martin Stieber and Anke Mebold

and
Anne-Marie Steigenberger [Hotel Frankfurter Hof], Südliche Weinstraße und The Cooking
Ape

All exhibits from the CHAPLIN ARCHIVES are property of the Adolf and Luisa Haeuser Stiftung für Kunst und Kulturpflege. They were kindly provided to the Deutsches Filminstitut in 2010 on permanent loan.

COLLECTING CHAPLIN

From his childhood, Wilhelm Staudinger loved Chaplin films. Over decades he brought together documents and objects from all over the world. The constantly growing collection was displayed in a series of exhibitions, both in Germany and abroad. His CHAPLIN ARCHIVES opened in 1982 in Frankfurt-Eschersheim. The two floors of this private museum, unique in Germany, housed 6,000 exhibit items: posters, books, advertising, postcards, programme notes, records, sheet music, everyday objects and all manner of art and kitsch. There were also copies of 80 Chaplin films in various editions and formats. At the 20-seat in-house cinema, in over 500 screenings of these films, Staudinger provided explanatory introductions. After their acquisition by the Adolf and Luisa Haeuser Foundation for the Promotion of Art and Culture, the CHAPLIN ARCHIVES were transferred to the Deutsche Filminstitut on permanent loan in 2010.



This three-dimensional postcard was sent in 1932 from Copenhagen to Berlin. It arrived undamaged.

A little Englishman, quiet, unassuming, but surcharged with dynamite, is influencing the world right now. You can feel him in the theater; you read of him in the magazines; you get a glimpse of his idiosyncrasies in some twist of fashion. [...] The world has Chaplinitis.

Motion Picture Magazine. New York, Juli 1915

The first object in Wilhelm Staudinger's collection.



EXHIBITING CHARLIE

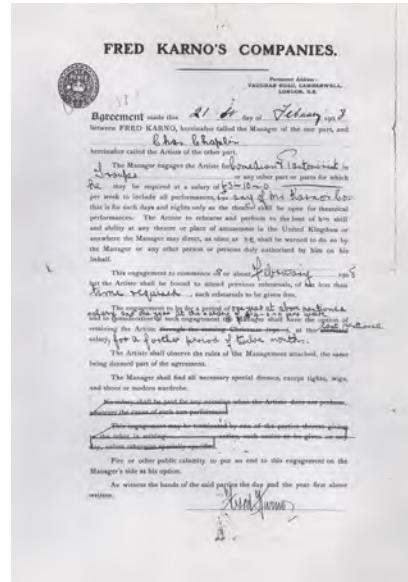


Charles Spencer Chaplin (1889-1977) was an exceptional artist; as actor, pantomime and comedian, as author, director, composer and producer he brought laughter and tears to generations. With Charlie, the Tramp, he invented a character whose combined features created an icon: bowler hat, toothbrush moustache, cane and shoes.

The exhibition CHARLIE, THE BESTSELLER shows how this unique figure entered everyday culture and became a merchandising favourite. It is therefore not a retrospective of his life and work. Conceived as an archive exhibition, it also shows the subjective elements of a private collection. Charlie stands here alone, but embodies serial duplication. Even as a reduction, the Tramp is universally recognisable and thus capable of being endlessly reproduced, which is reflected in the spatial design and the presentation of the exhibits.

1. CHARLIE'S ORIGINS

Charles Spencer Chaplin's parents had enjoyed success as London music hall stars. But the family broke up and Charles' childhood was spent in shabby dwellings, workhouses and orphanages. Aged only five, he once took his mother's place on stage when her voice failed her. At nine, he was a member of the Lancashire Lads, a troupe of young clog dancers, learning footwork with a precision that would give such dancelike grace to his movement in films. Chaplin has been described as a minutely detailed observer of his surroundings. He thus committed to memory the waddling gait of an old man in his neighbourhood; this would later become a trademark of his tramp character. Many of his early films contain autobiographical references to the places and people of his childhood and youth.



Chaplin's first contract with Fred Karno's Companies, 1908.



Charles Chaplin Sr., sheet music.



2. GENESIS OF THE TRAMP

Charles Chaplin was only 1.65m tall. In other ways, too, he saw the world from below, from the vantage point of a man for whom life is a battle. First photos from 1914 show him still with a top hat, wide necktie, light coloured frock-coat and a mean look. He already wore his characteristic costume, the parts of which were patched together from various antecedents, in *KID AUTO RACES AT VENICE*, the second of his films to be released, and adapted it to subsequent plots. He would later portray the choice of costume as a spontaneous decision taken on the way to the costume department. He ultimately exaggerated the brilliant invention of the Tramp as a conscious decision for a symbolic figure. The positively dialectic costuming, in which the contradictions between poor (battered trousers, oversized shoes) and well-off (bowler hat, tie, cane) are reflected, make the Tramp not only unmistakable, but also universally understood.



Swedish advertisement for shoe polish, around 1920.

Advertisement for a Charlie doll, GB 1915.



3. EARLY MERCHANDISING

The Charlie “brand” began early. By 1915 the public could already purchase articles merchandised with the Tramp character. A real “Charlie industry” developed, causing the figure from the films to become the first global fan item. One of the first products to appear in advertising was a medallion to be worn by “friends” of Charlie. The Nuidea Company promoted a “Charlie Chaplin Outfit” and from 1916 one could acquire “well stuffed” dolls. The Little Tramp’s many forms were in particular evidence in children’s rooms: made of tin, porcelain or cardboard – as a puzzle, on playing cards or as a doll. Charlie became a beloved toy – because, as Kurt Tucholsky wrote, he also touched “the child in people” and himself possessed a certain “childishness” (Béla Balász).



Tin gramophone for children, with Charlie figure and shellac record. Germany, around 1925.

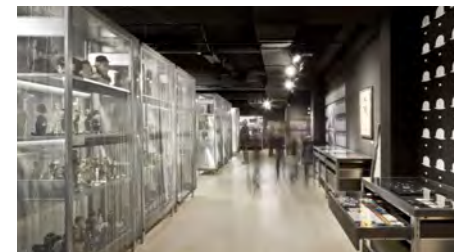
Tin toy. The camera serves as a container for toffees. Move the lever, and Charlie lifts his hat to release a toffee. Germany, around 1925.

Tin gramophone for children, with Charlie figure and shellac record. Germany, around 1925.



4. SERIALISED CHARLIE

Charles Chaplin was the first global star in the era of technically reproducible cultural production. The newspapers picked up on film as the new mass medium. At first, many papers would illustrate their reports about Charlie with drawings and cartoons. Serialised comic strips featuring the adventures of the little hero attest to the popularity of the Tramp only a year after his first appearance on the screen; Charlie Chaplin’s Comic Capers began publication in April 1915. The Tramp became a universal hero of popular culture and soon homage was paid to him not only in newspapers and on postcards. Whether as a decorative porcelain figure or as an object of daily use, whether for eating, drinking, smoking or for standing, spreading out or hanging up – Charlie the mascot was put in service for almost everything.



Porcelain figure as money box. USA, around 1975.

Charlie Chaplin in the Movies. Collection of Tramp comics. USA, 1915-1917.

5. CHARLIE THE EVERYMAN

The all-round sympathetic figure of the little Tramp was always perfect for advertising. He is still being used for it nowadays, whether for shoes or chips, for telephone information or for chemical concerns. There is nothing negative about Charlie. Even if his private life and his political views cast shadows on Chaplin as a man, the film character remained untouched by all that. In 1981, IBM, then the world's largest manufacturer of computers, used the image of Charlie as

Everyman to introduce its Personal Computer. The concern spent over 20 million dollars on the campaign. TV spots and newspaper advertisements appeared all over the world, featuring a Charlie double and containing references to Chaplin films. The trusted Tramp character was supposed to lead sceptical individuals and businesses to the new technology. A brilliant marketing idea that made the IBM PC a bestseller.

Various motives of the IBM ad campaign, 1980s. [Motives also available in other languages, predominantly English.]



We knew we wanted a simple, friendly person who should represent Everyman [...] Chaplin's little tramp character is lovable to all kinds of people at all ages. He's vulnerable, but he's clever. He has incredible problems, but he always finds a solution. He's an individual. He's Everyman.

Tom Mabley (creative director of Lord, Geller, Federico, Einstein, advertising agency)



6. BEING CHARLIE

Early on, there were already actors who claimed that Chaplin had imitated them, had copied or stolen the hallmarks of his character from them. As the star's popularity grew, so did the need to be like him and help oneself to his trademarks. By the middle of the Teens there were competitions for Chaplin imitators. One anecdote tells of Chaplin himself participating in such a look-alike contest – without winning. Alongside the many amateurs, there were professional imitators in the circus and variety (Charlie Rivel) and in early films (Billy West). The Tramp found himself copied in his very own medium, appearing in cartoons, advertising films and features. Those celebrities photo-

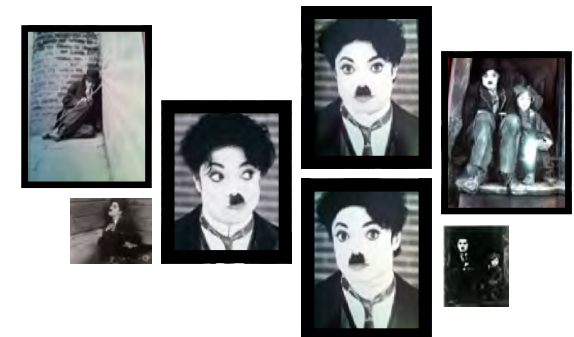
graphed as the Tramp run the gamut from colleagues like Stan Laurel all the way to Michael Jackson. The Internet today makes many films with masqueraders as Charlie available; Charlie as "Everyman" is now being adapted by "every man".

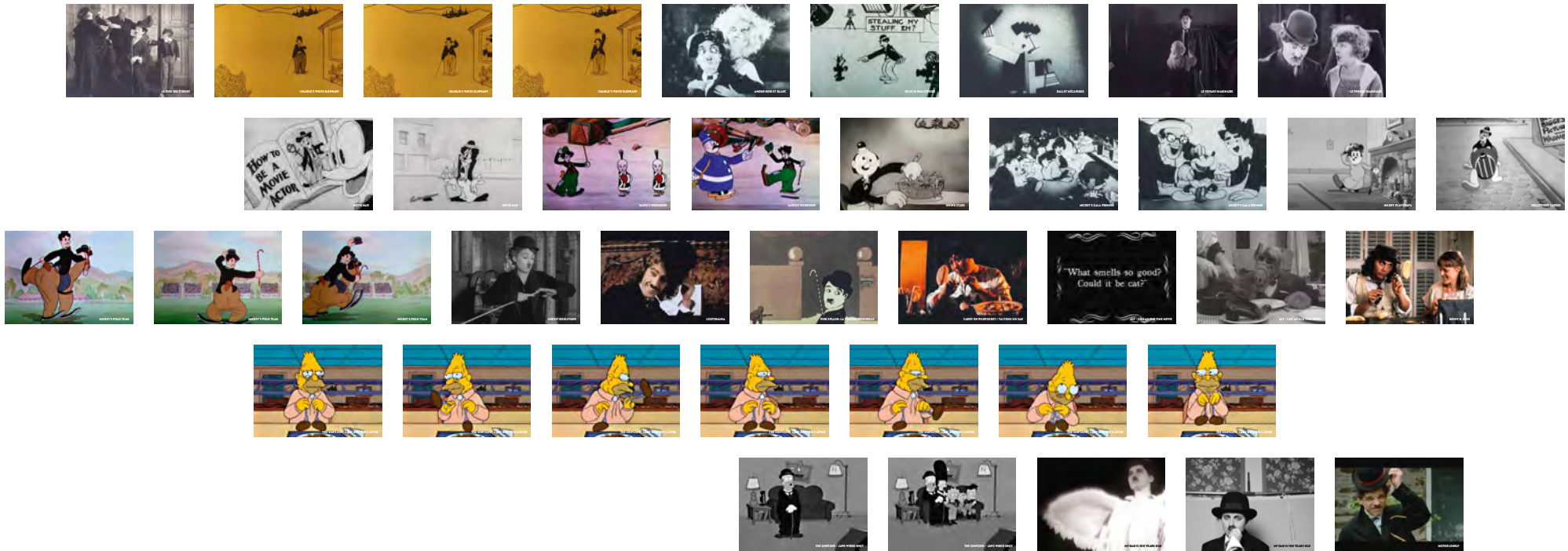
[Beside the exhibits, the photoblog The Faux Charlot ("The Fake Charlie") is presented on a tablet pc. On his blog, Damian Blake collects historical, prominent and funny Charlie look-alikes from all over the world. Blake himself performs as a Charlie impersonator and gave us the friendly permission to present his blog.]

Celebrity Charlie look-alikes.



Michael Jackson as Charlie.





40 plates with Charlie epigones from a wide range of films and TV shows, from SUNSET BOULEVARD to THE SIMPSONS.

7. READING CHARLIE

As a boy, Charlie was illiterate and later suffered from dyslexia. But his fluency in the language of the body was unrivalled. So, in films, he worked at first not from a script, but from his ideas for a scene. In 1922 his first publication appeared: the report *My Trip Abroad*. Alongside it are the many publications about Chaplin, his films and his Tramp. The first unauthorised biography appeared in 1916.

In Germany, in 1920, Yvan Goll published a little grotesque called *Chapliniade*, in which the Tramp tries in vain to escape his image. In the same year, in his travel report *Where Have You Been Hanging Around?*, Hans Siemsen described Chaplin's popularity.



Hallo Europa! ("My Trip Abroad"). Germany, 1928.



Chapliniade by Yvan Goll. Germany, 1920. Homage to the young Chaplin.

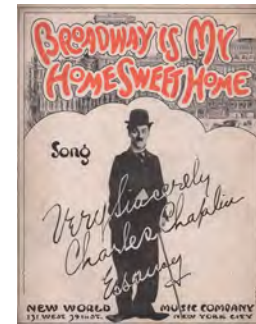


Reading desk with reproductions.

8. HEARING CHARLIE

The Tramp is, naturally, silent. He must be, for he needs to be (and, indeed, was) a universally understood figure. Laughter is an anthropological constant and no one has come as close to making it so as the little Tramp. Skilled at pantomime, Chaplin was for a long time vehemently opposed to sound films, but already very early on he composed musical pieces to accompany his silent films. He couldn't write notes, so he had professionals take down and arrange his

melodies for instruments. His music was not intended merely to parallel the action of a scene, nor did it ever try to be funny; rather, it was romantic, nostalgic, dramatic. Some of his compositions became song successes, occasionally making it into the hit parades: the LIMELIGHT theme, *Love is My Song* (Petula Clark), *Smile* (Nat King Cole or Michael Jackson) or *Mandolin Serenade*. Charlie, and Chaplin, also became the subjects of songs.



Sheet music of popular Charlie hits, 1915.

9. WATCHING CHARLIE

Not only was the figure of the Tramp part of this unique marketing process. Also, the films themselves were being promoted in strategically planned campaigns. In these, cinema owners were suggested new ideas and events to draw people in.

In Germany, it took several years before Chaplin films could be shown in cinemas, due to WWI and inflation, but most of all due to the import allocation of American movies in order to protect the national film production. Early in 1921, Chaplin films could finally be imported on a larger scale.



Promotion proposals as part of the campaign for MODERN TIMES. GB, 1936.



10. CHARLIE AND POLITICS

Chaplin was not considered fit for military service. He commented on the military madness of WWI with the satire *SHOULDER ARMS*, in which he ends the war by capturing the German Kaiser. With his episodic film *THE BOND* and his participation in the Liberty Bonds campaign in the same year, he did his duty in the promotion of war loans. He remained true to his role as an artist. Chaplin came from the lower class of English society and he never forgot it. His background had taught him to see the contradictions and the gap between the poor and the rich. That was enough to make him suspect in the eyes of conservatives. For them, he was a communist, which he never was. During the McCarthy era witch-hunts against the Left, in the USA of the early 1950s, Chaplin was also affected. He had to consider the possibility of arrest, drew his own conclusions and settled in Switzerland.



La Baïonnette, 22 March, 1917. Front and back-cover of the French satire magazine. Charlie as hero in World War I, ramming The Kaiser into the ground.

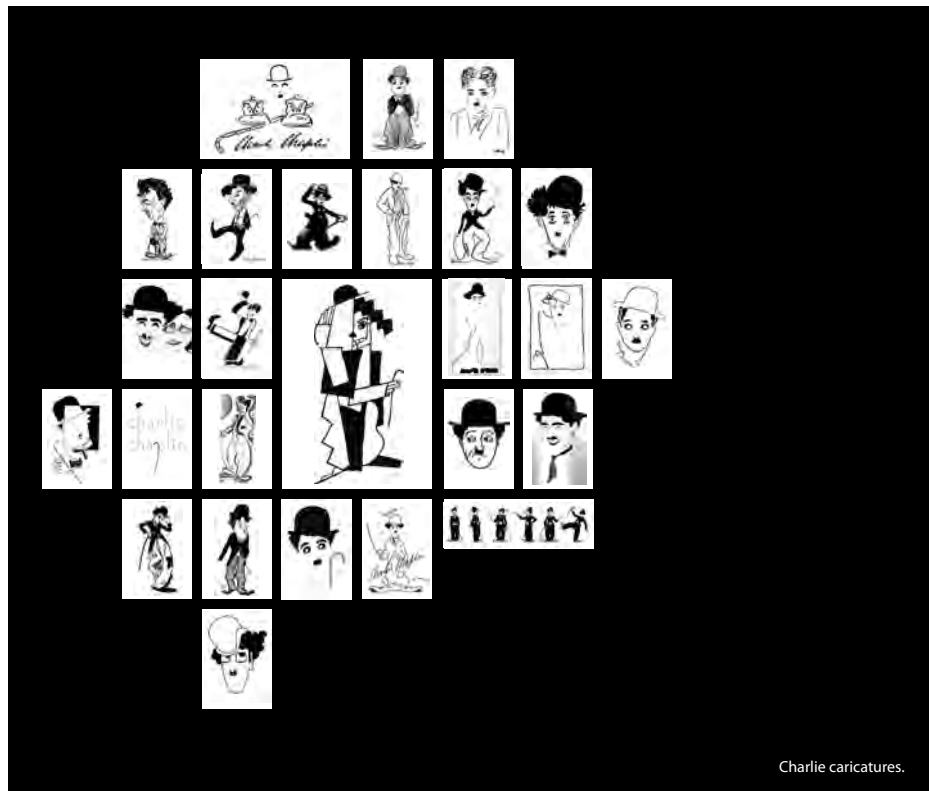
Chaplin on publicity tour for the Liberty Loan bonds. Wall Street, New York, 1918.



11. THINKING CHARLIE

As early as 1916, the press in the USA began to see Chaplin increasingly as an artist – a rarity in the first years of the cinema, when the film industry was still viewed with suspicion and even Chaplin's Tramp had to live with accusations of being "vulgar." But publicity was one of the fundamental conditions of his career. This was also true of Germany, where Chaplin's films were first shown in 1921. But the alert intellectuals of the Weimar Republic, in particular Kurt

Tucholsky, Siegfried Kracauer and Rudolf Arnheim, recognised the artistic substance of the little man with the moustache and the bowler hat who had become an icon of modernity. This is seen in the famous still from MODERN TIMES. The private Chaplin, acknowledged since the 1920s as one of the most prominent figures of 20th century artistic endeavour, later kept company with the era's most prominent thinkers, such as Bertolt Brecht and Albert Einstein.



Charlie caricatures.

12. CHARLIE 2.0

Charlie as a cultural phenomenon is timeless and found his way, in our "Modern Times", into the internet. Searching for the term "Chaplin" on YouTube for example will get you more than 25.000 results with various range:

Animation: Charlie is being animated as cartoon or 3D figure for advertisement, PC games or as "finger exercise" for graphic designers.

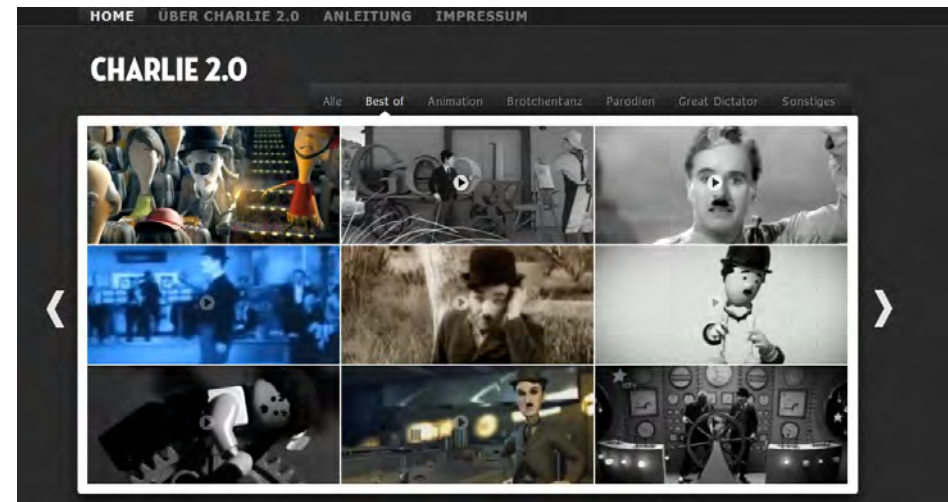
Bread Roll Dance: Chaplin's "bread roll dance" from THE GOLD RUSH as one of film history's most popular and widely referenced scene.

Spoofs: Amateurs, professionals or animated characters shoot "new" Chaplin movies or parody popular scenes.

Great Dictator: The final speech from THE GREAT DICTATOR and its different uses – as a political manifesto of the Occupy movement, as 3D animation or as an "appeal to humanity".

Curiosities: Homages to Charlie and Charles in the form of video collages, graffitis, remixes and breakdance performances – there seem to be no limits to creativity.

[A selection of these clips, hosted by the online platforms YouTube and vimeo, is presented on a tablet computer.]



Screenshot of the Charlie 2.0-Homepage.

SPATIAL DESIGN



Key element of the spatial design: seating element in the shape of the Tramp's famous bowler hat, demountable into six parts, and stool as moustache.



Film poster, framed, plexiglass. Simply leant against the wall (fixed in place).

Serial reproduction of the Tramp silhouette as wall design.



Foyer design.



SECTIONS

Exhibition space
Circa 400 m²

Exhibiting Charlie / Collecting Chaplin

2 shelves, combined
10 boxes (4 with stickers, 2 with quotes)
4 texts on foil on shelves
12 folders (empty)
1 cardboard with motif *MODERN TIMES*
1 sign *Chaplin-Archive*

1) Charlie's Origins

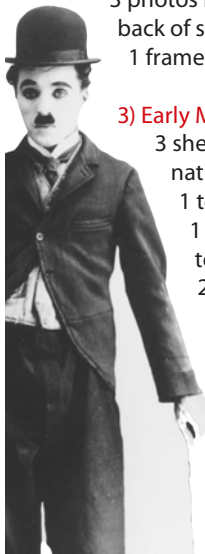
2 showcases, combined, with 2 wooden tops and 2 pullouts
1 museum cardboard with text
4 boxes

2) Genesis of the Tramp

1 shelf
1 text on foil on shelf
3 showcases, combined, with 3 pullouts
14 boxes with 5 quotes
 1 museum cardboard with text
 3 photos from *THE GOLD RUSH* on back of shelf
 1 frame with magazine covers

3) Early Merchandising

3 shelves with LED illumination
1 text on foil "Tramp"
1 showcase with wooden top and pullout
2 boxes, 1 with quote
3 covers / housses
1 textplate on shelf
1 PHOTOMURAL *NEW JOB* in shelf
1 photomural with Charlie doll



4) Serialised Charlie

3 showcases, combined, with 3 wooden tops and 3 pullouts
8 boxes, 1 with quote
1 showcase with 1 wooden top and 1 pull-out
3 shelves, combined, with LED illumination
3 covers / housses
1 textplate on shelf
1 frame with comics

5) Charlie, the Everyman

1 plate with collage on wall
1 cardboard figure IBM
1 text on foil IBM quote
1 text on foil
6 plates IBM Collage
2 plates IBM Collage
1 shelf
1 cover / housse
4 boxes
1 showcase with pullout
2 poster on back of shelf

6) Being Charlie

1 shelf
1 cover / housse
1 mirror
3 showcases, combined, with 3 wooden tops, without pullouts
Technics: 1 Tablet (fitted into showcase)
6 boxes, 1 with quote
40 plates with Screenshots
1 plate with inscription
1 text on foil
8 plates with celebrities
5 framed pictures of Michael Jackson, together with 2 plates with Charlie "originals"
1 photomural look-alike contest

7) Reading Charlie

3 shelves, combined
3 covers
bookends
1 showcase (without plexiglass)
2 boxes
1 photomural *PAY DAY* in shelf
1 textplate in shelf
4 reprints of books and or excerpts

8) Hearing Charlie

3 showcases, combined, with 2 wooden tops, 1 without plexiglass
audio station: 1 earphones, 1 set of 4 control buttons (fitted into showcase), 1 player with SD-memory card (fitted into 1 box)
11 boxes, 2 with quotes
1 textplate: Charlie on talkies
1 plate with cartoon
1 cardboard figure
1 shelf
1 text on shelf
10 plates with reproduction of sheet music

9) Watching Charlie

3 showcases, combined, 1 pullout, 1 wooden top, 1 without plexiglass
6 boxes, with 3 quotes
1 reproduction of promotional campaign for *MODERN TIMES*, 1936.

10) Charlie and politics

2 showcases, combined, 2 with pullouts
1 text on foil
1 museum cardboard with quotes
1 photomural *SHOULDER ARMS*
1 photomural *THE BOND*
2 posters from *THE GREAT DICTATOR*, combined vertically

1 showcase "re-contextualization of the *MODERN TIMES*-motif," without pullouts
1 photomural *MODERN TIMES*
2 boxes, 2 with quotes

11) Thinking Charlie

1 shelf
1 photomural *THE CIRCUS*
12 boxes with quotes
27 plates with cartoons
1 plate with inscriptions
1 text on foil

12) Charlie 2.0

1 desk with hanger for earphones
1 Tablet (fitted into desk)
1 earphones

Bowler + Moustache couch

6 seating elements, combined
1 stool (as moustache)

Foyer

12 seating cubes
1 photomural
1 text on foil
1 quote on foil

Misc

1 projection screen
1 beamer

Misc. cardboard figures

Misc. photomurals

Film posters (framed, plexiglass or similar)

