

ANAMORPHOSIS, CONTAMINATIONS, BETRAYALS

Film has always formed its language through a process of interrelationships with literature and pre-existing theatrical, musical, and pictorial forms in original and innovative ways. 'Contamination' between different expressive spheres must not allow us to forget that a film should be considered as a work in itself, moving beyond the concept of 'fidelity' or 'betrayal' of the original work. Rather, we can speak of an anamorphosis, a distortion of perspective that modifies and allows a warped vision but brings innovative and often illuminating perceptions. (Like the new reading, for example, of Cortázar's story in Antonioni's vision in *Blow Up*). Anamorphosis, then, is a conjugation of perspectives, an exploration of semantics, like Epstein's film versions of Poe's short stories, the alleged duel between Mozart and Salieri as presented in Forman's film, Welles' dizzying Baroque in Kafka's *'The Trial'*, etc.....

Screenings will begin at 7 pm.

Wednesday 29th November

Il tuffatore (1972) by Mario Franco. Discussing *Perspective Times*, the installation by Carlo Alfano at the Tomb of the Diver in Paestum Museum. Italy, 6 min.

The Fall of the House of Usher (La chute de la maison Usher, 1928) by Jean Epstein. With Jean Debucourt, Marguerite Gance, Charles Lamy. From stories by Edgar Allan Poe. France, 63 min.

The Fall of The House Of Usher (1928) by James S. Watson, Jr. & Melville Webber. With Herbert Stern, Hildegard Watson, Melville Webber. USA, 14 min

Two original ways of translating Poe's stories into film, from surrealism (Epstein) to Cubo-Futurism (Watson and Webber).

Introduced by a tribute to Carlo Alfano's anamorphic cylinders.

Thursday 30th

Belle de jour 1967 by Luis Buñuel. With Catherine Deneuve, Francisco

Rabal, Michel Piccoli. From Joseph Kessel's novel of the same name. France, Italy, 120 min.

This scandalous version of Kessel's novel sparked the indignation of moralists, but the film won the Golden Lion at the 32nd Venice International Film Festival. If film is the most suitable expression of the 'collective dream, sadistic fantasies, and delusional images of modernity', in Bunuel's work it takes on the enigmatic and elusive character of hallucinations and dreams.

Wednesday 6th December,

The Trial (Le procès, 1962) by Orson Welles. With Anthony Perkins, Elsa Martinelli, Jeanne Moreau, Orson Welles, Romy Schneider. From Franz Kafka's novel of the same name. Fr, It. 120 min.

With both baroque and expressionist touches, in an infinite and incongruous series of locations (Italy, France, and Yugoslavia), Welles translates the Kafkaesque nightmare into a vertiginous, problematic, and bewildering film.

Thursday 7th

The American Friend (Der Amerikanische Freund, 1977) by Wim Wenders. With Bruno Ganz, Dennis Hopper, Lisa Kreuzer. From the novel *Ripley's Game* by Patricia Highsmith. US, RFT, France 125 min.

An existential thriller, a reflection on friendship, and an impression of American cinema seen through 'European eyes': film as a place of the soul, so intense as to take the protagonist through a process of death and rebirth, an emotion so strong that it bursts into the screenplay and its timing.

Wednesday 13th

The Salt of the Earth (2014) by Wim Wenders and Juliano Ribeiro Salgado
France, 110 min.

The artistic and human journey of Brazilian photographer Sebastião

Salgado told by Wenders with great depth of feeling through unforgettable images.

Thursday 14th

Nostra Signora dei Turchi (1968) by Carmelo Bene.

With Carmelo Bene, Lydia Mancinelli, Ornella Ferrari, Salvatore Siniscalchi. Italy, 125 min

The film provoked unprecedented violence and vandalism with the destruction of the furniture in cinemas that screened it. Carmelo Bene tried to provide an explanation for the phenomenon, which he attributed to the 'short-circuited' language of his work. That is, as Deleuze says through Valéry, 'what is communicated by avoiding expedients or the tedium of a story to tell or represent, at any rate outside the logos'.

Wednesday 20th

A Room with a View, 1985 by

James Ivory. With Maggie Smith, Helena Bonham-Carter.

From the novel of the same name by Edward Morgan Forster.

UK. 117 min.

One of the British director's best films in a deservedly Oscar-winning adaptation of Forster's novel, with extraordinary performances and stunning landscapes.

Thursday 21st

An anthology of American experimental films from the 20s and 30s (The Museum of Modern Art):

Manhatta (USA 1921) by Paul Strand and Charles Sheeler;

7 min. From Walt Whitman's poem *Manhatta*.

The Life and Death of 9413 - A Hollywood Extra

(US 1927) by Robert Florey and Slavko Vorkapich; ph.:

Gregg Toland. 17min.

H2O (USA 1929) by Ralph Steiner; 14 min.

Autumn Fire (US 1930-31) by Herman Weinberg. With

Willy Hildebrand, Erna Bergman; 20 min.

Lot in Sodom (US 1933) by James Sibley Watson & Melville Webber. 30 min.

American experimental cinema is usually said to date from the aftermath of the Second World War. In reality, many American artists made films in the 1920s and 1930s. They were able to rely on an organised network of cinemas showing art films, amateur film clubs, and publications for the dissemination of their work. The works of these filmmakers constitute an important avant-garde that was able to bring an original contribution to the Dada-surrealist experiments taking place in Europe.

Wednesday, 10th January 2018

Michelangelo Antonioni's *BLOW UP (1966)*. With David Hemmings, and Vanessa Redgrave. From Julio Cortázar's *The Devil's Drool*. UK, Italy, 111 min.

Palme d'Or at the 1967 Cannes Film Festival.

Oscar nomination for the 1967 Best Director Award. From Julio Cortázar's short story, the film borrows the idea that the camera can see things that escape the human eye.

Antonioni develops the discourse on art and film already begun in his previous films.

Thursday 11th

Man Ray's films:

Retour à la raison (1923)

Emak Bakia (1926)

Le mystère du château de Dé (1929)

L' étoile de mer (1929)

Man Ray works outside any formal structure and content; a number of portions of the film are developed without using the camera, emphasising a distance from the illusory setting of narrative cinema, painting, and theatre. He alternates ready made with extremely refined footage from the photographic point of view: a touch of improvisation and formal discipline in the authentic surrealist spirit of the enigma of identity.

Wednesday 17th

***A Clockwork Orange* (1971)** by Stanley

Kubrick. With Malcolm McDowell, Patrick Magee, Adrienne Corri, Michael Bates, Warren Clark. From the novel of the same name by Anthony Burgess UK, 137 min.

The unabridged and restored version of Kubrick's masterpiece, greeted with endless controversy and withheld for many years in France, while in the United Kingdom it is still not authorised for cinema screening.

Thursday 18th

***Fahrenheit 451* (1966)** by François Truffaut. With Julie Christie, Cyril Cusak. From Ray Bradbury's novel of the same name (published in Italy as *Gli anni del rogo*). USA, France. 112 min.

The story of a dystopian society where reading or possessing books is considered a crime. The novel was awarded the 1954 Retro Hugo Prize for Best Novel. François Truffaut's direction emphasises the crisis of information due to increasingly intrusive mass media consumption.

Wednesday 24th

***Amadeus* (1984)** by Milos Forman. With

Tom Hulce, F. Murray Abraham, Roy Dotrice, Elizabeth Berridge, Simon Callow. From Peter Shaffer's play of the same name. USA 158 min.

Each scene of Forman's masterpiece is accompanied by a choice of *pieces by*

Mozart (Il ratto dal serraglio, The Marriage of Figaro, Don Giovanni, The Magic Flute,

up to the Requiem) that serve as a counterpoint to the key moments in the composer's life. A perfect and unforgettable film, deservedly awarded 8 Oscars,

Thursday 25th

***Silence* by Martin Scorsese (2016)**. With Andrew

Garfield, Adam Driver, Liam Neeson, Tadanobu Asano, Ciarán Hinds, Issei Ogata, Liam Neeson. From the novel

Silence by Japanese Christian writer

Shusaku Endo. USA, 161 min.

Martin Scorsese took nearly thirty years to

bring the novel *Silence* to the screens in this majestic and epic history of the seventeenth-century Jesuit missionaries who left to evangelise the Japanese empire of the Rising Sun. The film brings the spectator to a level of emotional involvement and, above all, to an important and timely philosophical reflection on the concepts of faith, religion, and religiosity. A work of art outstanding for its magnetic and evocative photography.

Wednesday 31st

Querelle de Brest (Querelle, 1982) by Werner

Fassbinder. With Brad Davis, Franco Nero, Jeanne Moreau. From Jean Genet's novel of the same name. Rtf. France, 108 min.

Fassbinder's last work, already a cult-movie, explores the question of homosexuality. A descent into the underworld of a brothel in the Port of Brest: the actions of men driven by sexual instinct, love, and pride. The film's fascination also lies in the use of highly contrasting and vivid photography that changes with the shifting situations and immerses the story in an expressionistic mood.

Thursday, 1st February

The Cameraman (1928) by Buster Keaton and Edward Sedgwick.

With Buster Keaton, Harold Goodwin, Marceline Day, Sidney Bracy. USA, 88 min.

A simply fantastic film, rich in visual creativity, telling the story of an unfortunate cameraman who tries to make his way in the world of cinema for the sake of a woman.

Wednesday 7th

Short Cuts (1993) by Robert Altman. With Anne

Archer, Jack Lemmon, Madeleine Stowe. From the short stories of Raymond Carver. USA 180 min.

Winner of the Golden Lion for Best Film at the 50th Venice International Film Festival, the film is based on 9 different stories by Raymond Carver. Altman broadens, interweaves, and mixes Carver's stories to produce a complex fresco and a set of alternating tones and emotions against the backdrop of a swarming and sometimes oppressive Los Angeles.

Thursday 8th

The Mekas anthology, from Salvador Dalí to Andy Warhol

Excerpts from *Walden (Diaries, Notes, and Sketches)*, *Lost; Lost; Lost; Lost, Paradise Not Yet Lost; Scenes from the Life of Andy Warhol, Friendships and Intersections; Scenes from the Life of Andy Warhol*. USA, 90 min.

Based on the diaries of the leading American avant-garde film director, Jonas Mekas. From his first experiments in black and white up to the first public performance of Velvet Underground. We see Salvador Dalí, Lou Reed, Nico, Edie Sedgwick, Gerard Malanga, Andy Warhol, Allen Ginsberg, Ed Sanders, John Lennon, Yoko Ono, George Maciunas, Paul Morrissey, Karen Lerner, Jay Lerner, Peter Beard, Tina Radziwill, Joe Dallessandro, Caroline Kennedy, Mick Jagger, and many more.

Wednesday 14th

Total Recall (1990) by Paul Verhoeven. With

Arnold Schwarzenegger, Rachel Ticotin, Sharon Stone, Ronny Cox. Loosely based on a story by Philip K Dick (*We Can Remember it for you Wholesale*). USA, 113 min.

Memory and its contradictions. Deletion, grafting false memories: themes to think about. A powerful example of

Dick's inexhaustible imagination, this film revolves around the question of what is real and what is not.

Thursday 15th

***The Great Gatsby (2013)* by Baz**

Luhrmann. With Leonardo DiCaprio, Tobey Maguire, Carey Mulligan, Joel Edgerton, Isla Fisher. Based on the novel by Scott Fitzgerald. Australia, USA, 142 min.

This is the third film version of Fitzgerald's most famous novel after those of 1949 and 1974; Luhrmann's reworking is a wonderful example of 'betrayal from literature to cinema'. The director offers a rereading of Fitzgerald's masterpiece on the decline of values in US society before the crisis of 1929.

Wednesday 21st

***The Last Tycoon (1976)* by Elia**

Kazan. With Robert De Niro, Robert Mitchum, Tony Curtis, Jeanne Moreau, Jack Nicholson. From Scott Fitzgerald's novel.

Stahr is the tragic tycoon hero. USA 125 min.

The novel is considered to be by far the best narrative fiction ever written about Hollywood.

Fitzgerald uses an already cinematic prose, based on the montage of rapid flashes that give a sense of dramatic power

to the events of the story, with quick fadeouts between one story and the next. Elia Kazan's direction is very light, and

Robert De Niro is excellent.

Thursday 22nd

***Dangerous Liaisons (1988)* by**

Stephen Frears. With John Malkovich, Glenn Close, Michelle Pfeiffer. From the novel of the same name by Pierre Choderlos de Laclos. USA, 120 min.

Frears' Hollywood debut accurately reconstructs the historical period of the novel and masterfully tackles 'the cruel battle between the sexes where money and power dominate', aided by actors who revive a bygone era where love, falsehood and emotions intertwine. Stephen

Frears emphasises the analogies with contemporary amorality, in search of maximum power and total pleasure in an uncertain future.