

Direction de la communication

PRESS PACK

VÍCTOR ERICE /
ABBAS KIAROSTAMI
CORRESPONDANCES

17 September 07 - 7 January 08

 **Centre
Pompidou**

VÍCTOR ERICE / ABBAS KIAROSTAMI

CORRESPONDANCES

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The exhibition ERICE – KIAROSTAMI: CORRESPONDANCES is produced by the Centre de Cultura Contemporània, Barcelona, and La Casa Encendida, Madrid, in collaboration with the Sociedad Estatal para la Acción Cultural Exterior (SEACEX) and the Spanish Ministries of Culture and Foreign Affairs and Cooperation.



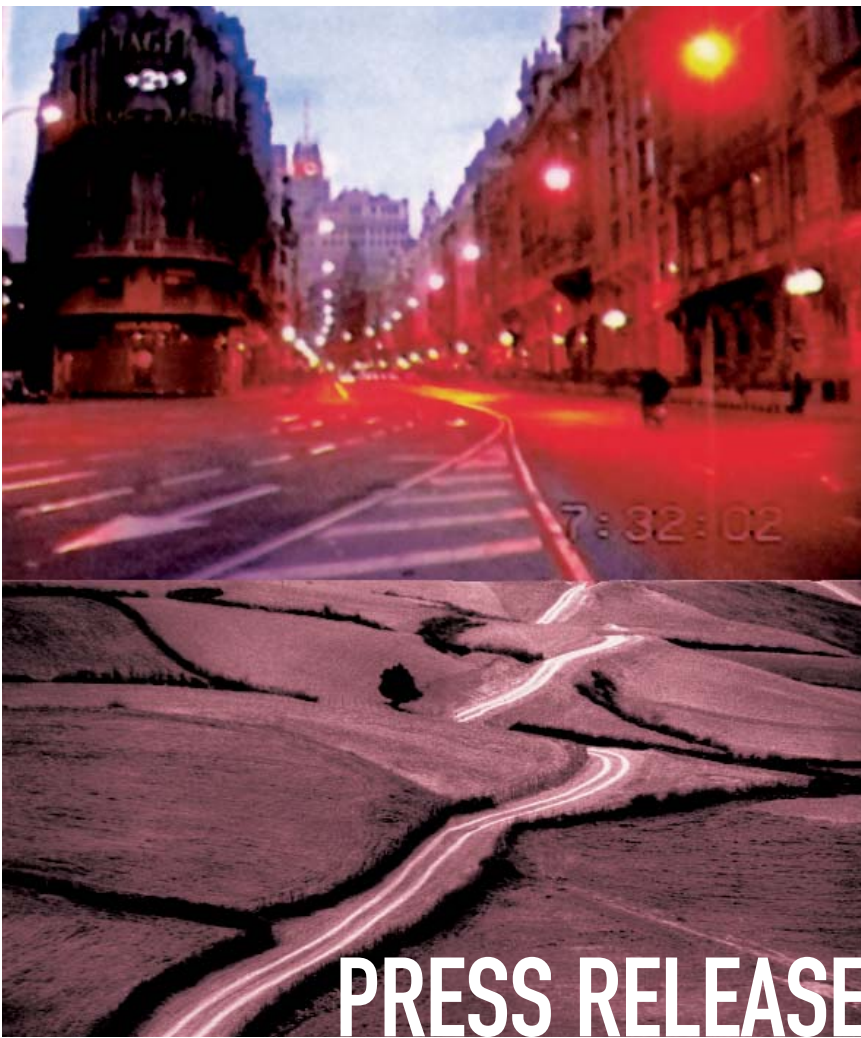
Organised in collaboration with the Iran Heritage Foundation
and the Museo Nazionale del Cinema di Torino



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PRESS RELEASE

VICTOR ERICE / ABBAS KIAROSTAMI

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19 SEPTEMBER 07 – 7 JANUARY 08

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« The Quince Tree Sun and Notes »

Photo : Maria Moreno P.C.-CAMM Cinco S.L.

Abbas Kiarostami :

« The Roads of Kiarostami »

Elisa Resegotti,

Musée national de cinéma de Turin

© Adagp, Paris 2007

Victor Erice and Abbas Kiarostami have much in common: born a week apart in June 1940 and growing up with the same passion for cinema, both artists faced challenging political situations, the one in Franco's Spain, the other in Iran.

As filmmakers they have both insisted on a freedom of style and tone, rejecting the "laws" of the cinema industry, the rule of the market, in the name of an uncompromising artistic integrity.

It is these parallels that are explored in the exhibition/installation "Correspondances," at whose heart is an unprecedented cinematic dialogue in the form of eight short films specially produced for this occasion, each addressed by one filmmaker to the other. The programme also includes a complete retrospective of their film work and the screening of twenty other films selected by Victor Erice, all on the theme of childhood that is central to his own work.

Other highlights of this multidisciplinary event are Looking at Tazieh, a staged video performance by Kiarostami, and a public discussion between Kiarostami and Erice, focussing on their recent films.

An essay collection published by the Éditions du Centre Pompidou throws new light on the work of both artists, an exploration that will be continued by a panel of critics and writers at a discussion forum in early December.

1. BIOGRAPHIES OF VÍCTOR ERICE AND ABBAS KIAROSTAMI

VÍCTOR ERICE

Victor Erice was born in Karrantza, Spain, on 30 June 1940. Fascinated by the cinema he discovered as a child, he became both an important critic and a great director.

Making only three full-length films over thirty years – EL ESPIRITU DE LA COLMENA (1973, *The Spirit of the Beehive*), EL SUR (1983, *The South*) and EL SOL DEL MEMBRILLO (1991, *The Quince Tree Sun*) – he must be one of the least prolific Spanish filmmakers of his generation. One of the most secret, too, but one who has succeeded in making the secret of a country shadowed by its memories of the Franco years the secret of a cinema in which the mysteries of childhood and the discretion of art combine to offer an elusive truth.

Since the end of the 1990s, Erice has made three shorts, among them the very lovely ALUMBRAMIENTO (2002, *Lifeline*). Though his films are few, he is one of the greatest living directors. His three full-length works – two fiction films and a documentary – are milestones in the history of modern cinema, influencing the work of many younger filmmakers.

Erice has written a great deal about cinema, notably on the films of Nicholas Ray (Victor Erice and Jos Oliver, *Nicholas Ray y su tiempo*, Madrid, 1986). Some of his writing has been published in French in the magazine *Trafic*. Given the importance and influence of his own achievements and the sensibility and filmic intelligence that this committed cinophile has brought to the work of others, the Centre Pompidou had no hesitation in offering Victor Erice carte blanche to select a programme of twenty films that have been especially important to him.

FILMOGRAPHY

LOS DIAS PERDIDOS (*The Lost Days*), Spain, 1963, 41', b&w

LOS DESAFIOS (*The Challenges*), Spain, 1969, 35' (segment), col.

EL ESPIRITU DE LA COLMENA (*The Spirit of the Hive*), Spain, 1973, 98', col.

EL SUR (*The South*), Spain, 1983, 93', col.

EL SOL DEL MEMBRILLO (*The Quince Tree Sun*), Spain, 1992, 135', col.

PREGUNTAS AL ATARDECER, segment of anthology *Celebrate Cinema 101*, Japan-Spain, 1996, 12', col.

ALUMBRAMIENTO (*Lifeline*), short made for compilation *Ten Minutes Older: The Trumpet*, Germany, 2002, 10', b&w

APUNTES. Sobre el trabajo del pintor Antonio Lopez en Madrid en el verano de 1990 (*Notes on the work of the painter Antonio Lopez in Madrid, Summer 1990*), 1990-2003, video, 29', col.

LA MORTE ROUGE (*Soliloquio*), Spain, 2006, 32', col.

CORRESPONDANCES, 6 video letters to Abbas Kiarostami, 2005-2007, 6 shorts, col.

PRIZES

- Donostia-San Sebastian International Film Festival 1973

Golden Shell for Best Film, EL ESPIRITU DE LA COLMENA

- Cannes Film Festival 1992

Jury Prize and International Critics' Prize (FIPRESCI) for EL SOL DEL MEMBRILLO

ABBAS KIAROSTAMI

Abbas Kiarostami was born in Tehran, Iran, on 22 June 1940. Having shown an early interest in drawing, at the age of 18 he entered and won a graphic arts competition. He then studied at the School of Fine Art at Tehran University while making a living from his talents as a graphic artist, poster designer and director of commercials. In 1969, he helped set up the Cinema Department at the Institute for the Intellectual Development of Children and Young Adults. It was there that he made his first short films.

From his very first film, *BREAD AND ALLEY* (1970), Kiarostami investigated the significance of the image and the relationship between realism and fiction. His favoured subject, the world of childhood, has been explored in a long series of short-, medium- and full-length films in which he established a subtle equilibrium between storytelling and documentary. *HOMEWORK* (1989), his last look at childhood, is a good example of his warmly human and poetical cinema that discreetly denounces the rigidities of Iranian society. With *CLOSE-UP* (1990) a new page seems to be turned, as in less than a week he reacts to a real-life incident, reconstructing it in collaboration with those involved, in a reflection on the staging of the real. *AND LIFE GOES ON* (1992) and *THROUGH THE OLIVE TREES* (1994) complete a trilogy begun with *WHERE IS THE FRIEND'S HOME?* (1990), in which the devastating effects of an earthquake in Northern Iran serve to once more reveal the mendacity of film. *TASTE OF CHERRY* (1997) is a work of maturity that won him international recognition. The film, which tells of a fifty-year-old man's obsession with suicide, is an ode to individual liberty, praised by critics and denounced by the Iranian religious authorities. Its slow and contemplative rhythm, spare plot, and references to Persian poetry and Western philosophy are characteristic of the work of this profoundly original director. His improvisatory approach here relies on very sketchy scenarios, amateur actors, and his own editing. Another example of this improvisatory approach is *THE WIND WILL CARRY US*, the story of a group of city-dwellers in search of something in a remote village.

Since 2001, Kiarostami has fallen in love with the small hand-held camera and now works only in digital. Thus encouraged to greater and greater freedom, he has since made several films very different character and length, among them *ABC AFRICA* (2001), *TEN* (2002), *10 ON TEN* (2004), *FIVE, DEDICATED TO OZU* (2003) and *ROADS OF KIAROSTAMI* (2005).

This exhibition at the Centre Pompidou also offers an opportunity to discover another, less well-known side of Kiarostami's work, his still photography. Often encountering difficulties in working freely in his country, Kiarostami bought himself a camera, a more discreet way seizing the moments he wished to capture. His photographs have a highly graphic quality, with minimalist frames, pure lines, spare landscapes. He photographs roads in the rain, snowy landscapes, trees, earth, the vastness of nature. Kiarostami likes photography because it leaves more to the imagination: the moving image imposes a narrative, while a still photograph offers a multitude of stories.

FILMOGRAPHY

LE PAIN ET LA RUE (Nan va kuche - Bread and Alley), Iran, 1970, 10', b&w

New print, special screening before cinema re-release and release on DVD by Films du Paradoxe

LA RÉCRÉATION (Zang-e tafrih - Breaktime), Iran, 1972, 14', b&w

New print, special screening preceding cinema re-release and release on DVD by Films du Paradoxe

EXPÉRIENCE (Tajrobeh - The Experience), Iran, 1973, 56', b&w

Previously unreleased. New print, special screening before cinema release and release on DVD by Films du Paradoxe.

LE PASSAGER (Mosafer - The Traveller), Iran, 1974, 72', b&w

New print, special screening before cinema re-release and release on DVD by Films du Paradoxe

DEUX SOLUTIONS POUR UN PROBLÈME (Do rah-e hal baray-e yek mas'ale - Two Solutions for One Problem), Iran, 1975, 5',

col. New print, special screening before cinema re-release and release on DVD by Films du Paradoxe

MOI AUSSI, JE PEUX (Man ham mitunam - So Can I), Iran, 1975, 3', col.

LES COULEURS (Rang-ha - Colours), Iran, 1976, 15', col.

LE COSTUME DE MARIAGE (Lebas-i baray-e'arusi - A Wedding Suit), Iran, 1976, 55', col.

Previously unreleased. New print, special screening before cinema release and release on DVD by Films du Paradoxe

HOMMAGE AUX PROFESSEURS (Bozorgdasht-e mo'allem - Tribute to the Teachers), Iran, 1977, 24', col.

LE RAPPORT (Gozaresh - The Report), Iran, 1977, 105', col.

LE PALAIS DE JAHAN-NAMA (Kakh-e Jahan-Nama - The Jahan-Nama Palace), Iran, 1975-1979, 30', b&w

PEINDRE (Rang-zani - Painting), episode from the series "Az Oghat-e Faraghat-e Khod Chegouneh Estefadeh Konim?"

(How to make Use of Our Leisure Time?), Iran, 1977, 17', col.

SOLUTION (Rah-e hall'e yek), Iran, 1978, 11', col.

CAS N° 1, CAS N° 2 (Ghaziye shekl-e avval, Ghaziye shekl-e dovom - First Case, Second Case), Iran, 1979, 53', col.

RAGE DE DENTS (Dandan-e dard - Dental Hygiene), Iran, 1980, 25', col.

AVEC OU SANS ORDRE (Be tartib ya bedun-e tartib - Orderly or Disorderly), Iran, 1981, 16', col.
LE CHŒUR (Hamsorayan - The Chorus), Iran, 1982, 17', col.
New print, special screening before cinema re-release and release on DVD by Films du Paradoxe
LE CONCITOYEN (Hamshahri - Fellow Citizen), Iran, 1983, 50', col.
LES ÉLÈVES DU COURS PRÉPARATOIRE (Avvaliha - First Graders), Iran, 1984, 85', col.
OÙ EST LA MAISON DE MON AMI ? (Khane-ye dust kojast? - Where is the Friend's Home?), Iran, 1987, 83', col; restored print,
special screening before cinema re-release and release on DVD by Films du Paradoxe
DEVOIRS DU SOIR (Mashq-e shab - Homework), Iran, 1989, 86', col.
CLOSE-UP (Namay-e nazdik), Iran, 1990, 90', col.
ET LA VIE CONTINUE... (Va Zendegi edame darad - And Life Goes On), Iran, 1992, 91', col.
Restored print, special screening before cinema re-release and release in DVD by Films du Paradoxe
AU TRAVERS DES OLIVIERS (Zir-e derakhtan-e zeytun - Through the Olive Trees), France-Iran, 1994, 103', col.
REPÉRAGES, segment by Abbas Kiarostami and Parviz Kimiavi from omnibus film *À propos de Nice, la suite...*, France, 1995, 17', col.
UN ŒUF (An Egg), short made for anthology *Lumière and Company*, France, 1995, 0'52'', b&w
LA NAISSANCE DE LA LUMIÈRE (Tavvalod-e nur - The Birth of Light), Switzerland, 1997, 5', col.
LE GOÛT DE LA CERISE (Tam'-e ghilas - Taste of Cherry), France-Iran, 1997, 99', col.
LE VENT NOUS EMPORTERA (Bad ma-ra khahad bord - The Wind Will Carry Us), Iran-France, 1999, 118', col.
ABC AFRICA, Uganda-Iran, 2001, 84', col.
TEN, Iran-France, 2002, 91', col.
FIVE DEDICATED TO OZU, Iran-Japan-France, 2004, 74', col.
10 ON TEN, Iran-France, 2004, 87', col.
TICKETS, segment from omnibus film by Abbas Kiarostami, Ermanno Olmi and Ken Loach, Iran-Italy-Great-Britain, 2004, 40' col.
ROADS OF KIAROSTAMI, Korea-Iran, 2005, 32', b&w and col.
CORRESPONDANCES, 4 video letters to Victor Erice, Iran, 2005-2007, 4 shorts, col.
WHERE IS MY ROMÉO?, segment from omnibus film *To Each His Own Cinema*, made to mark the 60th anniversary
of the Cannes Festival, France-Iran, 2007, 3', col.

PRIZES

- Cannes Festival 1997: Palme d'Or for *Taste of Cherry*
- Venice Film Festival 1999: Special Jury Prize and International Critics Prize (FIPRESCI) for *The Wind Will Carry Us*

EXHIBITIONS

2007: ABBAS KIAROSTAMI: IMAGE MAKER, BAM / PFA, Berkeley, California and PS1, New York
ARBRE, Centre Culturel de Bellegarde, Toulouse
2006: ERICE-KIAROSTAMI: CORRESPONDENCES, CCCB, Barcelona and Madrid
2005: Victoria & Albert Museum, London
2004-2005: LA RÉCRÉATION, Musée des Beaux-Arts de Nantes, as part of the Festival des Trois Continents
2004: THE ROADS AND UNTITLED, Macedonian Museum of Contemporary Art, Thessaloniki, Greece
2001: ABBAS KIAROSTAMI, Lieu d'Art, Paris
49TH VENICE BIENNALE, Venice

2. THE EXHIBITION

19 SEPTEMBER 2007 – 7 JANUARY 2008, GALERIE 2, LEVEL 6

Victor Erice and Abbas Kiarostami have much in common: born a week apart in June 1940 and growing up with the same passion for cinema, both artists faced challenging political contexts, the one in Franco's Spain, the other in Iran. As filmmakers they have both insisted on a freedom of style and tone, rejecting the "laws" of the cinema industry and the rule of the market in the name of an uncompromising artistic integrity. It is these parallels that are explored in the exhibition/installation "Correspondances," at whose heart is an unprecedented cinematic dialogue in the form of ten short films specially produced for this occasion, each addressed by one filmmaker to the other. The programme also includes a complete retrospective of their film work and the screening of twenty other films selected by Victor Erice, related to childhood and to the origins of his own work.

Other highlights of this multidisciplinary event are *Looking at Tazieh*, a staged video performance by Kiarostami, and a public discussion between Kiarostami and Erice, focussing on their recent films.

An essay collection published by the Éditions du Centre Pompidou throws new light on the work of both artists, an exploration that will be continued by a panel of critics and writers at a discussion forum in early December.

For both Victor Erice and Abbas Kiarostami, cinema is inseparable from the childhood that is the subject and source of their works. They share a 'politics of slowness,' developing an art of minute observation that takes time as its raw material. Both also work at the limits of cinema, turning at times to video installation, photography and painting.

While examining shared themes and favoured motifs, such as childhood, landscape, roads and paths, trees and silence, the exhibition is based on an exchange of 'correspondence' shot in digital video, a poetic dialogue in which each cites the work of the other – as for example in Erice's film that has a teacher showing his pupils Kiarostami's *Where is the Friend's House?*, to which Kiarostami responds by including a quince, in a reference to Erice's *The Quince Tree Sun*. These 'video letters' form the heart of the exhibition.

Alongside this video-correspondence between the two filmmakers, the exhibition also includes a presentation – curated and designed by Victor Erice – of works by the contemporary Spanish painter Antonio Garcia López (featured in *The Quince Tree Sun*) as well as installations and photographs by Abbas Kiarostami, some never before seen in France. Through a half-darkness conducive to meditation, the path through the exhibition describes a circle, at whose centre stands *La Forêt sans feuilles (Forest without Leaves)*, an installation by Abbas Kiarostami – huge vertical tubes covered in photographs of bark, a true forest, virtual and real at the same time. The symmetrical and reversible layout of the exhibition allows the visitor to begin with Erice or with Kiarostami. In either case, the experience is introduced by two films by Alain Bergala that explore the common elements in the cinematic work of the two directors.

THE INSTITUT DE RECHERCHE ET D'INNOVATION

First shown in Barcelona and Madrid, in Paris the exhibition is complemented by a new type of hypermedia resource developed by the Centre Pompidou's Institute of Research and Innovation, accessible from six computers placed at the entrance to the exhibition, which offers analysis and discussion by a number of critics in residence at the IRI, hyperlinked to digital versions of the films under consideration. It will also be available to those attending the film retrospectives and can equally be consulted on the Net

<http://amateur.centrepompidou.fr>

WORKS EXHIBITED

INTRODUCTION

VÍCTOR ERICE IN THE CIUTADELLA PARK (BARCELONA), 2005

Centre de Cultura Contemporània

Colour video projection

Duration: 00:01:25

ABBAS KIAROSTAMI À PUSAN (CORÉE DU SUD), 2005

Jean-Michel Frodon

Colour video projection

Duration: 00:01:25

VICTOR ERICE SECTION

Room 2

L'ART DE L'ENFANCE, 2005

Alain Bergala

Video, colour DV film, sound

Duration: 00:17:47

Room 4

TEN MINUTES OLDER: ALUMBRAMIENTO, 2002

Victor Erice

35 mm film

Duration: 00:10:00

Alumbramiento is part of the omnibus film *Ten Minutes Older: The trumpet*

Room 5

EL SUEÑO DEL PINTOR and APUNTES

EL SOL DEL MEMBRILLO: EL SUEÑO DEL PINTOR, 1992

Victor Erice

35 mm film

Duration: 00:02:48

Extract from the film *El Sol del Membrillo*

EL CAMPO DEL MORO, 1990-2003

Victor Erice

Video, colour DV film

Duration: 00:06:12

Part of the *Apuntes* series

TERRAZA DE LUCIO, 1990-2003

Victor Erice

Video, colour DV film

Duration: 00:05:30

Part of the *Apuntes* series

GRAN VIA Y MADRID DESDE TORRES BLANCAS, 1990-2003

Victor Erice

Video, colour DV film

Duration: 00:04:34

Part of the *Apuntes* series

MADRID DESDE CAPITAN HAYA, 1990-2003

Victor Erice

Video, colour DV film

Duration: 00:05:02

Part of the *Apuntes* series

MEMBRILLERO, 1990-2003

Victor Erice

Video, colour DV film

Duration: 00:03:02

Part of the *Apuntes* series

DESDE ET CERRO DE ALMODOVAR, 1990-2003

Victor Erice

Video, colour DV film

Duration: 00:03:27

Part of the *Apuntes* series

Rooms 6, 7 and 8

BROGIT DEL MON SILENCI DE LA PINTURA, 2006

Victor Erice

Mixed media installation

Duration: 00:04:00 per cycle

Sound and light accompaniment to the paintings of Antonio Lopez

Room 6

ARBOL DEL MEMBRILLO, 1990

Antonio López

Drawing

Dimensions: 118 x 132.50 cm (inc. frame)

Private collection, Madrid

MEMBRILLERO, 1992

Antonio López

Painting

Dimensions: 113 x 127.90 cm (inc. frame)

Fundacion Focus Abengoa, Seville

Room 7

MADRID DESDE EL CERRO ALMODOVAR, 1991-1994

Antonio López

Painting

Dimensions: 196.50 x 196.50 cm (inc. frame)

Oil on wood

Private collection, Madrid

Room 8

GRAN VIA, 1974-1981

Antonio López

Painting

Dimensions: 90.50 x 93.50 cm (ex. frame)

Oil on wood panel

Private collection, Madrid

Room 10

LA MORTE ROUGE, 2006

Victor Erice

Video, colour and b. & w. DV film

Duration: 00:33:00

ERICE CORRIDOR

CINEMES D'AHIR I D'AVUI, (Cinemas d'hier et d'aujourd'hui) 2006

Victor Erice

Montage of photographs on DVD - no sound

Duration: 00:03:45

Photographs by Victor Erice and from the Kutxa photo library and EL Diario Vasco

Room 12: The Correspondence

EL JARDIN DEL PINTOR, 22 April 2005

Victor Erice

Video, colour DV film

Duration: 00:09:30

Part 1 of *La Correspondance*

MASHHAD, 5 September 2005

Abbas Kiarostami

Video, colour DV film

Duration: 00:10:00

Part 2 of *La Correspondance*

ARROYO DE LA LUZ, 22 October 2005

Victor Erice

Video, colour DV film

Duration: 00:20:00

Part 3 of *La Correspondance*

THE QUINCE, December 2005

Abbas Kiarostami

Video, colour DV film

Duration: 00:12:00

Part 4 of *La Correspondance*

JOSÉ, 18 June 2006

Victor Erice

Video, colour DV film

Duration: 00:07:19

Part 5 of *La Correspondance*

UN JOUR DE PLUIE, 11 March 2007

Abbas Kiarostami

Video, colour DV film

Duration: 00:11:10

Part 6 of *La Correspondance*

SEA MAIL, 10 August 2006

Victor Erice

Video, colour DV

Duration: 00:03:49

Part 7 of *La Correspondance*

À LA DÉRIVE, March 2007

Victor Erice

Video, colour DV

Duration: 00:13:24

Part 8 of *La Correspondance*

CARTE AU TRÉSOR, April 2007

Abbas Kiarostami

Video, colour DV

Duration: 00:07:23

Part 9 of *La Correspondance*

ÉCRIT SUR L'EAU, May 2007

Victor Erice

Video, colour DV

Duration: 00:02:35

Part 10 of *La Correspondance*

ABBAS KIAROSTAMI SECTION

Room 10

THE FOREST WITHOUT LEAVES, 2005

Abbas Kiarostami

3-D installation

84 tree trunks fixed on bases beneath luminous ceiling

Iran Heritage Foundation, London

Room 11

UNTITLED, 1978-2003

Abbas Kiarostami

Series of 32 photographs

Dimensions: 122 x 188 cm

Museo nazionale del Cinema, Turin

TEN MINUTES OLDER, 2003

Abbas Kiarostami

Installation, colour DV film, sound

Dimensions: 125 x 93 cm

Duration: 00:10:00

KIAROSTAMI CORRIDOR

RAIN, 2007

Abbas Kiarostami

Series of 5 colour photographs

Room 12

FIVE, 2003

Abbas Kiarostami

Video, colour DV film, sound

Duration: 01:14:00

Room 13

SLEEPERS, 2001

Abbas Kiarostami

Installation, zenithal projection of DVD, sound

Dimensions: 200 x 180 cm

Duration: 01:34:00

THE ROADS OF KIAROSTAMI, 1978-2003

Abbas Kiarostami

Series of 52 b. & w. photographs

Museo nazionale del Cinema, Turin

ROADS, 2005

Abbas Kiarostami

Video, Film DV, sound

Duration: 00:32:00

Room 14

L'ENFANCE DE L'ART, 2005

Alain Bergala

Video, colour DV film, sound

Duration: 00:19:06

3. COMPLETE FILM RETROSPECTIVES AND CARTE BLANCHE SELECTION BY VICTOR ERICE

CORRESPONDANCES: VÍCTOR ERICE / ABBAS KIAROSTAMI

Filmed in digital video, this correspondence forms a poetic dialogue in which each filmmaker cites the work of the other. Started in April 2005, these video letters were produced for the exhibition devoted to the two filmmakers at the Centre de Cultura Contemporània, Barcelona and at the Centre Pompidou. They are co-produced by the CCCB, Nautilus Films and Abbas Kiarostami.

"Their replies to each other are indirect, for they speak to each other in their own personal language, and even better, in each other's languages."

Jordi Balló, Cahiers du cinéma, No. 611, April 2006

LE JARDIN DU PEINTRE (El jardín del pintor)

Víctor Erice to Abbas Kiarostami

Spain / 22 April 2005 / 9'30 / col. / French subtitles

MASHHAD

Abbas Kiarostami to Víctor Erice

Iran / 5 September 2005 / 10' / col. / French subtitles

ARROYO DE LA LUZ

Víctor Erice to Abbas Kiarostami

Spain / 22 October 2005 / 20'18 / col. / French subtitles

LE COING (The Quince)

Abbas Kiarostami to Víctor Erice

Iran / December 2005 / 12' / col. / French subtitles

JOSÉ

Víctor Erice to Abbas Kiarostami

Spain / 18 June 2006 / 7'19 / col. / French subtitles

UN JOUR DE PLUIE (A Rainy Day)

Abbas Kiarostami to Víctor Erice

Iran / 11 March 2007 / 11'10 / col. / French subtitles

SEA MAIL

Víctor Erice to Abbas Kiarostami

Spain / 10 August 2006 / 3'49 / col. / French subtitles

À LA DÉRIVE (A la deriva)

Víctor Erice to Abbas Kiarostami

Spain / September 2006-March 2007 / 13'24 / col. / French subtitles

CARTE AU TRÉSOR (Treasure Map)

Abbas Kiarostami to Víctor Erice

Iran / April 2007 / 7'23 / col. / French subtitles

ÉCRIT SUR L'EAU, (Escrito en el agua)

Víctor Erice to Abbas Kiarostami

Spain / May 2007 / 2'35 / col. / French subtitles

SATURDAY 1 DECEMBER – 5.30 PM

SUNDAY 30 DECEMBER – 5.30 PM

VÍCTOR ERICE RETROSPECTIVE

LOS DÍAS PERDIDOS

Víctor Erice

Spain / 1963 / 41' / b. & w. / French subtitles

with Francisco Andrada, María Teresa Dressel, María Elena Flores / Luisa Muñoz

A production of the Escuela Oficial de Cinematografía, where Erice also made the shorts *Entrevías* and *Páginas de un diario*.

"For Víctor Erice, the real or symbolic orphan, the cinema was a window on the world where one could forget the airless atmosphere of the post-Civil-War years." F. Peleato, *Positif*, No. 519, May 2004

WEDNESDAY 3 OCTOBER – 8.30 PM

SATURDAY 27 OCTOBER – 5.30 PM

SATURDAY 22 DECEMBER – 2.30 PM

LOS DESAFÍOS Segment from omnibus film of same title

Víctor Erice

Spain / 1969 / 35' / col. / French subtitles

with Dean Selmier, Julia Peña, Luis Suárez and Daisy Granados

A deserted hamlet. An American, a young Cuban woman, two Spaniards and a chimpanzee move in and throw a freewheeling party...which ends in an explosion.

"From his very first short films onward, the gaze is very rarely turned on the other. Not for want of human warmth, but because experience is solitary in its intimacy." F. Peleato, *Positif*, No. 519, May 2004

WEDNESDAY 3 OCTOBER – 8.30 PM

SATURDAY 27 OCTOBER – 5.30 PM

SATURDAY 22 DECEMBER – 2.30 PM

L'ESPRIT DE LA RUCHE (El espíritu de la colmena)

Víctor Erice

Spain / 1973 / 98' / col. / French subtitles

with Ana Torrent, Isabel Tellería, Fernando Fernán Gómez and Teresa Gimpera

new copy, Carlotta Films / cinematic re-release in Feb. 2008

In a small Castilian village, the two sisters Isabel and Ana watch a screening of James Whale's *Frankenstein*. Ana, the younger sister, becomes convinced that Frankenstein really exists, and her perception of the world and of others is transformed.

"Cinema is the art of this melancholy, but it is also the promise of reappearance, and Ana consoles herself in making the monster of the film return to her." M. Uzal, *Trafic*, No. 51, Autumn 2004

SUNDAY 23 SEPTEMBER – 5.30 PM

SUNDAY 28 OCTOBER – 2.30 PM

SUNDAY 23 DECEMBER – 5.30 PM

LE SUD (El Sur)

Víctor Erice

Spain / 1983 / 94' / col. / French subtitles

with Icíar Bollaín, Omero Antonutti, Sonsoles Aranguren and Lola Cardona

Estrella lives with her parents in Northern Spain. The young girl's fascination with her father is intensified when she discovers his past life in the South – a mysterious and magnified South – where he has left behind a woman to whom he sworn eternal love. Film based on the novel by Adelaida García Morales.

"El Sur is an unfinished work; it lacks precisely that part of the story set in the Andalusia evoked by the title." V. Erice, *Positif*, No. 278, April 1984

WEDNESDAY 26 SEPTEMBER – 8.30 PM

FRIDAY 26 OCTOBER – 8.30 PM

SATURDAY 8 DECEMBER – 8.30 PM

LE SONGE DE LA LUMIÈRE (El sol del membrillo)

Víctor Erice

Spain / 1992 / 135' / col. / French subtitles

with Antonio López, María Moreno, Enrique Gran and José Carretero

New copy from Rosebud Films

In September 1990, Antonio López sets about painting the quince tree in his Madrid garden. Meticulous detail of the artist's preparations and creative process.

Jury Prize and International Critics' Prize at Cannes in 1992.

"In a way, I was doing the same thing as Antonio López when he set out to represent in his painting the play of the sunlight on the quince tree. The most important thing in this kind of experience is to be there, attentive, and to cast ones net."

V. Erice, *Positif*, No. 519, May 2004

SATURDAY 29 SEPTEMBER – 8.30 PM

SATURDAY 20 OCTOBER – 8.30 PM

SUNDAY 9 DECEMBER – 5.30 PM

PREGUNTAS AL ATARDECER Segment from the omnibus film *Celebrate Cinema 101*

Víctor Erice

Japan–Spain / 1996 / 12' / col. / French subtitles

Erice draws inspiration from his home city, Madrid, in developing a reflection on cinema as a "window on the world."

"For me, shooting a film is above all a way of finding out, a way of grasping a possible truth hitherto unknown to me."

V. Erice, *Cahiers du Cinéma*, No. 457, June 1992

SATURDAY 13 OCTOBER – 5.30 PM

WEDNESDAY 24 NOVEMBER – 5.30 PM

SATURDAY 29 DECEMBER – 2.30 PM

ENFANTEMENT (Alumbramiento) Segment from omnibus film *Ten Minutes Older: The Trumpet*

Víctor Erice

Spain–Germany / 2002 / 10' / b&w / French subtitles

with Ana Sofia Liaño, Pelayo Suarez, Celia Poo, José Antonio Amieva and Fernando García Toriello

On a farm in Spain, a baby sleeps in its cradle. A patch of blood blooms on the baby's clothes.

One of seven shorts from a project initiated by Wim Wenders: ten minutes on the theme of time

"On the one hand, a time threatened, the silence of the baby; on the other, the cycle of everyday life, a repetition hammered in by the intensity of the noise, striking like a chopper." F. Costa, *Vertigo*, No. 27, Spring 2005

SATURDAY 13 OCTOBER – 5.30 PM

WEDNESDAY 24 NOVEMBER – 5.30 PM

SATURDAY 29 DECEMBER – 2.30 PM

LA MORTE ROUGE (Soliloquio)

Víctor Erice

Spain / 2006 / 33' / col. / French subtitles

written and narrated by Víctor Erice

an unreleased film

Through a montage of photographs and archive images, Víctor Erice explores his first encounters with cinema, and more especially with the first film he ever saw, Roy William Neill's *The Scarlet Claw*.

"This dialectic of pain and comfort, of sorrow and joy, that emerged from the screen, provided the basis for his contradictory relationship to the moving image." V. Erice, essay "*La Morte Rouge*," January 2006

SATURDAY 13 OCTOBER – 5.30 PM

WEDNESDAY 24 NOVEMBER – 5.30 PM

SATURDAY 29 DECEMBER – 2.30 PM

LE SONGE DE LA LUMIÈRE – scènes coupées au montage (**El sol del membrillo**) – Escenas descartadas

Víctor Erice

Spain / 1992 / 17' / col. / French subtitles

Les Ménines / 8'

Before a reproduction of *Las Meniñas* on the studio wall, Antonio López and Enrique Gran (a painter who appears in the film *El sol del membrillo*) discuss various features of Velázquez's painting.

La Visite des amis / 9'

The first take of the visit by painter friends who discuss the working methods and philosophy of the artist Antonio López.

SUNDAY 14 OCTOBER – 5.30 PM

SATURDAY 10 NOVEMBER – 5.30 PM

MONDAY 10 DECEMBER – 8.30 PM

HUELLAS DE UN ESPÍRITU

Carlos Rodríguez

Spain / 1998 / 48' / French subtitles

Carlos Rodríguez looks at the political context and genesis of *The Spirit of the Hive*.

"A cultural image from the cinema (Boris Karloff's monster rather Mary Shelley's creation) finds a new, oneiric dimension through the eyes of Ana, and a mythical scale through those of Víctor Erice. When the sandman comes, the Alices of today dream of passing through the screen, not through the looking-glass." Isabelle Jordan, *Positif*, February 1977

SATURDAY 13 OCTOBER – 5.30 PM

WEDNESDAY 24 NOVEMBER – 5.30 PM

SATURDAY 29 DECEMBER – 2.30 PM

CONVERSATION VÍCTOR ERICE / ANTONIO LÓPEZ

Spain / 1999 / 38' / col. / French subtitles

TV broadcast

Conversation between Víctor Erice, Antonio López and Cayetana Guillén Cuervo on the themes and the making of *El Sol del Membrillo*, for the TVE2 programme *Versión española*, 16 November 1999.

"The idea of *El Sol del Membrillo* arose very spontaneously from two basic facts: the news that Antonio was going to paint a quince tree in his garden, and the images of a dream, the dream in fact that appears at the end of the film." V. Erice

SUNDAY 14 OCTOBER – 5.30 PM

SATURDAY 10 NOVEMBER – 5.30 PM

MONDAY 10 DECEMBER – 8.30 PM

APPROCHES

Notes sur le travail du peintre Antonio López à Madrid durant l'été 1990

Apuntes – Sobre el trabajo del pintor Antonio López en Madrid en el verano de 1990

Víctor Erice

Spain / 1990-2003 / 29' / col. / French subtitles

These notes on the work of Antonio López were completed in 2003, from images shot by Víctor Erice in the summer of 1990.

"I accompanied Víctor Erice Antonio López as he painted several urban landscapes. On the one hand, I was trying to familiarise myself as much as possible with his work, on the other, I wanted to work towards a story that might be suggested by the making of the paintings. That's when I filmed the sounds and images of these sketches." V. Erice

SUNDAY 14 OCTOBER – 5.30 PM

SATURDAY 10 NOVEMBER – 5.30 PM

MONDAY 10 DECEMBER – 8.30 PM

ABBAS KIAROSTAMI RETROSPECTIVE

LE PAIN ET LA RUE (Nan va kuche), Abbas Kiarostami

Iran / 1970 / 11' / b&w / no dialogue

with Reza Hashemi, Mahdi Shahravanfar

New copy from Films du Paradoxe, cinematic re-release in early 2008

A little boy is on his way home when, in a lane, his path is blocked by a dog. The child attempts different stratagems to get round this obstacle.

"This story is not the mere anecdote that it might seem. It isn't just one child who must face fear and discover the way through for himself, but every little Iranian, and for each one who succeeds, how many are lost?"

A. Bergala, *Abbas Kiarostami*, Éd. Cahiers du cinéma, 2004

FRIDAY 28 SEPTEMBER – 8.30 PM

SATURDAY 3 NOVEMBER – 2.30 PM

SUNDAY 2 DECEMBER – 5.30 PM

LA RÉCRÉATION (Zang-e tafrih), Abbas Kiarostami

Iran / 1972 / 14' / b&w / no dialogue

with Sirius Hassanpur and pupils of the Mehrshahr school.

New copy from Films du Paradoxe, cinematic re-release in early 2008

A schoolboy is punished for having broken a window with his ball. On the way home, he is held up by a football match that blocks his way...

Kiarostami shows us "How the child in man is systematically broken by the laws of the adult world."

L. Roth, *Cahiers du cinéma*, No. 493, July 1995

FRIDAY 28 SEPTEMBER – 8.30 PM

SATURDAY 3 NOVEMBER – 2.30 PM

SUNDAY 2 DECEMBER – 5.30 PM

EXPÉRIENCE (Tajrobe), Abbas Kiarostami

Iran / 1973 / 56' / b&w / French subtitles

with Hosein Yar Mohammadi, Parviz Naderi and Andre Gwalovich

Unreleased film, new copy from Films du Paradoxe, cinematic release in early 2008

A young lad works at a photography shop, where he is allowed to sleep. He offers his services to the well-off parents of a girl with whom he has fallen in love. There is no appeal from their negative response.

"What can save Kiarostami's young hero? An idée fixe. Without his tenacity in pursuing his obsession [...] he would have no chance of gaining even a glimmer of awareness of his freedom as an individual."

A. Bergala, *Abbas Kiarostami*, Éd. Cahiers du cinéma, 2004

FRIDAY 28 SEPTEMBER – 8.30 PM

SATURDAY 3 NOVEMBER – 2.30 PM

SUNDAY 2 DECEMBER – 5.30 PM

LE PASSAGER (Mosafer), Abbas Kiarostami

Iran / 1974 / 71' / b&w / French subtitles

with Hassan Darabi and Masud Zandbegleh

New copy from Films du Paradoxe, cinematic re-release in early 2008

The tribulations of the young Qasem, who wants to get to Tehran to see a football match.

"Kiarostami loves the cinema as his young hero loves football. A fixed, obstinate belief in the camera's capacity to communicate beauty and ugliness, reality and dream, tenderness and cruelty." J.-M. Frodon, *Le Monde*, 24 January 1992

SUNDAY 30 SEPTEMBER – 8.30 PM

SATURDAY 27 OCTOBER – 2.30 PM

SUNDAY 2 DECEMBER – 8.30 PM

DEUX SOLUTIONS POUR UN PROBLÈME (Do rah-e hall baray-e yek mas'ale), Abbas Kiarostami

Iran / 1975 / 5' / col. / French subtitles

with Sahid Yarrahi Alamdari, Hamid Yarrahi Alamdari

New copy from Films du Paradoxe, cinematic re-release in early 2008

When Nader returns to his friend a notebook whose cover he has carelessly torn, two solutions are available to its unhappy owner: to repay in kind, or to think, together, about what could be done.

"Do not judge this film by your own criteria and find it too simple. In the country where I live, in the part of the world he finds himself in, there is a whole education that is needed." A. Kiarostami, *Positif*, No. 368, October 1991

SUNDAY 7 OCTOBER – 2.30 PM

FRIDAY 9 NOVEMBER – 8 PM

WEDNESDAY 5 DECEMBER – 8.30 PM

MOI AUSSI, JE PEUX (Manam mitunam), Abbas Kiarostami

Iran / 1975 / 4' / col. / French subtitles

with Kamal Riah and Ahmad Kiarostami

Two little boys watch a cartoon about animals. At each scene, one of the two says "I can do that too," and mimes the action of the animals.

"An almost Pavlovian vision of pedagogy, a series of alternating stimulus and reaction whose highly repetitive chain is thankfully broken in the closing scene." L. Roth, *Cahiers du cinéma*, No. 493, July 1995

SUNDAY 7 OCTOBER – 2.30 PM

FRIDAY 9 NOVEMBER – 8 PM

WEDNESDAY 5 DECEMBER – 8.30 PM

LE PALAIS DE JAHAN-NAMA (Kakh-e Jahan-Nama), Abbas Kiarostami

Iran / 1975-1979 / 30' / b&w / French subtitles

with Manijeh Torfeh and Manouchehr Anvar

Documentary on the restoration of the Jahan-Nama palace, which sees a confrontation between the tradition of the craftsmen, heirs to a meticulous perfectionism, and the modernity embodied by a project manager interested in speed and efficiency.

FRIDAY 12 OCTOBER – 8.30 PM

MONDAY 5 NOVEMBER – 8 PM

MONDAY 3 DECEMBER – 8 PM

LE COSTUME DE MARIAGE (Lebasi baray-e 'arusi), Abbas Kiarostami

Iran / 1976 / 54' / col. / French subtitles / unreleased

with Mohammad Fasih Motalleb, Masud Zendbegleh, Mehdi Nekvie, Reza Hashemi and Babak Kazemi

New copy from Films du Paradoxe, cinematic release in early 2008

A wealthy woman orders a suit for her son to wear at her daughter's wedding. Boys fight each other over the chance to win from the tailor's apprentice the secret privilege of wearing the suit before it is delivered.

"In this film, the suit is the magic wand of the lie, that allows one to disguise oneself, to cross social boundaries, and for the one who secretly gets hold of it, to get up on stage." C. Simon, *Cahiers du cinéma*, No. 493, July 1995

SUNDAY 7 OCTOBER – 2.30 PM

FRIDAY 9 NOVEMBER – 8 PM

WEDNESDAY 5 DECEMBER – 8.30 PM

LES COULEURS (Rang-ha), Abbas Kiarostami

Iran / 1976 / 15' / col. / French subtitles

with Shahin Amir-Aryomand

A commissioned film to teach children the colours

Each of the colours offers an opportunity for an inventory of commonplace objects.

"The film would have no more than curiosity-value if this system were not scrambled by slippages towards the unexpected."

J. Breschand, *Cahiers du cinéma*, No. 493, July 1995

SUNDAY 7 OCTOBER – 2.30 PM

FRIDAY 9 NOVEMBER – 8 PM

WEDNESDAY 5 DECEMBER – 8.30 PM

COMMENT PASSER SON TEMPS LIBRE? (Az awghat-e Faraghat-e Khod Chegune Estefade Konim?) Episode from a TV series
Abbas Kiarostami

Iran / 1977 / 7' / col. / French subtitles

A lesson in DIY: how to paint your own house.

SUNDAY 7 OCTOBER – 2.30 PM

FRIDAY 9 NOVEMBER – 8 PM

WEDNESDAY 5 DECEMBER – 8.30 PM

HOMMAGE AUX PROFESSEURS (Bozorgdasht-e mo'allem), Abbas Kiarostami

Iran / 1977 / 24' / col. / French subtitles

A series of interviews in which teachers respond to questions about teaching and the teacher-pupil relationship. A film that was intended to be shown in the presence of the Shah.

SUNDAY 7 OCTOBER – 2.30 PM

FRIDAY 9 NOVEMBER – 8 PM

WEDNESDAY 5 DECEMBER – 8.30 PM

LE RAPPORT (Gozarash), Abbas Kiarostami

Iran / 1977 / 105' / col. / French subtitles

with Kurosh Afshar and Shohreh Aghdaslu

Copy from the collection of the National Film Archive of Iran (NFAI)

A corrupt civil servant in conflict with himself and others.

"The characters go through their history without living it, prisoners of a hypocritical system of social relations in which each thinks of his own good, his own interest." E. Fournier, *Cahiers du cinéma*, No. 493, July 1995

WEDNESDAY 10 OCTOBER – 8.30 PM

THURSDAY 1 NOVEMBER – 8.30 PM

SATURDAY 1 DECEMBER – 8.30 PM

SOLUTION (Rah-e hall-e yek), Abbas Kiarostami

Iran / 1978 / 11' / col. / no dialogue

A man has to return to his car on foot, rolling in front of him the wheel he has just had repaired.

"A Kiarostami character can only succeed in overcoming the distress that threatens at every moment to overtake him by choosing an object – even the most banal – as THE thing that he must watch over and which for the time being ensures that he is no longer entirely alone and abandoned in the world." A. Bergala, *Cahiers du cinéma*, No. 493, July 1995

FRIDAY 12 OCTOBER – 8.30 PM

MONDAY 5 NOVEMBER – 8 PM

MONDAY 3 DECEMBER – 8 PM

CAS N° 1, CAS N° 2 (Ghaziye shekl-e avval, Ghaziye shekl-e dovvom), Abbas Kiarostami

Iran / 1979 / 53' / col. / French subtitles

Seven pupils are sent out of the classroom. One of them is the culprit. Case No. 1: he is denounced by his fellows. Case No. 2: he is not. Kiarostami showed these sketches to adults, one at a time, and asked them what they thought of them. In a first version made in January 1979, now lost, the experts questioned were those of the Shah's regime. This second version was made after the Iranian Revolution.

FRIDAY 12 OCTOBER – 8.30 PM

MONDAY 5 NOVEMBER – 8 PM

MONDAY 3 DECEMBER – 8 PM

RAGE DE DENTS (Dandan-e dard), Abbas Kiarostami

Iran / 1980 / 25' / col. / French subtitles

with Yamshid Parvizian

In this film promoting dental hygiene, little Mohamad, suffering from acute toothache, is given advice on brushing by a professor of odontology.

"Humour and sadism combine to raise this film a little above its hygienic concerns." L. Roth, *Cahiers du cinéma*, No. 493, July 1995

FRIDAY 12 OCTOBER – 8.30 PM

MONDAY 5 NOVEMBER – 8 PM

MONDAY 3 DECEMBER – 8 PM

AVEC OU SANS ORDRE (Be tartib ya bedun-e tartib), Abbas Kiarostami

Iran / 1981 / 16' / col. / French subtitles

A series of sketches intended to show that the same task is more conveniently carried out in a calm and orderly fashion.

"Kiarostami deliberately muddies the soundtrack, as if in the end it is impossible to ward off disorder and that precisely in trying to be organised one is exposing oneself to the opposite." J.-M. Lalanne, *Cahiers du cinéma*, No. 493, July 1995

SATURDAY 20 OCTOBER – 2.30 PM

SUNDAY 11 NOVEMBER – 8.30 PM

FRIDAY 28 DECEMBER – 8.30 PM

LE CHŒUR (Hamsarayan), Abbas Kiarostami

Iran / 1982 / 16' / col. / no dialogue

with Yusef Moqaddam, Ali Asghari Teymur and the children of Rasht

New copy from Films du Paradoxe, cinematic re-release in early 2008

A deaf old man who often turns off his hearing-aid doesn't hear his granddaughter when she rings the doorbell. With a chorus of friends, she calls out to him until he reacts.

"One of the beginnings of his 'new' cinema, following the Revolution; a film of great subtlety, and without seeming to touch on such matters, of very delicate political irony." Y. Ishaghpour, *Le Réel, face et pile*, Éd. Farrago, 2001

SATURDAY 20 OCTOBER – 2.30 PM

SUNDAY 11 NOVEMBER – 8.30 PM

FRIDAY 28 DECEMBER – 8.30 PM

LE CONCITOYEN (Hamshahri), Abbas Kiarostami

Iran / 1983 / 53' / col. / French subtitles

with Reza Mansuri

Amid the Tehran traffic jams, a policeman struggles to enforce a traffic restriction.

"The insistence with which Kiarostami films the officer and the cars always in the same alignment and from the same angle [...] constitutes a sort of monstrous metaphor for social existence as war." L. Roth, *Cahiers du cinéma*, No. 493, July 1995

SATURDAY 20 OCTOBER – 2.30 PM

SUNDAY 11 NOVEMBER – 8.30 PM

FRIDAY 28 DECEMBER – 8.30 PM

LES ÉLÈVES DU COURS PRÉPARATOIRE (Avvali-ha), Abbas Kiarostami

Iran / 1985 / 84' / col. / French subtitles

with Mohammad Dadras and teachers, staff and pupils of the Tohid school

Documentary on the acquisition of discipline by Iranian children at the start of their school careers.

"This educational film for use in schools [...] presents a kind of authoritarian utopia: power is internalised by all, the teacher being there only to give a human face to a perfectly regulated disciplinary system."

J.-M. Lalanne, *Cahiers du cinéma*, No. 493, July 1995

THURSDAY 18 OCTOBER – 8.30 PM

FRIDAY 16 NOVEMBER – 8.30 PM

SATURDAY 29 DECEMBER – 5 PM

OÙ EST LA MAISON DE MON AMI? (Khaneh-ye dust kojast), Abbas Kiarostami

Iran / 1987 / 83' / col. / French subtitles

with Babak Ahmadpur and Ahmad Ahmadpur

Arriving home, Ahmad realises that he has brought with him the exercise book of a friend who risks being sent home from school the next day if he turns up without it. Ahmad desperately searches for Nematzade's house.

"No-one perhaps except Comencini has so precisely captured on film the inner life of a child." B. Genin, *Télérama*, 14 March 1990

SUNDAY 23 SEPTEMBER – 2.30 PM

SUNDAY 28 OCTOBER – 5.30 PM

SUNDAY 23 DECEMBER – 2.30 PM

DEVOIRS DU SOIR (Mashgh-e shab), Abbas Kiarostami

Iran / 1989 / 86' / col. / French subtitles

with Abbas Kiarostami and the pupils of the Shahid Massumi school

Pupils respond to Kiarostami's questions about homework.

"A society cannot be reduced to the repetition of lessons, prayers, roles and hierarchies [...]; difference, insubordination and imagination always force a breach, that of the indispensable renewal of which childhood is the first hope, or the first victim, depending on whether or not it is granted a place." F. Niney, *Cahiers du cinéma*, No. 449, November 1991

MONDAY 15 OCTOBER – 8.30 PM

SATURDAY 10 NOVEMBER – 2.30 PM

SATURDAY 22 DECEMBER – 5 PM

CLOSE UP (Namay-e nazdik), Abbas Kiarostami

Iran / 1990 / 90' / col. / French subtitles

with, playing themselves, Ali Sabzian, Hasan Farazmand, Abolfarzl Ahankhah, Hushang Shahal, Mehrdad Ahankhah and Mohsen Makhmalbaf

Ali Sabzian, an out-of-work printer, exploits his resemblance to the famous filmmaker Mohsen Makhmalbaf to hoodwink a well-off family. From a true story, with the characters appearing as themselves.

"A film imbued with an Ubuesque humour that takes a swipe at every institution it comes across: journalism, police, the courts."

A.-D. Bouzet, *Libération*, 4 November 1991

SATURDAY 6 OCTOBER – 8.30 PM

THURSDAY 8 NOVEMBER – 8.30 PM

SATURDAY 29 DECEMBER – 8.30 PM

ET LA VIE CONTINUE (Va zendegi edameh darad), Abbas Kiarostami

Iran / 1992 / 91' / col. / French subtitles

with Farhad Kheradmand, Puya Payvar, Hossein Rezai and the inhabitants of Rudbar and Rostamabad

Kiarostami films the journey through Iran that he undertook with his son in the wake of the 1990 earthquake, in search of the two boys who played in *Where is my Friends House?*

"I had the choice between two points of view: that of lamentation and that of life returning. And everywhere I noted that what survived – sunshine, warmth, the beauty of nature – outweighed what was buried." A. Kiarostami, *Télérama*, 21 October 1992

MONDAY 24 SEPTEMBER – 8.30 PM

SATURDAY 3 NOVEMBER – 8.30 PM

FRIDAY 7 DECEMBER – 8.30 PM

AU TRAVERS DES OLIVIERS (Zir-e derakhtan-e zeytun), Abbas Kiarostami

France-Iran / 1994 / 103' / col. / French subtitles

with Hosein Rezaï, Tahereh Ladanian, Mohammad Ali Keshavarz, Fhrad Kheradmand and Zarifeh Shiva

This film returns to a passage in *Et la vie continue*, showing a couple who get married the day after an earthquake. The filming is very quickly interfered with by the real relationship between the two protagonists.

"One could speak here of a cinema of retouching, or better of reprise, that seeks with somewhat inadequate resources to mend a reality subject to multiple fractures." S. Goudet, *La Reprise*, Positif, No. 408, February 1995

SATURDAY 29 SEPTEMBER – 2.30 PM

SUNDAY 4 NOVEMBER – 5.30 PM

SUNDAY 9 DECEMBER – 8.30 PM

REPÉRAGES Segment from omnibus film *À propos de Nice, la suite...*, Abbas Kiarostami and Parviz Kimiavi

France/ 1995/ 17' / col. / French original

with Parviz Kimiavi, Simone Lecorre, Christine Heinrich-Burelt and Luce Vigo

Sixty-five years later, in homage to Jean Vigo, seven filmmakers revisit Nice, its facades and its hidden corners.

SUNDAY 21 OCTOBER – 2.30 PM

SUNDAY 18 NOVEMBER – 8.30 PM

SATURDAY 5 JANUARY – 5.30 PM

UN ŒUF Shot from omnibus film *Lumière et compagnie*, Abbas Kiarostami

France / 1995 / 52 sec. / b&w / French original

with the voice of Isabelle Huppert

A static shot of a pan in which an egg is cooking. A message on the answering machine. Using the Lumière brothers' original camera, forty directors were invited to film 52 seconds as they wished, in a maximum of three takes.

SUNDAY 21 OCTOBER – 2.30 PM

SUNDAY 18 NOVEMBER – 8.30 PM

SATURDAY 5 JANUARY – 5.30 PM

LE GOÛT DE LA CERISE (Ta'm-e gilās), Abbas Kiarostami

France-Iran / 1997 / 99' / col. / French subtitles

with Homayun Ershadi, Abdol Hosein Bagheri, Safar Ali Moradi and Mir Hosein Noori

Mr Badi-î is going to commit suicide. He has already dug a hole at the foot of a tree and is searching the outskirts of Tehran for someone to come the next day to check that he is dead and bury his body.

This film was awarded the Palme d'Or at the Cannes Festival in 1997.

"He analyses the slow return to the surface of the earth of a dead soul in a living body, and this through nothing but the magic of the environment." O. Seguret, *Libération*, 14 August 1995

SUNDAY 30 SEPTEMBER – 2.30 PM

MONDAY 26 NOVEMBER – 8.30 PM

THURSDAY 20 DECEMBER – 8.30 PM

LA NAISSANCE DE LA LUMIÈRE (Tavvalod-e nur), Abbas Kiarostami

Switzerland / 1997 / 5' / col. / no dialogue

A thin ray of sunshine penetrates the darkness of a starry sky. Behind the mountain, the sun is rising...

SUNDAY 21 OCTOBER – 2.30 PM

SUNDAY 18 NOVEMBER – 8.30 PM

SATURDAY 5 JANUARY – 5.30 PM

LE VENT NOUS EMPORTERA (Bad ma-ra khahad bord), Abbas Kiarostami

Iran-France / 1999 / 118' / col. / French subtitles

with Bezhad Durani and the inhabitants of Siah Dareh (Iranian Kurdistan)

Three strangers from Tehran arrive in a small village in Iranian Kurdistan. One of them makes friends with a young boy, who comes to serve him as a guide. The stranger is particularly interested in an old woman who is dying. When questioned, he answers that he is looking for treasure ...

"When I am making a new film, I never think of the ones before . Perhaps if I did, I would stop making them." A. Kiarostami, *Positif*, No. 466, December 1999

SUNDAY 7 OCTOBER – 8.30 PM

FRIDAY 30 NOVEMBER – 8.30 PM

MONDAY 17 DECEMBER – 8.30 PM

ABC AFRICA, Abbas Kiarostami

Uganda-Iran / 2001 / 84' / col. / French subtitles

with Abbas Kiarostami, Seyfollah Samadian and Ramin Rafirasme

Documentary film on the ravages of AIDS in Uganda, commissioned by the International Fund for Agricultural Development (IFAD).

"Kiarostami has filmed less the death that is cutting down the population than the paradoxical perseverance of *joie de vivre*."

S. Goudet, *Positif*, No. 489, November 2001

SATURDAY 6 OCTOBER – 2.30 PM

SATURDAY 17 NOVEMBER – 8.30 PM

WEDNESDAY 12 DECEMBER – 8.30 PM

TEN MINUTES OLDER, Abbas Kiarostami

Iran-France / 2001 / 10' / col. / French subtitles / unreleased film

Short on the theme of time originally made for the omnibus film *Ten Minutes Older- The Trumpet*, but which has only ever been seen as a video installation. Over ten minutes a baby sleeps, then cries.

"The passage of time brings aging, immediately and inexorably. The countdown, from the moment of birth." Michèle Leveux, *L'Humanité*, 18 October 2003

SUNDAY 21 OCTOBER – 2.30 PM

SUNDAY 18 NOVEMBER – 8.30 PM

SATURDAY 5 JANUARY – 5.30 PM

TEN, Abbas Kiarostami

Iran-France / 2002 / 91' / col. / French subtitles

with Mania Akbari, Amin Maher, Kamran Adl, Roya Arabshahi and Amene Moradi

Ten static shots of the inside of the same car record the conversations of the driver and her various passengers: her son, her sister and various acquaintances. The welcoming space represented by the car interior, of which Kiarostami is so fond, embodies the idea that:

"Listening establishes a new personality, the character being defined by what it takes in rather than by its own acts."

V. Amiel, *Positif*, No. 499, September 2002

SATURDAY 13 OCTOBER – 8.30 PM

FRIDAY 23 NOVEMBER – 8.30 PM

FRIDAY 14 DECEMBER – 8.30 PM

10 ON TEN, Abbas Kiarostami

Iran-France / 2004 / 87' / col. / French subtitles

with Mania Akbari and Amin Maher

Abbas Kiarostami returns to Tehran on the trail of his film *Ten*, taking us into the heart of his creative process.

"Kiarostami as a film teacher... Ten numbered chapters, each clearly labelled ('the camera', 'the subject', 'the script', etc.) that represent the directors 'manual' of audiovisual practice." J. Chevallier, *Jeune cinéma*, No. 290, Summer 2004

SUNDAY 14 OCTOBER – 2.30 PM

FRIDAY 23 NOVEMBER – 8.30 PM

SATURDAY 22 DECEMBER – 5.30 PM

FIVE – 5 Long Takes Dedicated to Yasujiro Ozu, Abbas Kiarostami

Iran-Japan-France / 2004 / 74' / col. / no dialogue

with Abbas Kiarostami, Ali Reza Riahi, Bahman Kiarostami, Farhad Khodaverdi and Seifollah Samadian

Five long takes shot on a digital camera. A poetical film of which Abbas Kiarostami says it "bathes the eyes."

"Rarely have we had, in front of the screen, so intense a feeling of being confronted with a moment, a piece of the world, made visible by the artifice of a machine that frames, focuses, processes light and manipulates sound."

A. Bergala, *Cahiers du cinéma*, No. 590, May 2004

MONDAY 29 OCTOBER – 8.30 PM

THURSDAY 29 NOVEMBER – 8.30 PM

WEDNESDAY 2 JANUARY – 8.30 PM

TICKETS Segment of the omnibus film of the same title, Abbas Kiarostami

Italy / 2004 / 40' (segment) / col. / French subtitles

with Silvana de Santis, Filippo Trojano

Ermanno Olmi, Abbas Kiarostami and Ken Loach each made one episode of this film, which follows a train journey from Innsbruck to Rome. Kiarostami shows a young man doing his period of non-military service, who exploits the widow of a general, possessive and the inheritor of an unquestioned authority.

The film *Tickets* will be released in its entirety, with the three parts directed by Olmi, Kiarostami and Loach, on 28 November 2007.

SUNDAY 21 OCTOBER – 2.30 PM

SUNDAY 18 NOVEMBER – 8.30 PM

SATURDAY 5 JANUARY – 5.30 PM

ROADS OF KIAROSTAMI, Abbas Kiarostami

Korea-Iran / 2005 / 32' / b&w and col. / French subtitles
unreleased film

In a series of snowy, deserted landscapes, Abbas Kiarostami returns to his fascination for roads and tracks, bearers of memory and inexhaustible sources of feeling and sensation.

"Not being able to share the pleasure of seeing a magnificent landscape is a form of torture. A camera allows me to share these feelings with others. I like to capture a beautiful image, imprison it in a box so as to be able to show it to those who are interested. I love to give them beautiful feelings." A. Kiarostami

SUNDAY 21 OCTOBER 2.30 PM

SUNDAY 18 NOVEMBER 8.30 PM

SATURDAY 5 JANUARY 5.30 PM

WHERE IS MY ROMEO? Segment from omnibus film *Chacun son cinéma*, Abbas Kiarostami

Iran / 2007 / 3' / col. / no dialogue
unreleased film

Abbas Kiarostami films the reactions of Iranian women watching a screen that is never seen. Conceived by Gilles Jacob, president of the Cannes Festival, *Chacun son cinéma* brings together 35 directors, from five continents and 25 different countries, all internationally renowned.

"What we hoped to achieve was to celebrate the anniversary of the Festival, without looking back nostalgically at the previous sixty year, and in expressing our confidence in the great filmmakers of the world to reiterate our admiration for them."

Gilles Jacob

SUNDAY 21 OCTOBER - 2.30 PM

SUNDAY 18 NOVEMBER - 8.30 PM

SATURDAY 5 JANUARY - 5.30 PM

ABBAS KIAROSTAMI FILMED

CINÉMA DE NOTRE TEMPS: ABBAS KIAROSTAMI, VÉRITÉS ET SONGES

Jean-Pierre Limosin

France / 1994 / 52' / col. / French subtitles

with Abbas Kiarostami, Babak Ahmad Pur, Hossein Rezai and Hassan Darabi

Abbas Kiarostami drives through the landscapes of his films and rediscovers, years later, those who have appeared in them. The director talks of his childhood, tells of his education, and reveals his central preoccupation: the constant search for "the truth behind reality."

SUNDAY 21 OCTOBER – 5.30 PM

SUNDAY 25 NOVEMBER – 5.30 PM

WEDNESDAY 26 DECEMBER – 8.30 PM

LE JOUR DE LA PREMIÈRE DE CLOSE UP (Il Giorno della prima di Close up)

Nanni Moretti

Italy / 1996 / 7' / col. / French subtitles

with Paolo Di Virgilio, Paola Orfei, Nanni Moretti and Amleto Vitali

At the Nuovo Sacher, his cinema in Rome, Nanni Moretti prepares for the premiere of Abbas Kiarostami's *CLOSE UP*. But to gain attention for a 'film d'auteur' isn't always very easy....

SATURDAY 6 OCTOBER – 8.30 PM

THURSDAY 8 NOVEMBER – 8.30 PM

SATURDAY 29 DECEMBER – 8.30 PM

TARH (The Project)

Bahman Kiarostami

Iran / 1997 / 47' / col. / French subtitles

Bahman follows his father Abbas Kiarostami during the making of the film *THE TASTE OF CHERRY*.

SUNDAY 21 OCTOBER – 5.30 PM

SUNDAY 25 NOVEMBER – 5.30 PM

WEDNESDAY 26 DECEMBER – 8.30 PM

VOYAGE AU PAYS DU PASSAGER (Safari Be Diare Mosafer)

Bahman Giarostami

Iran / 1997 / 28' / French subtitles

with Hassan Darabi, Abbas Kiarostami, Jean-Pierre Limosin and Jafar Panahi

An encounter with Hassan Darabi, the actor in THE PASSENGER.

SUNDAY 30 SEPTEMBER – 8.30 PM

SATURDAY 27 OCTOBER – 2.30 PM

SUNDAY 2 DECEMBER – 8.30 PM

CLOSE UP KIAROSTAMI

Mahmoud Behraznia

Iran-Germany / 1999 / 43' / col. / French subtitles

More than a simple biographical documentary, CLOSE UP KIAROSTAMI gives a real insight into the life and career of director Abbas Kiarostami. The documentary records certain opinions of the director himself, interspersed by the testimony of other major figures and international critics.

THURSDAY 4 OCTOBER – 8.30 PM

SATURDAY 10 NOVEMBER – 8.30 PM

SATURDAY 15 DECEMBER – 8 PM

ABBAS KIAROSTAMI- LA LEÇON DE CINÉMA / Kiarostami by Kiarostami

Mojdeh Famili

France / 2002 / 52' / col. / French subtitles

with Abbas Kiarostami and Modjeh Famili

The record of a playful and captivating interview. In front of a television, remote in hand, Kiarostami comments on a number of shots from THE WIND WILL CARRY US and discusses his creative process.

THURSDAY 4 OCTOBER – 8.30 PM

SATURDAY 10 NOVEMBER – 8.30 PM

SATURDAY 15 DECEMBER – 8 PM

VICTOR ERICE: CARTE BLANCHE SELECTION

This list of films – called a 'carte blanche' – is the second that I have had to draw up.

The first – more autobiographical and more carefully considered – wasn't accepted because it included titles too well-known to the French public.¹ Although I believe that what is good is good because you never really know it, and that as a result one way of discovering what is good is simple repetition, I hope that this new list, which includes less well-known films, will evoke more than curiosity. Drawn up more or less spontaneously, it reflects above all my own personal taste, and I do not believe it requires any further justification: all the works here strike me as admirable for one reason or another.

If I return to it now, it is because the formula requires me to write something about it, an explanation of sorts that may serve as a guide to the viewer.

I don't know that I can do it. For apart from their beauty and truth, what other connection could there be between films of such different styles and origins? I'm not sure. Perhaps the relationship a number of them establish between documentary and fiction. Perhaps, too, the fact that most of them express a certain dissidence. Or even the idea of cinema as a form of resistance – quasi-clandestine in more than one case. There is, for instance, that recollection of the anti-Fascist resistance that made such a mark on many of my generation: *ESPOIR, SIERRA DE TERUEL* (1939), with its moving ending – the "Z" of death traced across the mountainside by the funeral procession of peasants and pilots – a last echo of which one finds in the images of the burial of Palmiro Togliatti in Pier Paolo Pasolini's unforgettable fable, *DES OISEAUX, PETITS ET GROS* (1966). And if resistance there is to be, then *DE LA NUÉE À LA RÉSISTANCE* (1979) follows Cesare Pavese in posing fundamental questions, like those that Serge Daney asks in his comment on the Straubs' film: "Resistance is the point of arrival of a story that has begun elsewhere, earlier, with the storm cloud. What is this story that straddles two millennia, entangles men and gods, and then men with the most terrible – and the most modern – of divinities, History? When did resistance begin? Why resist? And what is it one is resisting, exactly?" What would be the answers of the Japanese soldiers of *FIÈVRE SUR ANATAHAN* (1953), who return finally to their homes and are received as the last, heroic defenders of a defeated ideal? Probably nothing, incapable as they are of telling the secret meaning of their adventure, this crazy resistance to History on a distant island, clinging to their dreams of Keiko, the only woman on earth. Meticulous in the making of his images, Josef von Sternberg was never so involved in them as in this last film – in which, indistinguishable from his protagonists, as if he were another of the survivors – he takes off the mask of the dandy to assume the role of narrator. Yes, there is a dandyism in Sternberg, as there is in João de Deus, João César de Monteiro's alter ego in *LA COMÉDIE DE DIEU* (1995). It's said that Monteiro was our "poète maudit." And rightly. What I'm certain of, is that among the family of film-makers to which he belonged – and in which he did me the honour of including me – it was he who took the most risks, who said "no" with the greatest courage and humour.

Including *ACTE DU PRINTEMPS* (1963) is a way of paying tribute, of expressing my admiration for the oldest active filmmaker in the world. A documentary on a popular performance of the "Mystery of the Passion," a decisive film – as Manoel de Oliveira recognized himself – in the way in which he has cinema film itself, implying a kind of redemption of reality.

If I have included *CHIBUSA VO EIEN NARE* (1955) it's simply out of admiration for Japanese cinema. Tanaka Kinuyo, a great actress, made one of the best films ever shot by a woman.

WE CAN'T GO HOME AGAIN (1973) and *LOST, LOST, LOST* (1975) are films made on the margins of the system, two different forms of exile embodied in sounds and images in which intimate diary and gossip column are combined. *WE CAN'T GO HOME AGAIN* is above all a film that doesn't work, but one that makes of failure something exemplary, something living, that let's us see the pained, touching face of a community – so different from that of official portraits. A portrait, then, of an age, in which there appears reflected, at the same time, the spirit of its creator: Nicholas Ray. This home of the title is no other than the lost Origin – of art in general, of cinema in particular – to which it is impossible to return. Or, which comes to the same thing, the expression of the utopia in which life as a common project and the cinema as collective creation become one and the same. To resist... To persevere, to melt life and work in the same crucible, as Jonas Mekas does over fourteen years in his *Journal filmé*; to record, to impress, to fight the erosion of memory: "I was there, and I saw it, and I registered it all, and I don't know, am I singing or crying?"

Bill Douglas was a marginal figure, even in his own country, who made an extraordinary trilogy of films between 1972 and 1978. The landscape revealed by these films is one of the almost unrelieved unhappiness, testimony to broken childhoods, of being born as rubbish destined for the dustbin of History. If this there's one thing of which I am particularly aware in this "Carte blanche" it is the decision to show two particular films together: *TERRE SANS PAIN* (1932) and *L'ORDRE* (1974).² Starting from the documentary capture of reality, both offer their own answers to the questions: How do you film the limit experiences of illness and misery? From where do you look, and how? Raimondakis, the consciousness of the lepers in *L'ORDRE* warns us: "We don't want to be hated or reproached. We need only one feeling, love. Love, as someone who suffers a misfortune, and not as if one were a different kind of human, a phenomenon..." In reality, it is these two films – by Luis Buñuel and Jean-Daniel Pollet – that "look back at us" from the very depths of their images. Can we bear to watch what we see? What is put into question is not just our status as "viewer," but our whole being, in relation to the misfortune of our neighbour. And it is on this point that Raimondakis once more sets the example: "We have however found the goal and aim of life right

here, in the furnace of illness and isolation.”

Well, very little of what I have written here was present to mind as I selected the films.

But that doesn't matter. The essential thing is that a list of films always offers, in any case, a whole network of connections. In the end, to establish a relationship between one image and another, that is the function of montage, the expressive element distinctive of cinema from its beginnings. And it has one fundamental goal: as Jean Renoir said, to create a bridge.

Víctor Erice, July 2007

P.S. The selection also includes five Spanish films: LE BOURREAU (1963), the masterpiece of Luis García Berlanga and screenwriter Rafael Azcona; Basilio Martín Patino's TRÈS CHERS BOURREAUX (1973), a gripping film that continues the theme of the executioner in documentary vein; Miguel Picazo's LA TIA TULA (1963), based on the novel by Miguel de Unamuno; LE VOYAGE VERS NULLE PART (1986), one of the best films made by Fernando Fernán Gómez, an actor with whom I have always loved to work; and finally LA VÉRITÉ SUR L'AFFAIRE SAVOLTA (1979), by Antonio Drove Shaw, a filmmaker through and through, blessed with a talent that the cinema industry never allowed him to express in its fullness, who died in Paris in 2005, and who was one of my best friends.

1 Víctor Erice's first selection consisted of the following films: *The Kid*, Charlie Chaplin (1921) – *Children of Tokyo*, Yasujiro Ozu (1932) – *My Name is Ivan*, Andrei Tarkovski (1962) – *Germany Year Zero*, Roberto Rossellini (1947) – *The Bicycle Thief*, Vittorio de Sica (1946-48) – *Los Olvidados*, Luis Buñuel (1950) – *Treasure Island*, Victor Fleming (1934) – *Captains Courageous*, Victor Fleming (1937) – *Moonfleet*, Fritz Lang (1954) – *Night of the Hunter*, Charles Laughton (1955) – *Les Quatre cents coups*, François Truffaut (1959) – *Mouchette*, Robert Bresson (1967)

2 Víctor Erice also wanted to include Forough Farrokhzad's *La Maison est noire* (1962) in this screening. We are unfortunately unable to show it, permission having been refused by Ebrahim Golestan, the producer and copyright holder.

From the French, as translated from Spanish by Marie Delporte.

TERRE SANS PAIN (Las Hurdes, Tierra sin pan)

Luis Buñuel

Spain / 1933-1936 / 32' / b&w / French commentary, shown with L'Ordre

Shot in the villages of Las Hurdes, south of Salamanca, in 1933, the film was banned following the victory of the right in the elections to the parliament of the Spanish Republic. TERRE SANS PAIN has been questioning and disturbing its viewers for more than seventy years.

“What makes Las Hurdes a unique example of a human society is not the poverty, but its permanence. Not the suffering, but its ever-enduring nature.” Luis Buñuel (1942)

THURSDAY 27 SEPTEMBER – 8.30 PM

FRIDAY 2 NOVEMBER – 8 PM

SUNDAY 30 DECEMBER – 2.30 PM

ESPOIR, SIERRA DE TERUEL

André Malraux

France / 1939/ 76' / b&w / French subtitles

with José Lado, Andres Méjuto, Julio Péna, Nicolas Rodriguez and José Sempere

As in his novel *L'Espoir* (1937), Malraux retraces the fighting in the Sierra de Teruel between the Franquist troops and their Republican opponents in the last months of the Spanish Civil War, in 1937.

«SIERRA DE TERUEL proves to be an expression of that end of the world of which we dreamed with a certain perhaps uncertain hope. The 'descent from the mountain' is more than a funeral march: it lifts and defines the work. Although it holds for us a fragment of life that it reveals to view, for others it stands as a monument that will survive until the film turns to dust.

That is not nothing.” Max Aub, 1968

SATURDAY 20 OCTOBER – 5.30 PM

SATURDAY 17 NOVEMBER – 5.30 PM

SUNDAY 30 DECEMBER – 8.30 PM

FIÈVRE SUR ANATAHAN (The Saga of Anatahan)

Josef von Sternberg

US / 1953 / 92' / b&w / French subtitles

with Akemi Negishi, Tadashi Suganuma, Kisaburo Sawamura, Shoji Nakayama, Jun Fujijawa, Hirosho Kondo and Shozo Miyashita

restored copy from the Cinémathèque Française

On 12 June 1944 the survivors of a Japanese convoy sunk by US planes find themselves on the island of Anatahan, already occupied by a couple escaped from an earlier shipwreck. The war will end, but the soldiers will not know it for another six years... during which the dozen men compete for the attentions of the only woman.

"The idealisation of woman and the seeds of destruction that it sows are here presented in images as cruel as they are sublime in their lucidity." Joël Magny, *Cahiers du cinéma*

FRIDAY 5 OCTOBER – 8.30 PM

SUNDAY 4 NOVEMBER – 2.30 PM

CHIBUSA YO EIEN NARE

Kinuyo Tanaka

Japan / 1955 / 110' / b&w / French subtitles

with Yumeji Tsukioka, Ryoji Hayama and Yoko Sugi

Copy from the collection of the National Film Center, The National Museum of Modern Art, Tokyo

Kinuyo Tanaka is considered to be one of the greatest of Japanese actresses. She started directing with *Lettre d'amour* (1953), a film of great quality that allowed her to become the first successful woman director. CHIBUSA YO EIEN NARE, her second feature film, tells the true story of the poetess Fumiko Nakajo.

"I am abhorred because I want to live passionately." Fumiko Nakajo

SATURDAY 6 OCTOBER – 5.30 PM

SATURDAY 27 OCTOBER – 8.30 PM

SUNDAY 9 DECEMBER – 2.30 PM

ACTE DU PRINTEMPS (Acto da Primavera)

Manoel de Oliveira

Portugal / 1963 / 94' / col. / French subtitles

with Nicolau da Silva, Ermelinda Pires, Maria Madalena and Amélia Chaves

A popular performance of the *Mystery of the Passion*, from a 16th century text by Francisco Vaz de Guimarães, capturing the atmosphere of a community that rises above the rhythms and tasks of everyday, transfigured through naive but authentic ritual.

"Simple documentary – the recording of an anachronistic spectacle destined to disappearance – would have been purer and apparently more authentic, but truly, it seemed to me that it would have been less expressive." Manoel de Oliveira

SUNDAY 14 OCTOBER – 8.30 PM

WEDNESDAY 28 NOVEMBER – 8.30 PM

SATURDAY 22 DECEMBER – 8.30 PM

LA TÍA TULA

Miguel Picazo

Spain / 1963 / 109' / b&w / French subtitles

with Aurora Bautista and Carlos Estrada

The famous novel by Miguel de Unamuno transposed into the Franquist Spain of the Sixties, as if to underline the persistence of the prejudices and frustrations of the nineteenth century. The repression of sexuality by religion and custom has tragic consequences for thought and behaviour, turning a woman made for life and love into a victim of herself.

"Faith is the capacity to resign oneself to dream" Miguel de Unamuno

MONDAY 8 OCTOBER – 8.30 PM

SUNDAY 25 NOVEMBER – 8.30 PM

THURSDAY 3 JANUARY – 8.30 PM

LE BOURREAU (El verdugo)

Luis García Berlanga

Spain / 1964 / 111' / b&w / French subtitles

with José Isbert, Nino Manfredi

The unquestioned masterpiece of Berlanga's long collaboration with screenwriter Azcona: the grim transfer of power from a retiring executioner to his hapless son-in-law and successor in office.

"The mid-Sixties saw a concerted collective effort to recover a memory long repressed or avoided, without which no quest for identity is possible." Jean Tena

SATURDAY 29 SEPTEMBER – 5.30 PM

SATURDAY 24 NOVEMBER – 8.30 PM

THURSDAY 27 DECEMBER – 8.30 PM

DES OISEAUX, PETITS ET GROS (Uccellacci e uccellini)

Pier Paolo Pasolini

Italy / 1966 / 91' / b&w / French subtitles

with Toto, Rosina Moroni, Ninetto Davoli, Femi Benussi and Lena Lin Solaro

Tramping the roads, a father and son meet a crow with the power of speech who joins them on their journey. The scholarly bird raises the great problems of the world, citing Freud, Marx and Gandhi.

"This fable came to me at a time when for a long time I had had literally nothing to say, either in film or in writing. *Uccellacci e uccellini* openly presents itself as an epitaph for the Fifties." Pier Paolo Pasolini

SUNDAY 7 OCTOBER – 5.30 PM

SUNDAY 4 NOVEMBER – 8.30 PM

THURSDAY 13 DECEMBER – 8.30 PM

THE BILL DOUGLAS TRILOGY

MON ENFANCE (My Childhood)

Great Britain / 1972 / 46' / b&w / French subtitles

with Stephen Archibald, Hughie Restorick, Jean Taylor Smith, Karl Fieseler and Paul Kermack

In a mining village of 1945, the eight-year-old Jamie lives an unhappy and poverty-stricken childhood. With the death of his grandmother and the loss of a friendship he decides to run away...

CEUX DE CHEZ MOI (My Ain Folk)

Great Britain / 1976 / 55' / b&w / French subtitles

with Stephen Archibald, Hughie Restorick, Bernard McKenna, Paul Kermack and Helena Gloag

Taken into the care of his paternal grandmother, at the centre of a conflict-ridden family, Jamie finds affection only with his grandfather. When the latter dies, he enters the orphanage.

MON RETOUR (My Way Home)

Great Britain / 1978 / 71' / b&w / French subtitles

with Stephen Archibald, Paul Kermack, Jessie Combe, Lennox Milne and Joseph Blatchley

Returned to his father, Jamie knows only rejection, unhappiness and solitude. Serving as a conscript with the RAF in Egypt, the lad later becomes friends with an educated man who helps him discover a taste for life.

"There are no films about childhood; there are only films about memory." Maurice Pialat, discussing *L'Enfance nue*.

SUNDAY 30 SEPTEMBER – 5 PM

WEDNESDAY 7 NOVEMBER – 8 PM

SUNDAY 6 JANUARY – 2.30 PM

TRÈS CHERS BOURREAUX (Queridísimos verdugos)

Basilio Martín Patino

Spain / 1973 / 100' / col. / French subtitles

Patino's first, clandestine, film, shot in a few days to escape the attentions of the police, is a reflection on power, barbarism, and the authority that gives the power to kill.

"There is no need to write a manifesto against the death penalty and the sinister mechanism (the garrotte) employed in civil executions; to hear the technical explanations of the professionals is chilling enough." Miguel Marias

SATURDAY 13 OCTOBER – 2.30 PM

SATURDAY 1 DECEMBER – 2.30 PM

FRIDAY 4 JANUARY – 8.30 PM

L'ORDRE – shown with **LAS HURDES, TERRE SANS PAIN**

Jean-Daniel Pollet

France / 1974 / 44' / col. / Greek and French, with French subtitles

with Raimondakis

Facing the camera, the Greek leper Raimondakis speaks of his life. He spent many years on the island of Spinalonga, north of Crete, with other lepers, sent there to await death between 1904 and 1957. Jean-Daniel Pollet says of him: "He is the genius of lepers."

THURSDAY 27 SEPTEMBER – 8.30 PM

FRIDAY 2 NOVEMBER – 8 PM

SUNDAY 30 DECEMBER – 2.30 PM

LOST, LOST, LOST

Jonas Mekas

US / 1976 / 178' / col. / French subtitles

with Jonas Mekas, Adolfas Mekas and the Lithuanian immigrant community

A portrait of a "displaced person" who has not forgotten the country of his birth nor yet found a "new" one.

"I can only film, and so in a way promote, what I love and admire. I film friendship, which I think of as fundamental, men and women eating and drinking around a table.[...] There's nothing else I need around me in America." Jonas Mekas

MONDAY 22 OCTOBER – 8 PM

SUNDAY 11 NOVEMBER – 3 PM

SUNDAY 16 DECEMBER – 3 PM

WE CAN'T GO HOME AGAIN

Nicholas Ray

US / 1976 / 90' / col. / French subtitles

with Nicholas Ray, Tom Farrell, Leslie Levinson, Richi Bock and Jim North

Film made in collaboration with Nicholas Ray's film students in New York.

"The home of the title is no other than the lost Origin – of art in general, of cinema in particular – to which it is impossible to return. Or, which comes to the same thing, the expression of the utopia in which life as a common project and the cinema as collective creation are one and the same." Victor Erice

SUNDAY 23 SEPTEMBER – 8.30 PM

SATURDAY 3 NOVEMBER – 5.30 PM

FRIDAY 21 DECEMBER – 8.30 PM

LA VÉRITÉ SUR L'AFFAIRE SAVOLTA (La verdad sobre el caso Savolta)

Antonio Drove Shaw

Spain-France / 1978-1980 / 130' / col. / French subtitles

with Charles Denner, Stefania Sandrelli and Ovidi Montllor

A reconstruction of a real-life scandal and its political ramifications, a Brechtian meditation on the murder of an influential arms merchant. Set in Barcelona in 1917, the film explores a whole sociology of class struggle with the lucid and disillusioned rigour of a police investigation.

"I don't like to put up with injustice and I fight to the end, win or lose. As a director I am kinder and wiser than I am as a person. That's why I make films." Antonio Drove Shaw, 1980

SUNDAY 21 OCTOBER – 8.30 PM

THURSDAY 6 DECEMBER – 8.30 PM

SATURDAY 5 JANUARY – 8.30 PM

DE LA NUÉE À LA RÉSISTANCE (Dalla nube alla Resistenza)

Jean-Marie Straub and Danièle Huillet

Italy-France / 1979 / 105' / col. / French subtitles

with Olimpia Carlisi, Guido Lombardi, Lori Pelosini and Ennio Lauricella

Based on the book by Cesare Pavese.

In Italy, just after the war, a forty-year-old man attempts to return to normal life, having left the Fascist party.

"If one thinks a filmmaker important to the extent that he examines, film after film, a certain condition or state of the human body, then Straub's films stand as documentaries on two or three attitudes of the body: seated, bent over to read, and walking. That in itself is a good deal." Serge Daney, *Cahier critique* 1970-1982

THURSDAY 11 OCTOBER – 8.30 PM

SUNDAY 23 DECEMBER – 8.30 PM

LE VOYAGE VERS NULLE PART (El viaje a ninguna parte)

Fernando Fernán Gómez

Spain / 1986 / 127' / col. / French subtitles

with José Sacristan, Laura del Sol and Fernando Fernán Gómez

The picaresque travels of a group of wandering players, who may have become fathers, or may perhaps themselves be the children of some fortuitous encounter.

"A somewhat Felliniesque evocation of a world already disappearing in the face of competition from other forms of spectacle, at a time when radio, football and cinema itself were stripping of their paltry pre-eminence these thespians both errant and sublime." M. Oms

WEDNESDAY 17 OCTOBER – 8.30 PM

SUNDAY 2 DECEMBER – 2.30 PM

SATURDAY 5 JANUARY – 2.30 PM

LA COMÉDIE DE DIEU (A Comedia de Deus)

João César Monteiro

Portugal / 1995 / 163' / col. / French subtitles

with João César Monteiro, Raquel Ascensão, Claudia Teixeira, Manuela de Freitas and Jean Douchet

Owner of the Paradis de la Glace, Jean de Dieu has invented the delicious flavours that have made his ice-cream shop a success. He trains his new employees with care. And as a good fetishist he collects in an album called "The Book of Thoughts" the pubic hair of his amatory conquests. His interest is attracted by Joaninha, a bold miss of fifteen ...

Jury Prize, Venice Film Festival, 1995

"An artist through and through, Monteiro always sought to escape the restrictions imposed by State and Morality. This strenuous and unequal combat required a double effort, for he had also to fight against Nature; that is to say by overcoming the limits that 'wicked step-mother Nature' had imposed in giving him a pitiful, weedy and comical body. His spirit had to compensate for these manufacturing defects with humour and intensity of passion. This "Vencido da bica" had to risk his life on a throw of the dice in order to rectify that first, chance event, his own arrival in the world." Víctor Erice

FRIDAY 19 OCTOBER – 8.30 PM

SUNDAY 18 NOVEMBER – 15H

WEDNESDAY 19 DECEMBER – 8.30 PM

4. AROUND THE EXHIBITION

PERFORMANCE

LOOKING AT TAZIEH

2 PERFORMANCES EACH DAY, 6.30 PM AND 8.30 PM, 19 – 22 SEPTEMBER, GRANDE SALLE, LEVEL -1

In collaboration with the Festival d'Automne, Paris.

To accompany the exhibition "Erice-Kiarostami: Correspondances," the Spectacles Vivants present *Looking at Tazieh*, in which Abbas Kiarostami tackles the question of theatre in a look at the "Tazieh" epic, a traditional Shiite passion play and a rare example of popular drama in an Islamic world strongly marked by the ban on the representation of living creatures. Associated with the commemoration of the martyrdom of Imam Hussein (grandson of the prophet Mohammed) who died at the battle of Kerbala in 680 CE, "Tazieh" takes the form of a verse dialogue to musical accompaniment, performed by men alone. Drawing on the stories of Hussein, Mohammed, Hussein's father Ali and other major figures in Shiite history, "Tazieh" performances may also include recitals from the Koran or from the Bible, as well as elements of Iranian history and Persian literature.

Occasions for massive gatherings, these performances offer a unique opportunity to observe popular attitudes to religion and tradition, an opportunity that was bound to be taken, sooner or later, by director Abbas Kiarostami, whose films, part documentary and part fiction, are deeply rooted the Iran of his birth – and whose attentive scrutiny of the real is accompanied by a profound interrogation of the language of cinema. Filmed in Iran by Abbas Kiarostami, *Looking at Tazieh* is a staged video installation combining three different views on the same ceremony, shown simultaneously on three different screens, leaving spectators free to "edit", to associate and to interpret the images as they will.



ADMISSION €14, CONCESSIONS €10

TICKETS AVAILABLE FROM ONE MONTH IN ADVANCE AT www.centrepompidou.fr/billetterie

FROM THE CENTRE POMPIDOU TICKET OFFICE ON LEVEL 0,

FNAC (0 892 683 622 OR WWW.FNAC.FR) OR CARREFOUR,

AND FROM ONE HOUR BEFORE THE EVENT, FROM THE PERFORMANCE (SPECTACLES) TICKET OFFICE ON LEVEL -1.

press contact Spectacles vivants :

Heymann-Renoult Associés,

Peggy Delahalle

telephone

00 33 (0)1 44 61 76 76

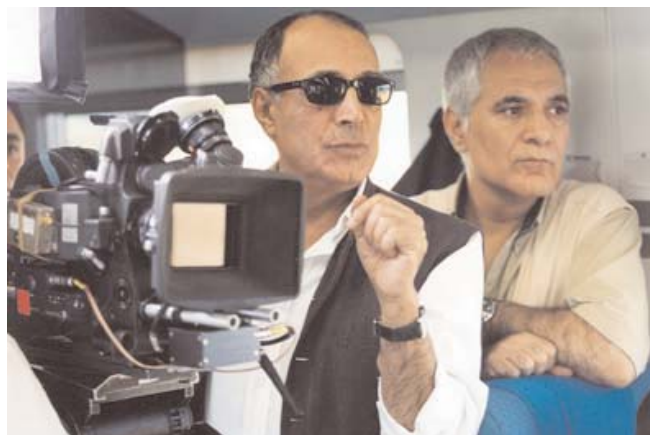
e-mail

p.delahalle@heyman-renoult.com

REVUE PARLÉE

HISTOIRE DES TRENTE, 1977 – 2007: 2000 ERICE ET KIAROSTAMI: FILMS SUR LE TEMPS

SATURDAY 22 SEPTEMBER, 6 PM, CINEMA 1, LEVEL 1



Discussion between the two artists to mark the opening of the film retrospectives.

Right through 2007, the talk series "Histoire des Trente" looks back over the thirty years of the Centre Pompidou's existence, considering each year in the company of an artist who during it produced a major work, or for whom it proved otherwise decisive.

The year 2000 was, exceptionally, assigned to two artists, Victor Erice and Abbas Kiarostami. An opportunity to return to Erice's *Alumbramiento* (Lifeline – 10') and Kiarostami's *Ten Minutes Older* (10'), both shorts on the theme of time made in 2000 for a collective project initiated by Wim Wenders but never shown together.

Brought together for the opening of their double retrospective at the Centre Pompidou, Victor Erice and Abbas Kiarostami will discuss their respective works and the correspondences between them. The evening will also see the screening of the two directors' latest films, as yet unreleased in France: Kiarostami's *Roads of Kiarostami* (2005, 32') and Erice's *La Morte rouge* (2006, 32').

Event organised in collaboration with the Cinema department.

Discussion introduced by Alain Bergala

ADMISSION €5.50, CONCESSIONS €3.50

FREE TO MEMBERS

(with free ticket available from ticket office, one hour before event, subject to availability).

RENDEZVOUS WITH ALAIN BERGALA

SATURDAY 6 OCTOBER, 5 PM, AT EXHIBITION ENTRANCE, GALERIE 2, LEVEL 6

ADMISSION: EXHIBITION TICKET + TOUR TICKET AT €4.50, CONCESSIONS €3.50

press officer

Revue Parlée et Forums de société

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FORUM DE SOCIÉTÉ

Questions de cinéma

RENCONTRE AUTOUR DU TRAVAIL D'ERICE ET DE KIAROSTAMI

SATURDAY 8 DECEMBER, 2.30 PM – 7 PM, PETITE SALLE, LEVEL -1

This session of "Questions de cinéma" devoted to Erice and Kiarostami will consider the idea of correspondence – which provides the very title of the exhibition – in its several senses.

In the first place it refers to the very concrete correspondence exchanged between the two filmmakers in the form of video letters. This unique cinematic event raises a number of questions. What is the status, the significance of this epistolary mode that is both private and public? What new work is emerging here? And this correspondence once exchanged, an overview of the whole reveals affinities, shared signs and objects, parallel relations to time and to childhood, similar ways of inhabiting film. And finally, for both filmmakers, a confrontation with other artistic disciplines has proved crucial: with photography for Kiarostami, with the painting of Antonio López for Erice. Here are other correspondences, other reciprocities.

For filming and looking are intimately related, patience and attention allowing a frontal encounter with the world, How does the eye become one with the landscape? How does one film roads and movement, a track, a tree, a painting, the light? And above all, how and from where, from what precise distance does one testify to the world?

This necessary distance affords a place to the spectator. One might recall the scene from Erice's *Spirit of the Hive*, when the little Ana witnesses, terrified, a showing James Whale's *Frankenstein*. Erice here shows the "first" spectator, the "first" film, under the sign of fear and wonder. It is through the child's eyes that one sees the film and the world. If memory is autobiographical (the child discovers violence and the fear of death in the cinema), it is constitutive. Jean-Louis Schefer has described this hold of the cinematic in his book *L'Homme ordinaire du cinéma*.

Kiarostami for his part chooses to include the spectator in the very process of creation: a moral commitment, a choice, a project. As he says, "I believe in a cinema that offers the viewer more possibilities and more time. A half-made cinema, an unfinished cinema that is completed by the viewer's own creativity. [...] You have to realise that a story must have holes, empty boxes, as in crosswords, for the viewer to fill them in." And he concludes: "The director must also be the viewer of his own film."

The discussion will be led by Alain Bergala, curator of the exhibition, and Roger Rotmann, organiser of the Forums de Société. With Fabienne Costa, Jean-Michel Frodon, Stéphane Goudet, Youssef Ishaghpour, Jean-Pierre Limosin, Jean-Philippe Tessé and Marcos Uzal.

FREE ADMISSION SUBJECT TO AVAILABILITY

Live webcast on www.centrepompidou.fr/videos

5. PUBLICATION / EXTRACTS

ERICE – KIAROSTAMI: CORRESPONDANCES

Edited by Sylvie Pras and Alain Bergala

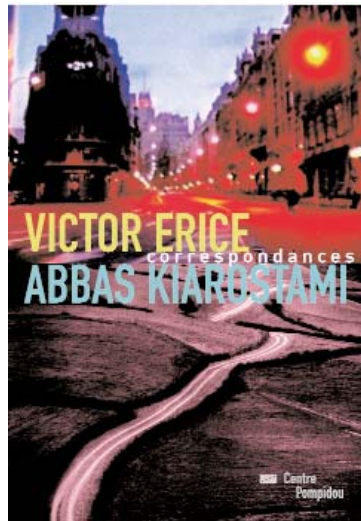
Editions du Centre Pompidou

80 pp.

300 b. & w. and col. ills.

format 18 x 22 cm.

€19.90



This book documents an artistic dialogue at the highest level, between two leading filmmakers whose works present similarities as striking as they are surprising, given the great cultural and geographical difference in their origins. Abbas Kiarostami and Víctor Erice were born within a week of each other, in June 1940, the one in Iran, the other in Spain. As filmmakers, both made the same fundamental choices: never to submit to the "laws" of the cinema industry, to the rule of the market or of cinematic fashion; never to compromise their creative ambitions. Both were quick to realise that film had everything to gain from working at the frontier with other arts: photography, installation, video, painting. And both, finally, belong to the generation of filmmakers that over the last fifteen years has seen the digital camera revolutionize the way films are made, exploiting this in a shift towards a more personal, private style and a more essayistic approach. The exhibition "Víctor Erice-Abbas Kiarostami. Correspondances," co-produced by the Centre Pompidou, the Centre de Cultura Contemporània de Barcelona (CCCB) and La Casa Encendida, Madrid, focuses on the shared forms and themes of the two filmmakers and has also offered an occasion for the creation of new works, among them an exchange of video correspondence between the two men. Published by Centre Pompidou to accompany the exhibition, this book offers parallel readings of the work of Víctor Erice and Abbas Kiarostami, each through the lens of the other. Essays by Alain Bergala, Jean-Philippe Tessé, Youssef Yshaghpour, Marcos Uzal and Dominique Païni are complemented by a great wealth of illustrations.

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Preface

Alain Seban, President of the Centre Pompidou

Sylvie Pras, Head of Cinema

Correspondance(s)

Alain Bergala

Correspondance de Víctor Erice et Abbas Kiarostami: 10 filmed letters

Le présent fantastique

Jean-Philippe Tessé

Abbas Kiarostami photographe

Youssef Ishaghpour

Portfolio: Photographs by Abbas Kiarostami

Le regard fixe de l'enfance – À propos de L'Esprit de la ruche de Víctor Erice

Marcos Uzal

Le présent exposé – Notes sur les installations d'Abbas Kiarostami

Dominique Païni

Forest without Leaves, installation by Abbas Kiarostami

6. VISUALS FOR THE PRESS

CAPTIONS FOR VÍCTOR ERICE VISUALS

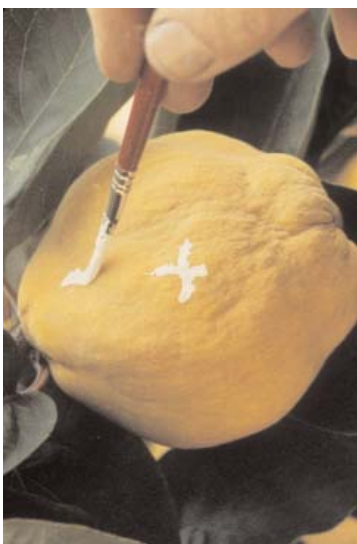
The Spirit of the Hive (El espíritu de la colmena)
Spain / 1973 / 98' / col.
Still - DR



La Morte rouge (Soliliquio)
Spain / 2006 / 33' / col.
writer and narrator: Víctor Erice
Produced by the Centre de Cultura Contemporània de Barcelone
and Nautilus Films
20 photographs - DR



The Quince Tree Sun (El sol del membrillo)
Spain / 1992 / 135' / col.
Stills 1 - 4 - DR

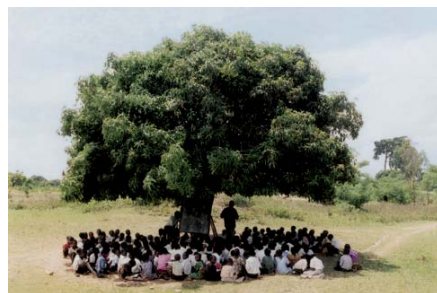


The South (El Sur)
Spain / 1983 / 94' / col.
Stills 1 & 2 – DR



CAPTIONS FOR ABBAS KIAROSTAMI VISUALS

ABC Africa (2000) Stills 1 - 3
Photo 1: credit: Seifollah Samadian
Photo 2: credit: Abbas Kiarostami
Photo 3: DR



Through the Olive Trees (Zir-e derakhtan-e zeytun), 1994
Stills 1 - 4 - DR



Close-up (Namay-e nazdik), 1990
Frames 1 & 2 - DR



Homework (Mashq-e shab), 1989
Still - DR



First Graders (Avaliha), 1984
Still - DR



And Life Goes On... (Va Zendegi edame darad), 1992
Stills 1 & 2
Credit: Les Grands Films Classiques



Ten, 2002
Still - DR



The Wind Will Carry Us (Bad ma-ra khahad bord), 1999
Stills 1 & 2 - DR



INSTALLATIONS

Forest without leaves

Installation, 2005

10 photographs

Courtesy of the Victoria and Albert Museum and Colin Morris Associates, London



Sleepers

Installation, 2001

20 photographs

Courtesy of Galerie de France, Paris



Ten minutes older
Installation, 2001
19 photographs
Museo Nazionale del Cinema de Torino



CORRESPONDANCES

Rights: Nautilus Films on behalf of Víctor Erice or Abbas Kiarostami

Letter 1 Víctor Erice (30 visuals)

LE JARDIN DU PEINTRE

22 April 2005



Letter 2 Abbas Kiarostami (22 visuals)
MASHHAD
5 September 2005



Letter 3 Víctor Erice (40 visuals)
ARROYO DE LA LUZ
22 October 2005



Letter 4 Abbas Kiarostami (36 visuals)
LE COING
December 2005



Letter 5 Víctor Erice (30 visuals)
JOSÉ
18 June 2006

Letter 6 Abbas Kiarostami (35 visuals)
UN JOUR DE PLUIE
11 March 2007

Letter 7 Víctor Erice (27 visuals)
SEA MAIL
10 August 2006

Letter 8 Víctor Erice (30 visuals)
A LA DÉRIVE
March 2007



CARTE BLANCHE À VÍCTOR ERICE

VICTOR ERICE CARTE BLANCHE SELECTION

A Comedia de Deus / Monteiro, Joao Cesar (Still): PK 100360

Dalla nube alla resistenza / Straub, Jean-Marie (Frame): PK 114680

El Verdugo / Garcia Berlanga, Luis (Still): PK 84275

L'Espoir / Malraux, André (Still): PK 114686

My Ain Folk / Douglas, Bill (Still) PK 114688

My Childhood / Douglas, Bill (Still): PK 59590

My Way Home / Douglas, Bill (Still): PK 84031

Uccellacci e uccellini / Pasolini, Pier Paolo (Still): PK 60453

We Can't Go Home Again / Ray Nicholas (Still): PK 114674



9. PARTNERS



L'Express is proud to support "Victor Erice–Abbas Kiarostami: correspondences", at the Centre Pompidou

From the flood of instant information, L'Express selects what is crucial to interpreting it and getting to the bottom of things. Covering the three great concerns of its readers – public affairs, professional life and personal life – it addresses them as curious and demanding consumers, with every week a different selection and a different take on current trends, on literature, architecture, photography, painting, music and cinema, guiding its readers to what is essential. Because we are committed to seriousness... and to pleasure.

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France Culture, supporting the Centre Pompidou and the exhibition "Victor Erice–Abbas Kiarostami: correspondences"

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Photography

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... and more

Art in all its forms is at the heart of France Culture.

Dedicated magazine programmes on theatre, music, cinema, literature, and visual arts, from 9pm to 10pm through the week: Comme au théâtre with Joëlle Gayot on Monday, Yvan Amar's L'oreille d'un sourd on Tuesday, Laure Adler and L'Avventura on Wednesday, Affinités électives with Francesca Isidori on Thursday, and Jean Daive's Peinture fraîche on Friday. And every day there is Les Matins de France Culture with Ali Baddou at 7 am, Arnaud Laporte's cultural magazine Tout Arrive at midday, and at ten past midnight, Laurent Goumarre's look at contemporary culture on Minuit/Dix.

This wealth of arts programming is nourished and complemented by France Culture's association with selected events, among them the Erice-Kiarostami exhibition at the Centre Pompidou.

The exhibition features on "Tout arrive" on 28 September

Find out more about the arts on France Culture at franceculture.com