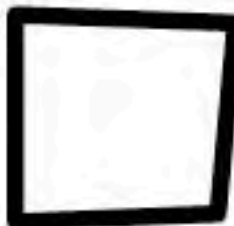
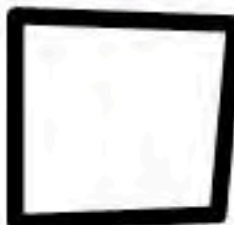


ROBERTO TURIGLIATTO



Senza ordine di preferenza:

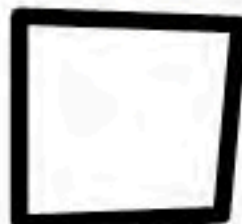
1. *Rua Aperana 52* di Julio Bressane
2. *O gerente* di Paulo Cezar Saraceni
3. *Target* di Aleksandr Zeldovich
4. *A Vingança de uma Mulher* di Rita Azavedo Gomes
5. *A Dangerous Method* di David Cronenberg
6. *Kotoko* di Shinya Tsukamoto
7. *Siglo ng pagluluwal* di Lav Diaz
8. *L'estate di Giacomo* di Alessandro Comodin
9. *Killer Joe* di William Friedkin
10. *How do you know* di James L. Brooks
11. *Os monstros* di Luiz Pretti, Guto Parente, Pedro Diogenes, Ricardo Pretti
12. *The Turin Horse* di Bela Tarr
13. *Un été brulant* di Philippe Garrel



●●● Film brevi: *L'inconsolable* di Jean-Marie Straub; *Nuit blanche – Dernier soupir* di Jean-Claude Rousseau; *Notes sur nos voyages en Russie 1989 – 1990* di Gianikian-Ricci Lucchi

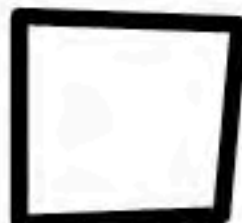


Salvo il primo e l'ultimo, l'ordine è dettato piuttosto dalla logica dei titoli



1. *Mafrouza* di Emmanuelle Demoris (foto a sinistra)

2. *Road to Nowhere* di Monte Hellman



3. *We Can't Go Home Again* di Nicholas Ray (versione restaurata)

4. *Fragments d'une biographie imaginaire*

di Edgardo Cozarinsky

5. *Autobiographie de Nicolae Ceaucescu* di Andrei Ujica

6. *Pater* di Alain Cavalier

7. *Exercices de disparition* di Claudio Paziienza

8. *Essential Killing* di Jerzy Skolimowski

9. *A vingança de uma mulher* di Rita Azevedo Gomes

10. Corti dell'atelier Varan Afghanistan 2010-2011

* *critico, storico del cinema, il suo ultimo libro è «Fritz Lang au travail» (Cahiers du cinéma/Editions Phaidon 2011)*

ADRIAN MARTIN

Critic and co-editor, 'LOLA' Australia

Holy Motors (*Leos Carax*)

A Woman's Revenge (A

Vingança de Uma Mulher) (*Rita Azevedo Gomes, Portugal*)

Almayer's Folly (*Chantal Akerman*)

La noche de enfrente (*Raúl Ruiz, Chile/France*)

The Last Time I Saw Macao (*João Pedro Rodrigues & João Rui Guerra da Mata*)

Highlight: The year's most extended moment of cinematic wonderfulness happened on TV: Series 1 of Lena Dunham's remarkable *Girls*. Episode 7, 'Welcome to Bushwick aka The Crackcident' (directed by Jody Lee Lipes), used a serial-TV staple – the party sequence that brings all characters and story threads into the same space – and squeezed from it an indelible final transition: the cut from Adam (Adam Driver) angrily yelling at Hannah (Dunham), "Do you want me to be your boyfriend?" to three people and a bicycle jammed into the back seat of a taxi – with Hannah smiling beatifically. Neither Bresson nor Carax could have handled that very emotional ellipsis better.

ESCOLHAS DE VASCO BAPTISTA MARQUES

Pela primeira vez, a nossa lista dos melhores acolhe duas produções nacionais: "Tabu", de Miguel Gomes, e "A Vingança de Uma Mulher", de Rita Azevedo Gomes. Ora, num ano em que o cinema português correu o risco de desaparecer — sujeito que ficou à passividade legislativa e às tentações economicistas do poder —, não podemos deixar de frisar que foi pela força e pela singularidade das suas obras que melhor terá resistido à ameaça de extinção que pairou (e ainda paira) sobre ele. Mas 2012 foi, de resto, um ano fértil em extinções: a do cinema de Béla Tarr (que encerrou a sua carreira com o magnífico "O Cavalo de Turim") e, ainda, a do cinema americano — que, seguindo a tendência dos últimos anos, nos ofereceu uma mão-cheia de (quase) nada. Para janeiro, estão prometidas as estreias dos novos filmes de Paul Thomas Anderson, Kathryn Bigelow, Steven Spielberg e Quentin Tarantino. Esperamos que seja uma boa ocasião para tirarmos a retina de misérias.

O CAVALO DE TURIM

de Béla Tarr e Ágnes Hranitzky

(Hungria/França/Alemanha/Suíça/EUA)

TABU

de Miguel Gomes

(Portugal/Alemanha/França/Brasil)

AMOR

de Michael Haneke

(Áustria/França/Alemanha)

PROCUREM ABRIGO

de Jeff Nichols

(EUA)

APOLLONIDE – MEMÓRIAS DE UM BORDEL

de Bertrand Bonello

(França)

OSLO, 31 DE AGOSTO

de Joachim Trier

(Noruega)

CAVALO DE GUERRA

de Steven Spielberg

(EUA/Índia)

A GRUTA DOS SONHOS PERDIDOS

de Werner Herzog

(Canadá/EUA/França/Alemanha/Reino Unido)

A VINGANÇA DE UMA MULHER

de Rita Azevedo Gomes

(Portugal)

ALI – O CAÇADOR

de Rafi Pitts

(Irão/Alemanha)

Notebook's 5th Writers Poll: Fantasy Double Features of 2012

Written by [Daniel Kasman](#)

Published on 07 January 2013



Looking back at 2012 on what films moved and impressed us, it is clear that watching old films is a crucial part of making new films meaningful. Thus, the annual tradition of our end of year poll, which calls upon our writers to pick both a new *and* an old film: they were challenged to choose a new film they saw in 2012—in theaters or at a festival—and creatively pair it with an old film they also saw in 2012 to create a unique double feature.

All the contributors were asked to write a paragraph explaining their 2012 fantasy double feature. What's more, each writer was given the option to list more pairings, with or without explanation, as further imaginative film programming we'd be lucky to catch in that perfect world we know doesn't exist but can keep dreaming of every time we go to the movies.

How would you program some of 2012's most interesting films into double features with movies of the past?

[BORIS NELEPO](#)

NEW: [Demain?](#) (Christine Laurent, France/Portugal)

OLD: [The Sun in the Last Days of the Shogunate](#) (Yuzo Kawashima, 1957)

WHY: *Demain?* is Christine Laurent's sixth film; she is a wonderful director who works regularly with Jacques Rivette as a writer. Formally, it is a biopic of the Uruguay poet Delmira Agustini. At the age of twenty she published her first collection of poems that was praised by the writer Ruben Dario, and seven years later was killed by her lover. Most of the action takes place in a closed house where a young woman composes exalted verses upon the yearnings of flesh. The delicate use of ellipses conceals the quick passage of time. The film covers approximately the period from the beginning of 1900s to 1914: recent friends turn into revolutionaries and make headlines; somewhere far away the huge world is swelling, getting ready to explode. Suddenly, quite a few directors turned to the beginnings of the last century in order to discern the signs of the arrival of the present era: such was the case of *A Dangerous Method*, *Hugo*, *L'Apollonide: Souvenirs de la maison close*. *The Sun in the Last Days of the Shogunate*, a masterpiece from Japan, perfectly conveys the postwar anxiety and the post-traumatic tumult. Yuzo Kawashima takes a step back from the modern times: he places the action of his film in a brothel of 1862, some years before the fall of the Shogunate, in order to examine the tectonic shifts through a keyhole of a maison close, just like in *L'Apollonide*. With all the differences in artistic solutions and aesthetics, there is a crucial motif that brings these pictures together: they are extremely precise in showing what it feels like to live at the beginning of a new century and witness the end of an era (in case of Kawashima); and this is why they are so synchronous with today. The new century first arrives only in the calendars, and then the old one lingeringly dissolves before the characters' eyes. They are still carelessly waltzing to the music of Stravinsky but the passage of time is inevitable, and Delmira will die three weeks before the murder of the Austrian Archduke. The last scene of *Demain?* is an imaginary film by the Lumière brothers who would have captured the nonchalant Agustini family on one of a peaceful summer day. This makes Laurent's film even more similar to the modernist prose of the Swiss author Catherine Colomb whose characters "attached great importance to their rather ghostly faces that the newly emerged photography was already capturing for eternity."

Others:

NEW: *Splinters – A Century of an Artistic Family* ([Peter von Bagh](#), Finland) + OLD: *Porto da minha infância* (Manoel de Oliveira, 2001) WHY: *Splinters*, the life story of the Finnish classic Juhani Aho, the author of *Juha*, does not have a single shot taken by Bagh himself—it is simply a collage of photographs, quotes, films, paintings and historical newsreels. At a certain point in the film we hear the words: 'A small object that contained a whole world.' I think they perfectly describe the cinema of the great Peter von Bagh. Similarly, in *Porto* there is a phrase by Oliveira: 'To recall moments from a distant past is to travel out of time. Only each person's memory can do this. It is what I shall try to do.' I believe that Peter von Bagh's work is akin to what Manoel de Oliveira has been doing for his whole life—not just telling stories, cinematizing plots or narrating, but also, in each of his films, creating a compelling picture of what civilization is and how it works.

NEW: *Gebo and the Shadow* (Manoel de Oliveira, Portugal-France) + OLD: *Uncle Vania* ([Pierre Léon](#), France, 1997/2010) WHY: I am unsure whether *Gebo* is mostly a léonian film or *Vania* (watch it [here](#)) is substantially Oliveirian. Both however are extremely beautiful and deeply rooted in Chekhov's world.

NEW: *La fille de nulle part* (Jean-Claude Brisseau, France) + OLD: *Les ombres* ([Jean-Claude Brisseau](#), 1982) WHY: Probably the most underestimated contemporary French cineaste returned to his origins and revised one of his best films. Actually, sublime *La fille de nulle part* is at the same time a sequel and a remake of his TV-production *Les ombres*.

NEW: *La noche de enfrente* (Raúl Ruiz, France-Chile) + OLD: *The Ghost and Mrs. Muir* (Joseph L. Mankiewicz, 1947) WHY: The juxtaposition is justified not only by the presence of the sea captain (Mankiewicz) and the pirate (Ruiz): both directors prove just how blurry the line between life and art really is; when we die, we turn into fiction and simply continue to live in other people's stories.

→ NEW: *A Vingança de Uma Mulher* (Rita Azevedo Gomes, Portugal) + OLD: *O Som da Terra a Tremar* (Rita Azevedo Gomes, Portugal, 1990) WHY: The last and the first film of the brilliant director, for some obscure reasons undiscovered by the world outside Portugal. With the help of great Acácio de Almeida, one of the best cinematographers in Portugal who worked with Raúl Ruiz, João César Monteiro and António Reis, she turns Barbey d'Aurevilly's writing into a strikingly beautiful cinematographic illusion.