



The Films of Jean-Marie Straub and Danièle Huillet

Complete Retrospective
March – June 2019

The retrospective is organised by the Goethe-Institut London in collaboration with BELVA Film and in partnership with BFI Southbank, the Institute of Contemporary Arts (ICA), the Institut Français, Close-Up Film Centre, King's College London, the German Screen Studies Network, the Birkbeck Institute for the Moving Image (BIMI), and the Whitechapel Gallery. With the kind support of the Embassy of Switzerland in the UK, the Istituto Italiano di Cultura di Londra, the Instituto Camões, BIRMAC (Birkbeck Interdisciplinary Research in Media and Culture) and the Department of German, King's College London.

Cover: Danièle Huillet and Jean-Marie Straub on the shoot of *Chronicle of Anna-Magdalena Bach* © Heiner Roß Collection / Estate of Joachim Wolf (Kinemathek Hamburg) at Munich Film Museum and BELVA Film GmbH

Welcome

The work of Danièle Huillet and Jean-Marie Straub is considered to be one of the most unparalleled and remarkable oeuvres of modern cinema. It is therefore with great pleasure that the Goethe-Institut London presents the first complete retrospective of their work in the UK.

Over a period of three months, screenings of their films across different London venues and accompanying events will provide the opportunity to recognise the scope of their achievement and to discover different routes into their aesthetics and political concerns. Introductions, workshops and special presentations throughout the retrospective will allow to explore their films anew and revisit some of the literature, music and art on which their films are based.

The Goethe-Institut London has long been committed to showing the work of Danièle Huillet and Jean-Marie Straub. They were our guests in 1990 during a series of selected screenings and 2015 saw the London premiere of new works by Jean-Marie Straub at the Goethe-Institut London. There have been recent major retrospectives worldwide, including at MoMA, Centre Pompidou and Akademie der Künste Berlin. The interest generated by these screenings as well as new publications about their work in English have allowed the films to become more available. We are most grateful to BELVA Film for helping us to present the films in new digital restorations and, wherever feasible, as new 35mm prints to experience the work in the best possible conditions.

We would not have been able to take on the endeavour of a complete retrospective on our own and would like to thank all our partners, the participating venues and our supporters, as well as our guests and other enthusiasts of the work of Huillet and Straub who have supported and encouraged us in presenting their unique work.

Melanie Bono
Head of Culture Department
Goethe-Institut London

Danièle Huillet and Jean-Marie Straub Retrospective 1962–2018

Danièle Huillet (1936–2006, France) and Jean-Marie Straub (1933, France) met in 1954, and in fifty-two years of shared life and work directed one of the most distinctive, beautiful and uncompromising oeuvres of modern cinema. Their films have consistently confronted the politics of post-war Europe, beginning with the rearmament of Germany, exposing layers of history in order to reveal the continuity of the violence of the past in the present. Their vast filmography, a sensual cinema of the eye and ear, is as rich as the many texts and documents that have often served as the basis of their films: music by Bach and Schoenberg, writings by Brecht, Hölderlin, Duras, Kafka, Pavese and Vittorini. They have often worked with forgotten or overlooked classical texts, giving them new life and political relevance. The films bring stories of resistance to the surface, examining relations of class and power, and proposing a Marxist critique of capitalism across linguistic and territorial borders. Created with intense rigour, beauty and enthusiasm, each of their films demands our full attention at every moment, reinventing cinema as something still surprising and necessary. They reflect Huillet and Straub's creativity and generosity, their solidarity with the people and the communities with whom they worked, as well as their respect for language and nature. Critic Louis Séguin once wrote that Straub and Huillet: '... belong to a non-hierarchical and frontier-less clan of rebels, stateless persons and social misfits, and the challenge of their cinema matches this permanent irreducibility.'

Despite the importance and influence of their work, there has not been a UK retrospective of their films since the early 1990s. The retrospective will present the films of Danièle Huillet and Jean-Marie Straub, including all the feature films and the many shorts they directed together. It also includes the films Straub shot on his own after 2006, which reaffirm with equal strength the aesthetic and political principles that had guided their previous works.

The season follows different paths: firstly chronological, at other times woven around specific texts and authors, with special weekends dedicated to Hölderlin, Pavese, or Schoenberg, or to the role of theatricality and politics in relation to the work. Many of the films will be repeated throughout the three months of the season, sometimes in conjunction with special events, talks and screenings of films by other filmmakers that will be in dialogue with the films of Huillet and Straub.

Right: Title page of *Enthusiasm*, No. 1 December 1975, journal published and edited by Andi Engel with Pam Engel, and entirely dedicated to Huillet and Straub. © *Enthusiasm*. Image: top: still from *Introduction to Arnold Schoenberg's Accompaniment to a Cinematographic Scene (Shot 1)*, bottom: portrait of Jean-Marie Straub and Danièle Huillet by Digne Meller Marcovicz, with kind permission from Robert Beeson, New Wave Films

Enthusiasm



Programme

Complete film and page index see pp.61–62

For full event details and updates see the venue websites and www.goethe.de/uk

March

<u>Fri, 1 March</u> ICA, Cinema 1	<u>6.30pm</u> Season Opening <i>From Today Until Tomorrow</i> , 1996, 35mm, 62 min. <i>The Knife Sharpener</i> , 2001, 7 min.	Intro: Martin Brady
	<u>8.30pm</u> <i>The Algerian War!</i> , 2014, 2 min., <i>Communists</i> , 2014, 70 min., <i>People of the Lake</i> , 2018, 19 min.	Intro: Barbara Ulrich
<u>Sat, 2 March</u> BFI Southbank	<u>6.25pm</u> <i>Chronicle of Anna Magdalena Bach</i> , 1967, 93 min. (Engl. ver.)	
<u>Mon, 4 March</u> BFI Southbank	<u>6.15pm</u> Talk 'The senses have therefore become directly theoreticians in their practice': The Intensive Materialism of Huillet and Straub	Talk: Kodwo Eshun
	<u>8.30pm</u> <i>Machorka-Muff</i> , 1962, 18 min. <i>Not Reconciled...</i> , 1964/65, 52 min.	Intro: Laura Mulvey
<u>Wed, 6 March</u> BFI Southbank	<u>8.30pm</u> <i>The Bridegroom, the Actress and the Pimp</i> , 1968, 23 min. <i>Eyes Do Not Want to Close at All Times... (Othon)</i> , 1969, 88 min.	Intro: Ricardo Matos Cabo
<u>Sat, 9 March</u> King's College London, Nash Lecture Theatre (K2.31)	<u>2pm</u> Workshop + Conversation + Screenings Incendiary Fictions: Straub-Huillet and Screen Adaptation <i>Machorka-Muff</i> , 1962, 18 min. <i>Every Revolution is a Throw of the Dice</i> , 1977, 10 min. <i>En rachâchant</i> , 1982, 7 min. <i>Jackals and Arabs</i> , 2011, 10 min.	With: M. Brady, H. Hughes, R-F. Lack, N. Lübecker
<u>Sun, 10 March</u> BFI Southbank	<u>6pm</u> <i>History Lessons</i> , 1972, 85 min.	
<u>Tue, 12 March</u> BFI Southbank	<u>6.20pm</u> <i>Chronicle of Anna Magdalena Bach</i> , 1967, 35mm, 93 min. (Engl. ver.)	Intro: Misha Donat
<u>Thu, 14 March</u> BFI Southbank	<u>6pm</u> <i>Introduction to Arnold Schoenberg's...</i> , 1972, 15 min. <i>Moses and Aaron</i> , 1974, 105 min.	Intro: Sam McAuliffe
	<u>8.50pm</u> <i>Every Revolution is a Throw of the Dice</i> , 1977, 10 min. <i>Fortini/Cani</i> , 1976, 83 min.	

<u>Sat, 16 March</u> BFI Southbank	<u>1.30pm</u> <i>History Lessons</i> , 1972, 85 min.	Intro: Martin Brady
	<u>3.50pm</u> Discussion History lessons: Brecht, Straub-Huillet and the British context	With: M. Brady, E. Carter I. Christie, N. Helm-Grovas, L. Mulvey
<u>Sun, 17 March</u> BFI Southbank	<u>7.45pm</u> <i>En rachâchant</i> , 1982, 7 min. <i>Class Relations</i> , 1983, 127 min.	
<u>Mon, 18 March</u> BFI Southbank	<u>6.15pm</u> <i>From the Cloud to the Resistance</i> , 1978, 105 min.	
<u>Tue, 19 March</u> ICA, Cinema 1	<u>6.15pm</u> <i>Too Early / Too Late</i> , 1980/81, 100 min. (Engl. ver.) <i>Europa 2005, 27 October</i> , 2006, 10 min. <i>Joachim Gatti</i> , 2009, 2 min.	Intro: Erika Balsom
<u>Wed, 20 March</u> BFI Southbank	<u>6pm</u> <i>En rachâchant</i> , 1982, 7 min. <i>Class Relations</i> , 1983, 127 min.	Intro: Helen Hughes
<u>Thu, 21 March</u> ICA, Cinema 1	<u>6.15pm</u> <i>Too Early / Too Late</i> , 1980/81, 100 min. (Engl. vers.) <i>Europa 2005, 27 October</i> , 2006, 10 min. <i>Jackals and Arabs</i> , 2011, 10 min.	
	Workshop + Screenings + Music Performance 'Mama, what are modern people?' Straub-Huillet's adaptation of Schoenberg's comic opera <i>Von heute auf morgen</i>	
<u>Fri, 22 March</u> Goethe-Institut	<u>7pm</u> <i>The Master of the House</i> , C. Th. Dreyer, 1925, 105 min.	
<u>Sat, 23 March</u> Goethe-Institut	<u>2pm</u> <i>From Today Until Tomorrow</i> , 1996, 35mm, 62 min. + Workshop	With: Martin Brady, Larson Powell
Royal College of Music	<u>5.30pm</u> Performance of Arnold Schoenberg's <i>Phantasy for Violin with Piano Accompaniment</i> , op. 47, Elizaveta Saul (violin) and Kumi Matsuo (piano).	Intro: Maiko Kawabata
<u>Sun, 24 March</u> ICA, Cinema 1	<u>2.15pm</u> <i>Too Early / Too Late</i> , 1980/81, 100 min. (Engl. vers.)	Intro: Anjalika Sagar
<u>Sat, 30 March</u> Birkbeck Cinema	<u>12pm</u> Screening + Discussion Günter Peter Straschek. Part I: Early Films <i>The Bridegroom, the Actress and the Pimp</i> , 1968, 23 min. <i>Introduction to Arnold Schoenberg's...</i> , 1972, 15 min. <i>Short films</i> by G. P. Straschek, West Germany, 1966–72.	With: J. Friedrich, V. Pantenburg, K. Rausch (tbc)

Sun, 31 March 1.30pm
ICA, Cinema 1 *From the Cloud to the Resistance*, 1978, 105 min. Intro: Redmond Entwistle
Dolando, 2002, 7 min.

April

Mon, 1 April 11–5pm/7pm Screening+ Discussion
Birkbeck Cinema/ Goethe Institut Günter Peter Straschek. *Part II: Film Emigration from Nazi Germany*, 1–5, 1975, 5 x 58 min. With: J. Friedrich, V. Pantenburg, K. Rausch (tbc)

Sat, 6 April 2.05pm
ICA, Cinema 1 *These Encounters of Theirs*, 2005, 35mm, 68 min.
Proposal in Four Parts, 1985, 40 min.

4.15pm
Artemide's Knee, 2007, 35mm, 26 min.
The Witches, Women among Themselves, 2008, 35mm, 21 min.
The Inconsolable One, 2010, 15 min.
The Mother, 2011, 35mm, 20 min.

Fri, 12 April 6.15pm
Goethe-Institut *The Death of Empedocles*, 1986, 132 min.
Black Sin, 1988, 35mm, 42 min.

Sat, 13 April 2pm
Goethe-Institut *Oh Supreme Light*, 2009, 18 min.
Cézanne. Conversation with Joachim Gasquet, 1989, 35mm, 51 min.

4pm Talk
Stages of Violence. *Antigone* by Straub-Huillet, between Theatre and Film. Talk: Patrick Primavesi

6.30pm
The Bridegroom, the Actress and the Pimp, 1968, 23 min.
The Antigone..., 1991, 35mm, 100 min.

Tue, 23 April 6.20pm
ICA, Cinema 1 *Sicilia!*, 1998, 35mm, 66 min.
The Wayfarer, 2001, 5 min.
The Knife Sharpener, 2001, 7 min.

Thu, 25 April 6.20pm
ICA, Cinema 1 *Where Lies Your Hidden Smile?*, P. Costa, 2001, 104 min. Intro: Hyun Jin Cho
Six Bagatelles, P. Costa, 2003, 18 min.

Fri, 26 April 6.20pm
ICA, Cinema 1 *Workers, Peasants*, 2000, 35mm, 123 min. Intro: Manuel Ramos-Martinez
Followed by discussion

Sat, 27 April 2.15pm
ICA, Cinema 1 *The Return of the Prodigal Son – Humiliated*, 2003, 35mm, 64 min. Intro: Romano Guelfi
Incantati, 2002, 6 min.
Dolando, 2002, 7 min.

Sun, 28 April 12pm Presentations + Screenings
Goethe-Institut Straub and Huillet in Buti – Acting and Working Collaboratively With: Romano Guelfi, Manu Ramos-Martinez
These Encounters of Theirs, 2005, 35mm, 68 min.
The Witches, Women among Themselves, 2009, 35mm, 21 min.
The Green and the Stone, Straub and Huillet in Buti, Armin Linke et al, 2017, 43 min.

May

Wed, 1 May 7.30pm International Workers' Day Screening
Close-Up *Class Relations*, 1983, 127 min.
Jean-Marie Straub and Danièle Huillet at Work on a film based on Franz Kafka's Amerika, H. Farcoki, 1983, 26 min.

Sat, 4 May 2.15pm
ICA, Cinema 1 *Sicilia!*, 1998, 35mm, 66 min. Intro: Daniel Fairfax
Six Bagatelles, P. Costa, 2003, 18 min.

Sun, 5 May 12.30pm
ICA, Cinema 1 *Workers, Peasants*, 2000, 35mm, 123 min.

Wed, 8 May 6.30pm
Ciné-Lumière *Cézanne. Conversation with Joachim Gasquet*, 1989, 35mm, 51 min.
A Visit to the Louvre, 2003, 35mm, 48 min.

Thu, 9 May 6.30pm
Ciné-Lumière *Lothringen!*, 1994, 35mm, 21 min. Intro: Michael Witt
An heir, 2010, 21 min.
The Death of Venice, 2013, 2 min.
Concerning Venice..., 2013, 22 min.

Sun, 12 May 2pm
Ciné-Lumière *This Land Is Mine*, J. Renoir, USA, 1943, 120 min. Intro: Ian Wiblin, Ricardo Matos Cabo
4.20pm
By the Dyke Sluice, P. Nestler, 1962, 13 min.
Itinerary of Jean Bricard, 2007, 35mm, 40 min.
The Sixth of June at Dawn, J. Grémillon, 1944–45, 41 min.
People of the Lake, 2018, 19 min.

Mon, 13 May 6.30pm
Ciné-Lumière *The Antigone...*, 1991, 35mm, 100 min. Intro: Jean Mathee
Corneille – Brecht, 2009, 26 min.

Wed, 15 May 6pm Conversation + Screenings
Goethe-Institut 'Not today but yesterday and tomorrow': A Conversation on Italian Literature in the Films of Straub-Huillet With: Gabriele Pedullà, Alberto Toscano
8pm
Fortini/Canì, 1976, 83 min.

Thu, 16 May Whitechapel Gallery	7pm Artists' Presentation Border Struggles (of the Common Birds)	With: Silvia Maglioni, Graeme Thomson
Sat, 18 May Close-Up	6pm Every Revolution is a Throw of the Dice, 1977, 10 min., Eyes Do Not Want to Close at All Times... (Othon), 1969, 88 min.	
	8.30pm Les Antiquités de Rome, J.-C. Rousseau, 1989, 16mm, 105 min.	
Sun, 19 May Close-Up	8pm The Death of Empedocles, 1987, 132 min. Filmtip: The Death of Empedocles, H. Farocki, 1987, 7 min.	Intro: Silvia Maglioni, Graeme Thomson
Wed, 22 May Close-Up	7pm A Tale by Michel de Montaigne, 2013, 34 min. The Aquarium and the Nation, 2015, 31 min. Where are you, Jean-Marie Straub?, 2016, 9 min.	
	8.30pm Dialogue of Shadows, 2014, 28 min. Chronicle of Anna Magdalena Bach, 1967, 93 min. (Engl. vers.)	
Sat, 25 May Birkbeck Cinema	10am–5pm Screenings Films / Documents: Huillet-Straub at work For more information see pp.58–59	
Wed, 29 May Close-Up	8.15pm Not Reconciled..., 1964/65, 52 min. Introduction to Arnold Schoenberg's..., 1972, 15 min.	
Sat 1 June Goethe-Institut	2.30pm Workshop + Screenings The Aesthetics of Equal Distribution Moses and Aaron, 1974, 105 min.	With: Ute Holl

The films in the retrospective will be presented in newly restored digital copies and in new 35mm prints subtitled in English.

Talks and Workshops

For full event details and updates see
the venue websites and www.goethe.de/uk

Mon, 4 March, 6.15pm BFI Southbank	'The senses have therefore become directly theoreticians in their practice': The Intensive Materialism of Danièle Huillet and Jean-Marie Straub	By Kodwo Eshun
Lecture	Artist and theorist Kodwo Eshun will argue that the aesthetic politics of Huillet-Straub's cinema emerges from their ongoing commitment to the project and practice of materialist intensification.	
Sat, 9 March, 2pm King's College London, Nash Lecture Theatre (K2.31)	Incendiary Fictions: Straub-Huillet and Screen Adaptation	With Martin Brady, Erica Carter, Helen Hughes, Roland-François Lack, Nikolaj Lübecker
Workshop Screenings	This workshop, organised in collaboration with King's College London, will take a detailed look at four short films which use poetry (Mallarmé) and prose (Böll, Duras, Kafka) as their source material to explore why fiction, in the words of Danièle Huillet, 'is still necessary to start the fire'.	Presented with the German Screen Studies Network
Sat, 16 March, 3.50pm BFI Southbank	History lessons: Brecht, Straub-Huillet and the British context	With Martin Brady, Erica Carter, Ian Christie, Nicolas Helm-Grovas, Laura Mulvey
Roundtable Discussion	This roundtable will explore how Brecht's texts and concepts influenced both Straub-Huillet's films and British cinema, plus the impact their work had on the British film culture in the 1970s, and their legacy today.	Presented with the German Screen Studies Network
Fri, 22 + Sat, 23 March Goethe-Institut	'Mama, what are modern people?', Straub-Huillet's adaptation of Schoenberg's comic opera <i>Von heute auf morgen</i>	Led by Martin Brady and Larson Powell
Workshop Screenings Music performance	A workshop focusing on Huillet and Straub's third Schoenberg film <i>Von heute auf morgen</i> . It includes a screening of <i>The Master of the House</i> , and a performance of Schoenberg's <i>Phantasy for Violin with Piano Accompaniment</i> , op. 47, (1949), introduced by Maiko Kawabata, Lecturer in Music, Royal College of Music.	Musicians: Elizaveta Saul (violin), Kumi Matsuo (piano)
Sat, 30 March Birkbeck Cinema [Part I]	Retrospective Günter Peter Straschek	With Julia Friedrich, Volker Pantenburg and Karin Rausch (tbc)
Mon, 1 April Birkbeck Cinema/ Goethe-Institut [Part II]	Günter Peter Straschek was an activist, filmmaker and film historian. This retrospective of his work includes his early films shot in the 1960s combined with films by Huillet and Straub, plus the complete 5-part made-for-TV series <i>Film Emigration from Nazi Germany</i> (1975).	Organised with the Essay Film Festival
Screenings Discussions		

<p>Sat, 13 April, 4pm Goethe-Institut</p> <p>Lecture</p>	<p>Stages of Violence. <i>Antigone</i> by Straub/Huillet, between Theatre and Film</p> <p>The lecture will address the question of violence in Sophocles's <i>Antigone</i>, its translation by Hölderlin, Brecht's version of the play and Straub and Huillet's film. It will include an analysis of stage rehearsals, performances and the film itself, in its specific relation to theatre and theatricality.</p>	<p>By Patrick Primavesi</p>
<p>Sun, 28 April, 12pm Goethe-Institut</p> <p>Presentations Screenings</p>	<p>Straub and Huillet in Buti – Acting and Working Collaboratively</p> <p>Presentations and screenings will look at Huillet and Straub's films based on texts by Vittorini and Pavese shot in Buti, Italy (1998 – 2010). Their collaborative work process and approach to text and theatre will be explored by filmmaker and scholar Romano Guelfi ('For a people who are missing') and scholar Manuel Ramos-Martinez ("I Had Never Felt Such Joy Before", Acting in the Cinema of Straub and Huillet').</p>	<p>With Romano Guelfi and Manuel Ramos-Martinez</p>
<p>Wed, 15 May, 6pm Goethe-Institut</p> <p>Conversation Screenings</p>	<p>'Not today but yesterday and tomorrow' – A Conversation on Italian Literature in the Films of Straub-Huillet</p> <p>This session will explore how Huillet and Straub's cinematic practice both transposed and displaced some of the political and aesthetic concerns of post-war Italian literature.</p>	<p>With Gabriele Pedullà and Alberto Toscano</p>
<p>Thu, 16 May, 7pm Whitechapel Gallery</p> <p>Artists' Presentation</p>	<p>Border Struggles (of the Common Birds)</p> <p>Artists Silvia Maglioni and Graeme Thomson will present an evening of readings, screenings and conversations, drawing on excerpts from their new film in progress, <i>Common Birds</i>, to reflect on how the work of Huillet and Straub has informed the invention of cinematic forms and methods that test the boundaries of voice and language.</p>	<p>With Silvia Maglioni and Graeme Thomson</p>
<p>Sat, 1 June, 2.30pm Goethe-Institut</p> <p>Workshop Screening</p>	<p>The Aesthetics of Equal Distribution</p> <p>This workshop will discuss issues of migration and exile, law and media, resistance and 'the missing people' as raised in the film <i>Moses and Aaron</i> (1974), screened as part of this session, and extend them to the work of the filmmakers at large.</p>	<p>Led by Ute Holl</p>

Danièle Huillet and Jean-Marie Straub Films in the Retrospective

Following Danièle Huillet and Jean-Marie Straub's own practice, the films have been dated according to their years of production, not their first public screening.

Key for Venues in Event Details:

BFI	BFI Southbank
BC	Birkbeck Cinema
CL	Ciné Lumière
CU	Close-Up
GI	Goethe-Institut London
ICA	Institute of Contemporary Arts
KCL	King's College London

'A metaphorically abstract dream, not a story', is how Jean-Marie Straub introduced his and Danièle Huillet's first film, made in West Germany. The film presents the dreamlike reflections of the former Nazi major and newly promoted general Erich von Machorka-Muff, who comes to the West German capital to see his lover and to lay the foundation of the 'Academy of Military Memories'. A scathing criticism of West Germany's remilitarisation and the persistence of Nazi ideology and personnel after the war.

'*Machorka-Muff* is the story of a rape, the rape of a country on which an army has been imposed, a country which would have been happier without one. What does it mean to make films in Germany, or rather, to make films against that stupidity, depravity, and mental laziness which, as Brecht remarked, are so characteristic of this country? Hyperion would reply that it signifies that one is willing to bleed oneself white. And to this I would add: it means that I will be unable to reach that wide public I want my work to have. But, as a Frenchman, what attracted me was the chance to make in Germany a film that no German could make – just as no German was able to make *Germany, Year Zero*, no American *The Southerner* or *The Young One*, and no Italian could have written *The Charterhouse of Parma*.' (J.-M. Straub, 1966)

West Germany, 35mm, 1.37:1, b&w, 18 min., in German. Directed by Jean-Marie Straub, assisted by Danièle Huillet. Text: Heinrich Böll, 'Hauptstädtisches Journal' (*Bonn Diary*) in the collection *Dr. Murkes gesammeltes Schweigen* (*Murke's Collected Silences*), 1958. Photography: Wendelin Sachtler. Sound: Janos Rozmer, Jean-Marie Straub. With Erich Kuby (Erich von Machorka-Muff), Renate Langsdorff (Inniga von Zaster-Pehnnunz), Dr. Johannes Eckardt (the priest), Dr. Rolf Thiede (Murcks-Maloch).

BFI [Mon 4 March, 8.30pm, NFT 3](#)
KCL [Sat 9 March, 2pm](#)



continuity of the violence of the past in the present, and what Straub called 'a cinematographic, moral and political reflection on the last fifty years of German life'. As Straub wrote, '*Not Reconciled* is the story of a frustration: the frustration of the violence (which Brecht's *Saint Joan of Stockyards* invokes when she cries out "Only violence helps where violence rules") of a people which missed its revolution in 1849, a country that did not liberate itself from fascism and that, for this reason, remains imprisoned by its past.'

'Resistance. An act of resistance. And in all of the Straubs' works, the speech act is an act of resistance. From *Moses* to the last Kafka including – I am not citing them in order – *Not Reconciled* or *Bach*. Bach's speech act is that his music is an act of resistance, an active struggle against the separation of the profane and the sacred. This act of resistance in the music ends with a cry. Just as there is a cry in *Woyzeck*, there is a cry in *Bach*: "Out! Out! Get out! I don't want to see you!" When the Straubs place an emphasis on this cry, on Bach's cry, or the cry of the old schizophrenic woman in *Not Reconciled*... it has to account for a double aspect. The act of resistance has two faces. It is human and it is also the act of art. Only the act of resistance resists death, either as a work of art or as human struggle.' (Gilles Deleuze, 'What is the Creative Act?', 1987)



West Germany, 35mm, 1.37:1, b&w, 52 min., in German. Written and directed by Danièle Huillet, Jean-Marie Straub. Text: Heinrich Böll, *Billard um halb zehn* (*Billiards at Half-Past Nine*), 1959. Photography: Wendelin Sachtler, Gerhard Ries, Christian Schwarzwald, Jean-Marie Straub. Sound: Lutz Grünbau, Willi Hanspach. With Henning Harmssen (Robert Fähmel, 40 years old), Georg Zander (Hugo, hotel boy and Ferdinand 'Ferd' Progulskes), Heinrich Hargesheimer (Heinrich Fähmel, Robert's father, 80 years old), Martha Ständer (Johanna Fähmel, Robert's mother, 70 years old), Danièle Huillet (Johanna Fähmel as a young woman).

BFI [Mon 4 March, 8.30pm, NFT 3](#)
CU [Wed 29 May, 8.15pm](#)

Nicht versöhnt oder Es hilft nur Gewalt, wo Gewalt herrscht

Huillet and Straub based their first feature on a novel by Heinrich Böll, *Billiards at Half-Past Nine*, about three generations of a bourgeois German family of architects from the 1910s through the Nazi era until the 'economic miracle' of post-war Germany. The filmmakers treat Böll's text as a document, stripping it of any anecdotal or psychological elements, accumulating evidence and achieving historical concreteness in order to reaffirm the

Not Reconciled, or Only Violence Helps Where Violence Rules

Chronik der Anna Magdalena Bach

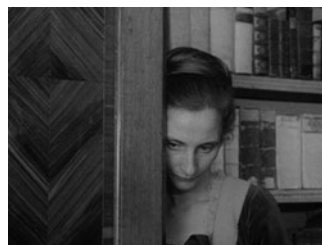
'The starting point for our *Chronicle of Anna Magdalena Bach*', wrote Straub, 'was the idea to make a film where we used music not as accompaniment, nor as commentary, but as aesthetic matter...' The film was Straub and Huillet's first project, conceived in the 1950s. It is the result of years of research about the music and biography of Johann Sebastian Bach. The facts of Bach's life are spoken by his wife, Anna Magdalena Bach, who reads from documents, letters, texts and other elements. The musical moments, performed by Gustav Leonhardt and various ensembles, were shot in single takes, in direct sound, and are presented according to the date of their composition, with period instruments and orchestrations in the same rooms where Bach conducted

Chronicle of Anna Magdalena Bach

West Germany, 35mm, 1.37:1, b&w, 93 min., in German. Written and directed by Danièle Huillet, Jean-Marie Straub. Text: Carl Philipp Emanuel Bach and J. F. Agricola, *Necrology*, 1754; letters and memoirs by Johann Sebastian Bach and other period documents. Photography: Ugo Piccone, Saverio Diamanti, Giovanni Cienfarelli, Hans Kracht (Defa), Uwe Radon (Defa). Rear projection: Thomas Hartwig. Sound: Louis Hochet, Lucien Moreau. With Gustav Leonhardt (Johann Sebastian Bach), Christiane Lang-Drewanz (Anna Magdalena Bach).

his music. Straub: 'Bach is of interest to us for the same reasons that he was of interest to Brecht. Brecht said: "Good music must not raise the listener's temperature." He found in Bach his almost ideal music, a music that always leaves the listener, the spectator, cold and free to follow a line of thought, to use his head to follow lines that go on or break off: a dialectical musical fabric.'

'Direct sound is not an abstract principle for Huillet and Straub. Their concern for the precise sound produced by a given event is for them inseparable from a concern for the precise, concrete gesture, thick with real history, born out of a confrontation with matter. The Straubian actor does not simulate. Imitating, pretending, do not belong to his / her vocabulary – even in fiction, that doesn't make any difference. Making a gesture is too important a thing: the gesture has to be heavy with all that gives it its meaning and form, its individual and collective past. *Chronik* is a search for gestures that are not authentic, original, auratic, but heavy with their past confrontations with musical matter. Huillet and Straub recognized in Leonhardt this same search for the precise gesture demanded by the score and the history of musical techniques: to them he was the guarantee that this search would be inscribed on the screen through a collective work.' (Benoît Turquety, 'Ouverture, First Movement...', 2012).



BFI Sat 2 March, 6.25pm, NFT 3
 BFI Tue 12 March, 6.20pm, NFT 3
 CU Wed 22 May, 8.30pm

Right: Danièle Huillet and Jean-Marie Straub on the shoot of *Chronicle of Anna-Magdalena Bach* © Heiner Roß Collection / Estate of Joachim Wolf (Kinemathek Hamburg) at Munich Film Museum and BELVA Film GmbH



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1968 Der Bräutigam, die Komödiantin und der Zuhälter

'That is a film in which the oppression of women is very clear. That's a subject that comes more from us. The construction doesn't come from anyone else. There are actually no sentences in it that come from us. There are only texts from other people, but the construction and the story come from us...', said Huillet. *The Bridegroom...* begins with a documentary shot of a Munich red-light district at night to which all the other elements in the film respond in a dialectical way: the music of Bach, the staging of the play *Pains of Youth* (1929) by Ferdinand Bruckner, condensed by Straub and performed by the actors of the Munich action-theater,

The Bridegroom, the Actress and the Pimp

West Germany, 35mm, 1.37:1, b&w, 23 min., in German. Written and directed by Danièle Huillet, Jean-Marie Straub. Texts: Ferdinand Bruckner, *Krankheit der Jugend (Pains of Youth)*, 1926, condensed by Jean-Marie Straub; Juan de la Cruz, 'Romance on the Gospel', 'Spiritual Canticle'. Photography: Klaus Schilling, Hubs Hagen. Sound: Peter Lutz, Klaus Eckelt, Herbert Linder. With Irm Hermann (Désirée), Kristin Peterson (Irene), Hanna

including Rainer Werner Fassbinder; two poems by the Spanish mystic poet Juan de la Cruz spoken by the protagonists of a love story, shot as a *film noir*.

'*Machorka-Muff* had been a vampire film; *Not Reconciled ...* a mystic film; ... *Bach* was a Marxist film; *The Bridegroom, the Actress, and the Pimp* is a film-film, which is not something to be sneezed at. It is also the most aleatory of my films and the most political since 1) it is a little like the Final Judgement of Mao or of the Third World on our world; 2) it was born out of the impossible May revolution in Paris – all the final scenes and the music at beginning and end refer to it; and 3) it is based on a news-item (there is nothing more political than a news-item) about the romance between an ex-prostitute and a black man seen in relation to a text extracted from a play by Ferdinand Bruckner.' (J.-M. Straub, 'Post scriptum...', 1969)

Schygulla (Lucy), Peer Raben (Alt/Willy), Rudolf Waldemar Brem (Petrelli), James Powell (James), Lilith Ungerer (Marie/Lilith), Rainer W. Fassbinder (Freder/the Pimp).

BFI Wed 6 March, 8.30pm, NFT 2
BC Sat 30 March, 12pm
GI Sat 13 April, 6.30pm



1969 Les yeux ne veulent pas en tout temps se fermer ou Peut-être qu'un jour Rome se permettra de choisir à son tour

Othon is an adaptation of a lesser-known late historical and political play written by the French dramatist Pierre Corneille, inspired by Tacitus's *Histories* and first performed in 1664. The play, set in Ancient Rome during the last days of the short-lived rule of Emperor Galba, successor of Nero, deals with the court intrigues and political machinations of the ruling class and the opportunism of the ambitious senator Othon as he plots his way to power, amidst the intricacies of tragic, (un)requited and impossible love. Straub defined the film's subject as an intrigue concerning 'the decadence of the Roman Empire ... and about the absence of the people in politics, which persists to this day'. The film was shot in 16mm on the Palatine Hill with contemporary Rome in the background, where a group of performers, including Straub himself, give new life to Corneille's language, reading through the veins of the text as they recite its lines vertiginously, like 'tightrope walkers'.

Eyes Do Not Want to Close at All Times, or Perhaps One Day Rome Will Permit Herself to Choose in Her Turn [*Othon*]

West Germany, 16mm, 1.33:1, colour, (subsequently blown up to 35mm, 1.37:1), 88 min., in French. Written and directed by Danièle Huillet, Jean-Marie Straub. Text: Pierre Corneille, *Othon*, 1664. Photography: Ugo Piccone, Renato Berta. Sound: Louis Hochet, Lucien Moreau. With Adriano Aprà (*Othon*), Anne Brumagne (Plautina), Ennio Lauricella (Galba), Olimpia Carlisi (Camilla), Anthony Pensabene (Vinius), Jubarite Semaran.

BFI Wed 6 March, 8.30pm, NFT 2
CU Sat 18 May, 6pm

'The text is a dialectical development, a respiratory rhythm, a white space. This suggests that theatre is everywhere where there is speech. And that beneath the surface of the political texts that seem least poetic – Saint-Just or Marx, for example – there lies the beat of the Cornelian contrabass. All accents are allowed except that of the Comédie-Française, that accent of camouflaged meaning, of authority. The framing here is done by words. The ceremonial inherited from tragedy, the emphatic gestures, have all been eliminated: here there is nothing useless, everything is to the point. The universality of the meaning is recaptured. Straub has travelled through time to rediscover Corneille. He has broken the link between tragedy and its literal historical meaning, established once and for all by rationalist culture ... In other words, he has restored tragedy's subversive dimension. His work is an extraordinary work of healing, of resurrection. For three centuries *Othon* has been the victim of a crime. Here is *Othon* restored to youth. Subversion is there, outside as well as inside. Now that the film is finished, one can see this. On the Palatine Hill in Rome in the year '69. This high ground plays a part in space and time. The scenic space is circumscribed by the automobile traffic of contemporary Rome: an imperturbable flow that gradually comes to seem a pure movement, like a river or lava flow. We hear this heavy traffic. Is there any place where one could read the text and not hear it? It would be a mistake not to hear the traffic in parallel with the text. Timeless, sacred space no longer exists. Corneille must be read now or not at all.' (Marguerite Duras, 'Othon', 1971)





'A young man meets a banker, a peasant, a lawyer, and a writer who lived through Julius Caesar's rise to power – and a city that has survived it ... The film tells the original relations between commerce, democracy, capitalism and imperialism.' This is how Straub described this film adapted from a small section of Brecht's unfinished Roman novel. It is constructed in two movements: in the first one, long takes of contemporary Rome shot from a moving car offer a reflection on the city and its historical and social development ('To understand the street, you must see the street!', said Straub). In the second one, a young German researcher engages in a series of dialogues set in Ancient Rome on the economic affairs and political opportunism that drove Julius Caesar to power. Straub: '*Othon* was also about Empire, but it dealt merely with the political games of a dominant clique, whereas here it's not only about imperialism and questions of economy. It is about the origin of the capitalist system as it has been constructed against the Senate, as it functioned and developed. It is not by chance that Brecht was intensely reading *Das Kapital* when he was writing it.'

'Especially with Brecht's prose, which we had to sing in order to find its content, to know what the dynamic of the argument was and how it worked ... One must find the veins of the text. The veins in that marble block that is the text, be it a monologue or only a sentence. There are veins inside, as in a stone extracted from a quarry! These veins are the veins of the enunciation, of logic, etc. We need to know when it is best *not* to breathe, where you *can* breathe and where you *should* – and not in any old way.' (J.-M. Straub, 'Le chemin passait par Hölderlin', 1993)

History Lessons

Italy/West Germany, 16mm, 1.33:1, colour, 85 min., in German. Written and directed by Danièle Huillet, Jean-Marie Straub.
Text: Bertolt Brecht, *Die Geschäfte des Herrn Julius Caesar* (*The Business Affairs of Mr Julius Caesar*), 1937-39, unfinished, published in 1957. Photography: Renato Berta, Emilio Bestetti. Sound: Jetti Grigioni. With Gottfried Bold (the Banker), Johann Unterperntinger (the Peasant), Henri Ludwig (the Lawyer), Carl Vaillant (the Writer), Benedikt Zulauf (the Young Man).

BFI Sun 10 March, 6pm, NFT 3
BFI Sat 16 March, 1.30pm, NFT 3

Einleitung zu Arnold Schoenbergs Begleitmusik zu einer Lichtspielszene

In 1929 Schoenberg wrote the music for an imaginary film, subtitled the composition with the words 'threatening danger, fear, catastrophe'. Straub and Huillet use this as a starting point for their Marxist and anti-imperialist essay. The film combines archival footage of the war and bombings in Vietnam, images of the dead of the Paris Commune and other documents, edited together with a reading in a radio studio of two historical texts: Günter P. Straschek reads a letter written in 1923 by Schoenberg to Wassily Kandinsky about what he sees as the artist's complicity with the anti-Semitic policies of the German government and Peter Nestler reads an extract from Bertolt Brecht's speech to the International Congress in Defence of Culture in 1935, condemning anti-Semitism and denouncing the inextricable link between fascism and the barbarism of capitalism.

'The two images are images of power. Not the power of enunciation of the authors (Straub-Huillet) in front of their camera, nor the power of enunciation conferred by an ideological device (Straschek-Nestler), but the images produced by a bare power: that of repression and genocide, that could be signed by Thiers-Nixon. What makes *Einleitung...*, as the authors say, "an agitation film", is perhaps its order of exposure, the time that it gives us to restore these images to what they are, images taken from US power, taken from the other side. It consists of cleaning the images of every *déjà-vu*. It consists of bringing out (to evidence but also to banish, eradicate) from these images the power that has wanted them and wanted them to not even surprise us anymore. Therefore, the horror is no longer the eternal return of the Same in the guise of the Same (retro mode), but the intolerable present (Holger Meins, 1975). Each shot is a tomb for the eye.' (Serge Daney, 'A Tomb for the Eye', 1975)



Introduction to Arnold Schoenberg's
Accompaniment to a Cinematographic
Scene

West Germany, 16mm, 1.33:1, colour/b&w, 15 min., in German. Written and directed by Danièle Huillet, Jean-Marie Straub.
Text: Arnold Schoenberg, letters to Wassily Kandinsky, 20 April and 4 May 1923.
Photography: Renato Berta, Horst Bever.
Sound: Jetti Grigioni, Harald Lill. With Danièle Huillet, Peter Nestler, Günter Peter Straschek, Jean-Marie Straub.

BFI Thu 14 March, 6pm, NFT 3
BC Sat 30 March, 12pm
CU Wed 29 May, 8.15pm



For instance, a man would be seen struggling with a text, its material nature: meter, scansion, sound and sense. At grips *with* a language, neither his own nor of his time, but strongly actualized by these distances, their effect of strangeness, at first disquieting and later curiously familiar. Slowly being burned by the sun – not spotlights – his lips cracking, his skin reddening. His voice, his rhythm, the way it carries, all subjected to the rivalry of the wind. This discourse would be caught in a tight network of other discourses victorious over other resistances: fatigue, the sun, or again, the wind; or the murmur rising up from the town, its crowds or traffic; or yet again, the regular flow of a fountain.

And these discourses, these resistances, their fusion and clash; their web, tissue and texture would be inscribed in struggles for power, passions, interests, desires. Here could be read other forces, other struggles, other resistances: the fall of an Empire or impossible Love. In any case, history, that is, politics.

Brecht again (and for a long time to come): 'The dramatic aspect (the violence of confrontations) the passions (the degree of warmth), the surface covered by a character – none of this can be envisioned or conveyed separately from the functioning of society.'

A man could also be seen, for example, at grips with music or money. At grips with money and music (reality and desire). In any case with History, that is, again, Politics.

This cinema would show men at grips with what the cinema itself is at grips with: desire, work, money, politics. It would not show them the way a mirror does: that which already exists. But it would show the

Above: Image on the page reproduced courtesy of the Cinemateca Portuguesa-Museu do Cinema

* This text was written in 1976, first published in *Ça cinema - no. 9*, then in English translation [Michael Graham] in Richard Roud's *Cinema: A Critical Dictionary* (1980). The complete text in English is available on kinoslang.blogspot.com. Reproduced by permission of Marthe and Simon Fieschi, and at Kino Slang in collaboration with Andy Rector.

process itself: something existing, the trace of the struggle. Not only its lucidity but its spectre.

These beings at grips with work, with the sun, the wind, the text, desire, money, passions, fatigue, with history, would no longer be actors. But men, amateurs or officials, workers or idlers, peasants or writers, men and women, flesh and desire, confronting texts, materials, resistances and their own history. Struggling too, and naked in sun or rain. Here too the film would be a documentary.

It would no longer be a matter of telling *stories*, but of telling history: passion of all passions, narrative of all narratives.

So there would be History, men and women, and blocks – not scenes. Each film would be a game between blocks – of unequal duration – spaced far apart, where the spacing would play as well; where the spacing, its distance, the blank and the ellipse, the suppression of narrative articulations through which cinema ordinarily displays its infirmity – in short, the interval, as Vertov would have said, would be a figure. Where everything would be a sign: emptiness as well as fullness, words as well as silence, immobility as well as movement. Where the film would say that it was to be read, as reality is to be read so that it can be transformed. And there one would be, facing it as unarmed, or as armed, as in reality. Where what would be given to read, understand and transform would no longer be significations – fixed, arrested, dead – but relationships of material meanings.

Yet for all this the film would not be a pure metaphor or an aesthetic displacement of social relations: that would be too easy. And it would most vehemently repel the idea of passing for a model or for a giver of lessons.

But, instead, with its means, its aim, it would be the place of a transformation. Delivering no message but a sign, in its way, that the shock can begin, and here or by others be brought to its term.

At the most, the indication of this shock, the sign of the fissure, the euphoria of destruction (why not destroy? she says) which knows somewhere that it is the first stone. It is seen, which is already a great deal.

Cinema without flirtation – without origins, one might be tempted to say; but such an affirmation is no sooner risked than it would seem deceptive. Here too it is just the opposite: it is the business of works of rupture to reinvent their precursors. Have the films of Dreyer ever been seen – their violence, their desire, their aleatory and peremptory form?

These films, these acts, exist, fragile and insistent. They are these blocks of *amour fou*: *Machorka-Muff; Nicht versöhnt oder Es hilft nur Gewalt, wo Gewalt herrscht; Chronik der Anna Magdalena Bach; Der Bräutigam, die Komödiantin und der Zuhälter; Les yeux ne veulent pas en tout temps se fermer ou Peut-être Rome se permettra de choisir à son tour; Geschichtsunterricht; Einleitung zu Arnold Schoenbergs Begleitmusik zu einer Lichtspielszene*. They are signed by Jean-Marie Straub and Danièle Huillet.

Moses und Aron is an opera composed by Schoenberg to his own libretto between 1930 and 1932. The third act remained unfinished. The libretto tells the story of the calling of Moses, who lacked the gift of oratory, to lead his enslaved people to the Promised Land, his conflict with his brother, Aaron, and the people's descent into idolatry and ritual sacrifice. The film offers a political reading of Schoenberg's work, focusing on the confrontation between Moses, Aaron and the choir, who, according to Straub, represent the people. The film makes visible the histories of colonialism, migration and exile, putting the emphasis on the struggle of the people against oppression and on the conflict between word and image ('Thus I too have fashioned an image, false, as an image must invariably be.'). The opera was filmed live and in direct sound, with pre-recorded orchestral music, in the outdoor setting of the Alba Fucens amphitheatre in southern Italy. The film is dedicated to filmmaker and political activist Holger Meins.

'So in 1974 the film *Moses und Aron* keeps in sight the visible and audible history of colonialism and fascism, while opening up a perspective on the time in which Arnold Schoenberg wrote the opera, and on our present. In this way the migrant trail runs through the Moses complex. The decisive thing is that Straub and Huillet understand the historical procedure as a media one, as the exposition of productive differences. The difficulty isn't in filming class situations but class relationships – as the work of Straub and Huillet could be



Moses and Aaron

Austria/Italy/West Germany/France, 35mm (two shots in 16mm), 1.37:1, colour, 105 min., in German. Written and directed by Danièle Huillet, Jean-Marie Straub. Text: Arnold Schoenberg, *Moses und Aron*, 1930–32, Opera in Three Acts, with third act unfinished. Photography: Ugo Piccone, Saverio Diamanti, Gianni Canfarelli, Renato Berta. Sound: Louis Hochet, Ernst Neuspiel, Georges Vaglio, Jeti Grigioni. With Günter Reich (Moses), Louis Devos (Aaron), Éva Csapó (Young Girl), Roger Lucas (Young Man), Richard Salter (Other Man), Austrian Radio Choir, Austrian Radio Symphony Orchestra.

BFI Thu 14 March, 6pm, NFT 3
GI Sat 1 June, 2.30pm

summarised in general. Their solution is insistent: they coin ideas from extreme concretion. In the process of working on Schoenberg's opera they develop from this material a form of media historiography, which has to prove itself in the individual shots, the décor, the sound and the montage.' (Ute Holl, *The Moses Complex*, 2016)

Fortini / Cani is the third part of a 'trilogy on the Jewish question' after *Introduction* and *Moses and Aaron*. It is based on Franco Fortini's *The Dogs of Sinai*, a book on politics, identity and truthfulness in the period after the Six Day War of 1967. Fortini, a major figure in post-war Italian intellectual life, reflects on his own identity as an Italian Jew, a communist, and about the birth of fascism and the increasing anti-Arabic influence in Europe. Straub and Huillet film Fortini reading from his own text and images of landscapes filmed in the Apuan Alps, where years earlier atrocities against the partisans had been committed by the Nazis. Straub wrote that 'Fortini quotes every massacre, every village, but while he didn't go there, we returned several times to each of these villages. It is a topographic and telluric cinema, with the Apuan Alps, these mountains of marble, as eternal as indifferent, implacable, exterior to the suffering and yet the theatre of the class struggle. And this is Fortini's Marxist definition of communism.'

'In some of the film's crucial images, which openly allude to a past that could also be a future *if someone will come to want it* (the pacified mountains, the blossoming oleander, the view of Florence, the hills of the ending), there is a continual exchange between "renunciation" and "promise". Renunciation, *Entsagung*, is also converted into promise. The absence of man, where it is most absolute (because the voice too goes quiet, as in the sequence of the Apuan Alps) affirms *the enormous presence of the dead*; but not only of *those* dead, the victims of Nazi massacres. When the present is seen from outside the present, it becomes a place onto which past and future spirits can be projected.' (Franco Fortini, 'A Note for Jean-Marie Straub', 1978)



Italy/France/UK/US, 1976, 16mm, 1.33:1, colour, 83 min., in Italian. Written and directed by Danièle Huillet, Jean-Marie Straub. Text: Franco Fortini, *I cani del Sinai* (*The Dogs of Sinai*), 1967. Photography: Renato Berta, Emilio Bestetti. Sound: Jeti Grigioni. With Franco Lattes (Franco Fortini), Luciana Nissim, Adriano Aprà.

BFI Thu 14 March, 8.50pm, NFT 3
GI Wed 15 May, 8pm

1977

Toute révolution est un coup de dés

‘The attitude of the poet in an epoch such as ours, when he is on strike in the face of society, is to set aside all the imperfect means that are at his disposal. Things exist, we don’t need to create them; we just have to grasp the relations between them; and it is the threads of these relations that form the lines of verse and orchestra.’ (Stéphane Mallarmé, ‘Enquête sur l’évolution littéraire’, 1891)



Every Revolution Is a Throw of the Dice

France, 35mm, 1.37:1, colour, 10 min., in French. Written and directed by Danièle Huillet, Jean-Marie Straub. Text: Stéphane Mallarmé, *Un coup de dés jamais n’abolira le hasard* (A Throw of the Dice Will Never Abolish Chance), 1897. Photography: Willy Lubtchansky, Dominique Chapui. Sound: Louis Hochet, Alain Donavy. With Danièle Huillet, Helmut Färber, Michel Delahaye, Georges Goldfayn, Manfred Blank, Mariù Parolini, Aksar Khaled, Andrea Spingler, Dominique Villain.

KCL Sat 9 March, 2pm
BFI Thu 14 March, 8.50pm, NFT 3
CU Sat 18 May, 6pm

‘There was a group of people arranged in a semicircle on a hill, on the lawn of the Père Lachaise cemetery, north of Paris, where there are the great memorials of the concentration camps: Ravensbrück, Auschwitz ... it is in the corner of the cemetery where you can guess something about the city. Under this hill are buried the last members of the Paris Commune, who were shot in that same place. In the film they are sitting in a semicircle. A semicircle like in the hemicycle of the Greek theatre.’ (Straub, 1993) Titled after a line by French historian Jules Michelet about the Commune, the film is a collective recitation of Stéphane Mallarmé’s typographical poem *A Throw of the Dice Will Never Abolish Chance* from 1897.

from their invention by men, to the resistance – almost immediate – of these against them, also to the resistance against fascism.’ This is how Straub described their film based on two works by Italian writer Cesare Pavese. The first part of the film is based on six conversations taken from *Dialogues with Leucò*, a book published in 1947, composed of conversations between mythical figures on mortality and the destiny of men and women after a time of oppression. The dialogues are shot outdoors in the Piedmontese landscape, set in an ancient time, and concern the relationship between God and men, the nature of sacrifice and the abuse of power. The second part takes place in the present and is based on another book by Pavese, *The Moon and the Bonfires*, published in 1950. The book tells the story of an emigrant who returns to his native village after the end of the War in search of the traces of the peasant life and landscape he once knew, only to be confronted by loss, violence, and the stories of resistance told by the partisans and of massacres committed by the Nazis.

With Olimpia Carlisi (The Cloud), Guido Lombardi (Ixion), Carmelo Lacorte (Nuto), Mario di Mattia (Cinto).

BFI Mon 18 March, 6.15pm, NFT 2
ICA Sun 31 March, 1.30pm, Cinema 1

‘In Straub’s last film there is something that is as clear as a theorem. If there is something like a current (or an ebb, a gentle word, but one that always made me feel as if I were in London in the time of Engels, with the daily upstream rising in the tide of the Thames on its way to the open sky sewers of the proletarian neighbourhoods of the East End), then this film really goes against that current. First and foremost because it deals with Pavese, an author who died thirty years ago, little and poorly read in the last twenty years, hated firstly by the right, then by the left, and considered today, by the converging avant-garde and

1978

Dalla nube alla resistenza

‘If once it was enough to have a bonfire to make it rain, or to burn a vagabond on one to save a harvest, how many owners’ houses need to be burnt down, how many owners killed in the streets and squares, before the world turns just and we have our words to say?’ (Cesare Pavese, *The Moon and the Bonfires*, 1950)

From the Cloud to the Resistance

Italy/West Germany/France/UK, 35mm, 1.37:1, colour, 105 min., in Italian. Written and directed by Danièle Huillet, Jean-Marie Straub. Text: Cesare Pavese, *Dialoghi con Leucò* (Dialogues with Leucò), 1947; *La luna e i falò* (The Moon and the Bonfires), 1950. Photography: Saverio Diamanti, Gianni Canfarelli. Sound: Louis Hochet, Georges Vaglio.

‘From the cloud (also Nefele, sitting on a tree at the beginning of the film), that is, from the arrival of the gods, or to be more exact,



academic arrogance, as a bit less than a decadent or a latecomer from the countryside. It is against the current because it speaks about the resistance with a small “r”, when the word, capitalised in its historical meaning, has been disgraced and nobody cares anymore about what “resisting” can possibly mean today.’ (Franco Fortini, ‘Controcorrente’, 1979)

1980/81

Too Early/Too Late



Too Early/Too Late is a diptych shot in France and Egypt concerning the relation between history, class struggle and landscape. As Huillet wrote, ‘This is not “fiction”, but what is called “documentary”, even if this way of documenting is, I believe, new (though it has precedents: for example, *La Sortie de l’usine Lumière*) – no “restrictive” narration, no actors. What is recounted: struggles, revolts, defeats, delays and anticipations, statistics; what is represented: history, topography, geography, geology, light, lights, wind and clouds, land (transformed and worked by men), traces – erased or still visible – and sky (lots of sky)’. In the first part of the film, Huillet reads excerpts from a letter written by Friedrich Engels about the impoverishment of French peasants on the eve of the Revolution of 1789. In the second part, shot in the Egyptian landscape, the writer Bahgat Elnadi reads from his book on the history of anti-colonial resistance and class struggle in Egypt, which he co-authored

Also: Trop tôt/Trop tard; Zu früh/Zu spät; Troppo presto/Troppo tardi

France/Egypt, 16mm, 1.33:1, colour, 100 min. Written and directed by Danièle Huillet, Jean-Marie Straub. Text: First part: Letter from Friedrich Engels to Karl Kautsky (20 February 1889); F. Engels, ‘Die Bauernfrage in Frankreich und Deutschland’ (*The Peasant Question in France and Germany*) in *Die Neue Zeit*, 1894–95, excerpt; statistics in first part from the *Cahiers de doléance*; Second part: Mahmoud Hussein, *La Lutte de classes en Égypte de 1945 à 1968 (Class Struggles in Egypt from 1945 to 1968)*, 1969, postface. Photography: [France] Willy Lubtchansky, Caroline Champetier; [Egypt] Robert Alazkri, Marguerite Perlado. Sound: Louis Hochet, Manfred Blank. Narrated in English by Danièle Huillet and Bahgat Elnadi.

with Adel Rifaat under the pseudonym of Mahmoud Hussein. Huillet, again: ‘We were interested in seeing what traces remain today and what was swept away and left no trace. And in this regard, a topographical film: with camera and Nagra, with picture and location sound as the tools of an investigation.’

‘The film is thus a diptych. One, France. Two, Egypt. No actors, not even characters, especially not extras. If there is an actor in *Too Early/Too Late*, it’s the landscape. This actor has a text to recite: History (the peasants who resist, the land which remains), of which it is the living witness. The actors perform with a certain amount of talent: the cloud that passes, a breaking loose of birds, a bouquet of trees bent by the wind, a break in the clouds; this is what the landscape’s performance consists of. This kind of performing is meteorological. One hasn’t seen anything like it for quite some time. Since the silent period, to be precise.’ (Serge Daney, ‘Cinemetéorology’, 1982)

ICA Tue 19 March, 6.15pm, Cinema 1
ICA Thu 21 March, 6.15pm, Cinema 1
ICA Sun 24 March, 2.15pm, Cinema 1

1982

En rachâchant

The short *En rachâchant* is based on Marguerite Duras’s 1971 children’s book *Ah! Ernesto!* about a determined nine-year-old boy who one day refuses to go to school ‘because in school they teach me things I don’t know’, thus renouncing all forms of authority. The film, shot in black and white by the great cinematographer Henri Alekan (*Beauty and the Beast*, *Wings of Desire*), was, according to Straub, a preparatory exercise and instigator for their following film, *Class Relations*.



‘It is an entomologist’s film. We film Ernesto the same way Buñuel said we ought to film insects. He is an insect like any other, and insects are really important. For Rosa Luxemburg, the fate of an insect struggling between life and death on some corner, unbeknownst to all humanity, has as much importance as the fate and the future of the revolution in which she believed.’ (J.-M. Straub, ‘Rencontres...’, 1995)

France, 35mm, 1.37:1, b&w, 7 min., in French. Written and directed by Danièle Huillet, Jean-Marie Straub. Text: Marguerite Duras, *Ah! Ernesto!*, 1971. Photography: Henri Alekan, Louis Cochet. Sound: Louis Hochet, Manfred Blank. With Olivier Straub (Ernesto), Nadette Thinus (The Mum), Bernard Thinus (The Dad), Raymond Gérard (The Master).

KCL Sat 9 March, 2pm
BFI Sun 17 March, 7.45pm, NFT 2
BFI Wed 20 March, 6pm, NFT 2



'Capitalism is a system of dependences,' said Kafka, and his unfinished novel *The Man Who Disappeared* a.k.a. *Amerika*, on which *Class Relations* is based, chronicles 'a world where a sense of justice has no place' (D. Huillet). The film was shot in Germany (with two sequences filmed in the United States) and follows the path of the young German bourgeois Karl Rossmann, who, forced by his parents to emigrate to America, an idealised land of opportunity, keeps finding himself involved in strange adventures, in situations of injustice and oppression, pushed around, defenceless yet still striving forward. 'Kafka, for us, is the only major poet of industrial civilisation, I mean, a civilisation where people depend on their work to survive. That's why there is this permanent fear of losing your job, there are traces left by the fact of having been afraid, and there is constantly misery that appears and is threatening,' said Straub.

'Its phantasmatic America, both true and false, torn between the real and the imaginary, does not cease to widen and contract - as if the rhythm of its spasmodic respiration was married to Karl Rossmann's constantly affirmed and constantly disappointed need for justice - between the park and the villa, the bridges, the harbour, the offices, the staircases, the bedrooms, Brunelda's sofa, the balcony where the young man hears about "politics" for the first time, and that river, in the very long final shot, whose meanderings and escapes offer not signs but the aleatory area of utopia.

Class Relations

West Germany/France, 35mm, 1.37:1, b&w, 127 min., in German. Written and directed by Danièle Huillet, Jean-Marie Straub.
Text: Franz Kafka, *Der Verschollene* (*The Man Who Disappeared* a.k.a. *Amerika*), 1927. Photography: Willy Lubtchansky, Caroline Champetier, Christophe Pollock.
Sound: Louis Hochet, Georges Vaglio, Manfred Blank. With Christian Heinisch (Karl Rossmann), Nazzareno Bianconi (Giacomo), Mario Adorf (The Uncle), Laura Betti (Brunelda), Harun Farocki (Delamarche), Manfred Blank (Robinson), Reinald Schnell (Chauffeur).

BFI Sun 17 March, 7.45, NFT 2
BFI Wed 20 March, 6pm, NFT 2
CU Wed 1 May, 7.30pm

- 6 - A 40

21. ~~NAH~~ HALBNAH
auf Karl allein,
der nun in der Mitte
des Zimmers steht
~~er kramt aus seiner
Geldtasche seinen
Prinzipal hervor, den
er statt weiterer
Vorstellung geöffnet
hält und dann wieder
einsteckt~~

Karl le bras ballants

Karl:
Ich erlaube mir zu sagen, dass meiner
Meinung nach dem Herrn Heizer Unrecht
geschehen ist. Es ist hier ein gewisser
Schubal, der ihm aufsitzt. Er selbst, hat
schon auf vielen Schiffen, die er Ihnen
alle nennen kann, zur vollständigen
Zufriedenheit gedient, ist fleissig,
meint es mit seiner Arbeit gut, und es
ist wirklich nicht einzusehen, warum er
gerade auf diesem Schiff, wo doch der
Dienst nicht übermäßig schwer ist,
wie zum Beispiel auf Handelssegeln,
schlecht entsprechen sollte. Es kann
daher nur Verleumdung sein, die ihn in
seinem Vorwärtkommen hindert, und ihn um
die Anerkennung bringt, die ihm ganz
bestimmt nicht fehlen würde.

Profile gauche,
un peu de dos,
avec qq. espace
devant lui
(Wie 27.)

22. ~~NAH~~ HALBNAH/HALBTOTAL
auf den Heizer,
der noch an der Tür
steht
mit dem Diener
(Wie 20. und 31.)

Karl (off):
Ich habe nur das Allgemeine über diese
Sache gesagt, seine besonderen Beschwerden
wird er Ihnen selbst vorbringen.
Der Heizer:
Es ist alles Wort für Wort richtig.

23. HALBTOTAL
auf die andere Hälfte
des Zimmers, wo der
Kapitän in blauer
Schiffsuniform mit
einem Herrn in Zivil an
einem runden Tisch sitzt;
der Kapitän springt
auf, und der Heizer
tritt vorne (Rücken) ins
Bild, während der
Oberkassierer von der
Seite kommt (beim Tisch
sitzt).
der Oberkassierer
springt auf -

Der Kapitän:
Kommen Sie her!
Der Oberkassierer:
Der Mann ist ein bekannter Querulant, er
ist mehr in der Kassa als im Maschinen-
raum. Er hat Schubal diesen ruhigen
Menschen ganz zur Verzweiflung gebracht.
(an den Heizer):
Hören Sie einmal!

24. NAH / GROSS
auf den Oberkassierer
allein - aufgestanden
Profile droit
3/4 de face

Der Oberkassierer:
Sie treiben Ihre Zudringlichkeit, doch
schon wirklich zu weit. Wie oft hat man
Sie schon aus dem Auszahlungsraum
hinausgeworfen, wie Sie es mit Ihren
ganz, vollständig und ausnahmslos
unberechtigten Forderungen verdienen!

Annotated page from the script of *Klassenverhältnisse*.

Danièle Huillet and Jean-Marie Straub do everything so that we can't recognise them in their *Amerika* but they also allow us to find our way.' (Louis Séguin, *The Beginning of History: Class Relations*, 1984)

1985 Proposta in quattro parti

Proposal in Four Parts was a commission for Italian public television and is a montage in four movements composed of the Biograph short *A Corner in Wheat*, directed by D. W. Griffith in 1909, which deals with the capitalist exploitation of land, the rise in wheat prices and its effects on the poor; and excerpts from three of the filmmakers' own films *Moses and Aaron* (1974), specifically the end of the first act, *Fortini/Canì* (1976), the Apuan Alps sequence, and *From the Cloud to the Resistance* (1978), the last dialogue of the first part, *Father and Son*.

Proposal in Four Parts

Italy, video, 4:3, colour and b&w, 41 min., in English, German, Italian.

ICA Sat 6 April, 2.05pm, Cinema 1

1986 Der Tod des Empedokles oder: Wenn dann der Erde Grün von neuem euch erglänzt

You have thirsted very long for the unusual, and as from a sick body the spirit of Agrigent longs to leave the old track. So venture it! what you have inherited, what you have acquired, what your fathers' mouth has told you, taught you, law and custom, the names of ancient, forget it boldly and raise, as newborn, your eyes to godly Nature!

Friedrich Hölderlin
The Death of Empedocles, First version, 1798
Translation by Barton Byg and Danièle Huillet.

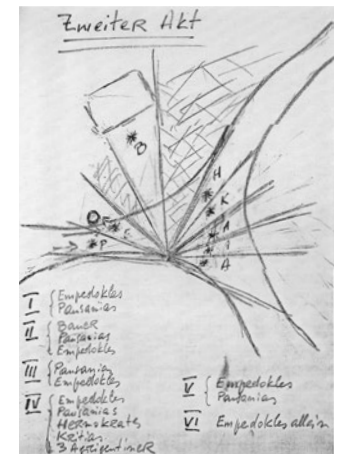
The Death of Empedocles, or: When the Green of the Earth Will Glisten for You Anew

West Germany/France, 35mm, 1.37:1, colour, 132 min., in German; English subtitles. Written and directed by Danièle Huillet, Jean-Marie Straub. Text: Friedrich Hölderlin, *Der Tod des Empedokles* (*The Death of Empedocles*), 1798, tragedy in two acts. Photography: Renato Berta, Jean-Paul Toraille, Giovanni Canfarelli. Sound: Louis Hochet, Georges Vaglio, Alessandro Zanon. With Andreas von Rauch (Empedocles), Vladimiro Baratta (Pausanias), Martina Baratta (Panthea), Ute Cremer (Delia), Howard Vernon (Hermocrates).



Friedrich Hölderlin's drama *The Death of Empedocles* is a tragedy on the death of the pre-Socratic Greek thinker and poet Empedocles of Acragas, composed in three incomplete versions from 1798 to 1799. The first act of the first version deals with the political dispute and banishment of Empedocles from the city and the second with the philosopher's conflict with the gods, his argument about the value of life and his decision to end his life in the volcanic crater of Mount Etna. After eighteen months of rehearsals, the filmmakers staged this 'oratorio without music' in outdoor locations in Sicily using direct sound and the surrounding light. They edited four versions of the film using different takes of the same shots. All the elements at play in the film, voice, sounds, gestures, changing light and nature, combine to give this film its beauty and tension. Straub has often referred to the lyrical and delirious aspect of the text, a communist dream and poetic utopia, saying, 'Away with information science, bureaucracy, management, atomic power plants, chemistry, machines, propadæutics, sociology, political science. Let us try to start from scratch, before it is too late!'

'I think the scandal of Hölderlin and of the film is that one attempts to avoid giving up anything, either in regard to the individual, or the subject as Hölderlin says, or the others, the people. That one doesn't give something up in order to gain something else, but tries to keep everything. And that in a time where people let themselves be closed in more and more, also with their feelings, with all their might ... Because one can sense that everything tries to close people in and to separate them from life, and that here just the opposite is being attempted: to open up and renounce nothing and neglect nothing or destroy in order to preserve something else.' (J.-M. Straub, *Der Schatten der Beute*, 1987)



Sketch from the shooting script of *The Death of Empedocles*

GI Fri 12 April, 6:15pm

CU Sun 19 May, 8pm

Two years after *The Death of Empedocles*, Huillet and Straub filmed the third version of Hölderlin's verse drama, on a clearing on the foothills of Mount Etna under the burning sun of Sicily and with three of the same actors from the first film. We find Empedocles, already far from the people and the politics of the city, nearing his self-sacrifice, debating the conflict between the all-nurturing nature and the destroying impetus of civilisation, with his loyal disciple Pausanias and his former teacher, Hermocrates. Straub: '*The Death of Empedocles* is, as Jean Narboni said, a Film of Explosion. And the second one, *Black Sin*, is a Film of Implosion. This is also true for the politics. Politics is no longer in the events, it is in the character of Empedocles, it only remains as a memory, completely internalised.' Danièle Huillet, sitting on the dark volcanic earth, evokes the 'new world' and 'the hope, but also the threat that hangs over us'. Straub mentions, 'The sculptures at the beginning are by Ernst Barlach, an artist from Hamburg. The first is called *Mutter Erde* (Mother Earth). The second is called *Der Rächer*, the avenger. The first verse of the last fragment start by "New World". Then come the first thirty-seconds of the allegro from Beethoven's String Quartet [No. 16 in F major,] Op. 135: "Muss es sein? / Es muss sein" [Must it be? It must be!]'

'We have returned to this place, just like John Ford returned to Monument Valley. In *The Death of Empedocles*, there is no



Black Sin

West Germany/France, 35mm, 1.37:1, colour, 42 min., in German. Written and directed by Danièle Huillet, Jean-Marie Straub. Text: Excerpts of the third version of *The Death of Empedocles*, by Friedrich Hölderlin, 1798. Photography: Renato Berta, Jean-Paul Toraille, Giovanni Canfarelli. Sound: Louis Hochet, Georges Vaglio, Alessandro Zanon. With Danièle Huillet, Andreas von Rauch (Empedocles), Vladimiro Baratta (Pausanias), Howard Vernon (Hermocrates).

GI Fri 12 April, 6.15pm

valley between our point of view and the mountain, in *Black Sin*, there is an enormous valley, we see it and can feel it. In the first there is a scenic idea, a theatrical stage, here it is something else. Let's say modestly that this is more like *Blind Husbands*, which was the only film that Stroheim was able to edit and belongs to him from start to finish. One would be a more theatrical film, and the other, maybe a film-film.' (J.-M. Straub, 'Interview...', 1989)

Cézanne. Dialogue avec Joachim Gasquet

Joachim Gasquet's 1921 memoir of his short-lived friendship with Paul Cézanne offers a valuable glimpse into the painter's late life and opinions about his own craft and that of other artists' work. The film was made out of the filmmakers' admiration for the painter's practice and ethos. Huillet and Straub read passages from the dialogues, and the film includes images of Mont Sainte-Victoire, which Cézanne painted several times throughout his life – 'Those blocks were made of fire, and there is still fire in them' – of his paintings, meticulously framed, photographs of Cézanne by Maurice Denis sequences from Jean Renoir's 1934 *Madame Bovary*, and two sequences from *The Death of Empedocles*.



Cézanne. Conversation with Joachim Gasquet

'And then, mostly, the experience of *Cézanne*, will be to mix what we will film at Aix with the sound, which won't mean much in terms of duration, with something that I do not know if it is a filmic act, which is filming paintings. We must know how to film them. We must know if we have to refuse the mask that eliminates the frame and the wall, as Alekan wanted, and with whom we are going to work. Even if the frame does not please you, paintings do not just hang in the air, these paintings are always in dreadful or more pleasant museums, but they are always prisoners of a museum. And the prison, we should not show it, instead we must feel it.' (J.-M. Straub, 'Interview...', 1989)

France, 35mm, 1.37:1, colour, 51 min., French version. Written and directed by Danièle Huillet, Jean-Marie Straub. Text and documents: Joachim Gasquet, 'Ce qu'il m'a dit...' (*What He Told Me*) in *Cézanne*, 1921, excerpts. A reel of Jean Renoir's *Madame Bovary*, 1933, two excerpts from *The Death of Empedocles* and photos of Paul Cézanne by Maurice Denis, paintings by Paul Cézanne. Photography: Henri Alekan. Lighting: Louis Cochet. Sound: Louis Hochet, Georges Vaglio. Narrated by Danièle Huillet (Cézanne); Jean-Marie Straub (Gasquet).

GI Sat 13 April, 2pm
CL Wed 8 May, 6.30pm

1991 Die Antigone des Sophokles nach der Hölderlinschen Übertragung für die Bühne bearbeitet von Brecht 1948

'In *Antigone* the violence is explained by inadequacy. The war against Argos derives from mismanagement. Those who have been robbed have to look to robbery themselves. The undertaking exceeds the strength available. Violence splits the forces instead of welding them together; basic humanity, under too much pressure, explodes, scattering everything with it into destruction.' (Bertolt Brecht, Foreword to *Antigone*, 1948)

'A film is most of the time for us an encounter with a place. When all these elements, the place (space), theatre (fiction), life (experiences) come together, a film is born (time).' (D. Huillet) *Antigone* extended Straub and Huillet's practice of textual archaeology: they interpret Friedrich Hölderlin's German translation of Sophocles' text, through Bertolt Brecht's political reading of the play written in 1947–48. They set the film in the old theatre of Segesta in the highest peak of Mount Barbaro in western Sicily. Author Barton Byg wrote about the film that 'the oblique placement of actors and camera in the ancient Teatro di Segesta allows the landscape, the trees and the stones to comment on the drama. The wind and sun intensify the visual effects ... While World War II was Brecht's contemporary reference,



The Antigone of Sophocles after Hölderlin's Translation Adapted for the Stage by Brecht 1948

Germany/France, 35mm, 1.37:1, colour, 100 min., in German. Written and directed by Danièle Huillet, Jean-Marie Straub. Text: Sophocles, *Antigone*, 411 BC, after Friedrich Hölderlin's translation, 1800–03, adapted for the stage by Bertolt Brecht, 1948 – without Brecht's prologue. Photography: Nicolas Eprendre, William Lubtchansky and Irina Lubtchansky. Sound: Louis Hochet, Georges Vaglio, Sandro Zanon. With Astrid Ofner (Antigone), Ursula Ofner (Ismene), Werner Rehm (Creon).

GI Sat 13 April, 6.30pm
CL Mon 13 May, 6.30pm

it is the First Gulf War here; Straub–Huillet keep Antigone's confrontation with Creon entirely historical. Only the bracketing sounds of Bernd Alois Zimmermann's music and a military helicopter gesture toward the present. But the film's final text is Brecht's warning in 1952 against those who prepare the wars of the future.'

'Sophocles's Creon is perhaps certain of his right, while Brecht's is panic-stricken by power ... That you want to call "our cinema" – our films – tragic is a compliment, especially as today's society tries hard to eliminate, to erase the feeling of the tragic, even if the earth, and life, remain tragic. But of course, as in Corneille, the tragic and the comic reinforce each other ... Happiness, by flashes, horror, all around. No appeasement.' (D. Huillet, 'No Appeasement', 1999)



1994

Lothringen!

Huillet: Fiction is important for us, because when it is mixed with documentary, or a documentary situation, a contradiction is created and sparks fly. Fiction is very important, in spite of everything, to somehow ignite a fire.

Straub: I think what interests us is to show layers ...

Huillet: Not to eradicate the traces but to build on them.

In fourteen shots – mostly descriptive panoramas of a region in northeast France many times invaded or annexed by the Germans as Imperial Territory – *Lothringen!* tells the story of an uprooted and humiliated people. Lothringen is the German word for Alsace–Lorraine, France, capital Metz. 1870, 1907, 1940 – mistreatment, displacement, exodus. The film is based on a novel called *Colette Baudoche: Story of a Young Girl from Metz*. The fragments of the novel used in the film are those related to history, of which the character Colette is the product (as is Straub, who was born in Metz and grew up under German occupation). A rich and condensed historical chronicle where fiction is an apparition of history, sharpening our senses and asking how a landscape or place is affected by the passage of time or history.



Germany/France, 35mm, 1.37:1, colour, 21 min., in French. Written and directed by Danièle Huillet, Jean-Marie Straub. Text: Maurice Barrès, *Colette Baudoche. Histoires d'une jeune fille de Metz (Colette Baudoche: Story of a Young Girl from Metz)*, 1909. Photography: Christophe Pollock, Emmanuelle Collinot. Sound: Louis Hochet, Georges Vaglio. With Emmanuelle Straub (Colette Baudoche). Narrated by André Warynski (French) and Dominique Dosdat (French), Jean-Marie Straub (German).

CL Thu 9 May, 6.30pm

1996

Von heute auf morgen



'Schoenberg knew that fashions can be poisonous. Poisonous. That they can spread out like poison gas. That people breathe in these fashions and are turned into cripples almost without knowing it. And that it is happening faster and faster. Each fashion lasts for a shorter period. They chase after one another.' (J.-M. Straub, 1997)

Huillet and Straub offer a political reading of Arnold Schoenberg's rarely performed one-act comic twelve-tone opera *Von heute auf morgen* from 1928–29. The opera's libretto was written by Gertrud Schoenberg, the composer's wife, under the name 'Max Blonda'. This 'domestic apocalypse', as Hanns Eisler described it, is a critique of modernity and a commentary on the position of women in the last days of the Weimar Republic, in the guise of an apparently frivolous comedy of marriage. The film was shot in 35mm in a crepuscular and sharp black and white in a studio set reproducing a bourgeois family house, with reference to the silent comedies of Ernst Lubitsch or Carl Theodor Dreyer. The film was recorded in absolute synchronicity, in direct sound and mono, with the music performed live by the Radio-Sinfonie-Orchester Frankfurt, conducted by Michael Gielen.

'The people in this opera who act, drink coffee and finally restore order to a tedious conflict with a tenor like a caretaker, appear through the music like the future occupants of the air-raid shelters, like the despairing should in the destroyed cities. All of this took shape in music before its time. Schoenberg did not intend that. Yet it is not what

From Today Until Tomorrow

Germany/France, 35mm, 1.37:1, b&w, 62 min., in German. Written and directed by Danièle Huillet, Jean-Marie Straub. Text: Arnold Schoenberg, *Von heute auf morgen* Opera in One Act; libretto by Gertrud Schoenberg (as Max Blonda), 1929. Photography: William Lubtchansky, Irina Lubtchansky, Marion Befve. Sound: Louis Hochet, Georges Vaglio, Sandro Zanon, Klaus Barn, Charly Morell, Hans Bernhard Bätzing, Björn Rosenberg. Music: Radio-Sinfonie-Orchester Frankfurt, conducted by Michael Gielen. With Richard Salter (Man), Christine Whittlesey (Wife), Annabelle Hahn (Child), Claudia Barainsky (Friend), Ryszard Karczykowski (Singer).

ICA Fri 1 March, 6.30pm, Cinema 1
GI Sat 23 March, 2pm

a person intends, but what he does, that is decisive. Schoenberg wanted to write a lively opera, but thanks to the peculiar character of his compositional method and his treatment of the material, what came out was a kind of domestic apocalypse.' (Hanns Eisler, 'Arnold Schoenberg', 1954)

1998

Sicilia!



Calogero, the Knife-Sharpener:

Sometimes / one confuses the pettinesses of the world / with the offences of the world. / Ah! / If there were / knives and scissors, awls, picks and harquebuses, / mortars, sickles and hammers, cannons, cannons, dynamite!

The first part of a trilogy of films made from the works of Elio Vittorini, *Sicilia!* is adapted from the author's anti-fascist novel *Conversations in Sicily*. After many years away Silvestro returns from northern Italy to the Sicilian countryside of his childhood to visit his mother. The spiritual journey of Silvestro is a voyage to the heart of the simple things forgotten, an allegory of solidarity, sensitive to the 'offences made to world', which Straub and Huillet's cinema of encounters celebrates in the most fraternal way. The film, shot in black and white, keeps close to the musicality of Vittorini's language and is made up of a series of conversations Silvestro has with strangers in a port, fellow passengers on a train, with Constanza, the protagonist's mother, and with a knife-sharpener.

Sicily!

France/Italy, 35mm, 1.37:1, b&w, 66 min., in Italian. Written and directed by Danièle Huillet, Jean-Marie Straub. Text: Constellations, dialogues from the novel by Elio Vittorini, *Conversazione in Sicilia* (Conversations in Sicily), 1937–38. Photography: William Lubtchansky, Irina Lubtchansky, Marion Befve. Sound: Jean-Pierre Duret, Jacques Balley. With Gianni Buscarino (Silvestro), Vittorio Vigneri (Knife Sharpener), Angela Nugara (Mother), Carmelo Maddio (Man).

ICA Tue 23 April, 6.20pm, Cinema 1
ICA Sat 4 May, 2.15pm, Cinema 1

This second and central part of Huillet and Straub's Vittorini trilogy draws on the 'characters, constellations and text' of the author's experimental Marxist and choral novel *The Women of Messina* (first published in the late forties and partially rewritten in 1964). Twelve men and women of all ages and from all over Italy come together in the aftermath of World War II, when the country regained its national and territorial unity. They make up a primitive community of workers and peasants that tries to erase not just the memory of the war but also the misfortune of the world, and to protect themselves against violence, misery and fear. These working-class men and women reunite in the midst of ruins and try to invent new relationships in their work and daily life. The group keeps a 'register', a kind of newspaper – as if to follow the proceedings of an investigation or a trial. The text has the dimension of a popular and choral work mirroring the collective reconstruction undertaken by the characters. The texts are recited from memory or read out loud by non-professional actors who are placed in relation to the natural scenery of the forest of the Buti region in Tuscany.

'*Memoria / Lectura*: what was learned by heart by the actors and what they had to read. All the film is thought over like that: as if they had taken notes to justify what had happened several years after. They had everything written out and we chose to have them saying things they had memorised, and at other times to have them reading the texts as if they were a protocol, as if they were standing before a judge.' (J.- M. Straub, 'Scénario annoté d'Ouvriers, paysans', *Écrits*, 2012)

'Speech, in the poetic economy of the Straubs, is communist because it at the same time unites and opposes these two poetic registers: a lyrical register, which is the expression of the common as common, and a dramatic or dialectical register which is the expression of the common as divided or marked by division.' (Jacques Rancière, 'Sensible Speech', 2003)

Workers, Peasants

Italy / France, 35mm, 1.37:1, colour, 123 min., in Italian. Written and directed by Danièle Huillet, Jean-Marie Straub. Text: Elio Vittorini, *Le donne di Messina* (*The Women of Messina*), 1949, second edition, partially rewritten in 1964. Adaptation of chapters XLIV to XLVII. Photography: Renato Berta, Jean-Paul Toraille, Marion Befve. Sound: Jean-Pierre Duret, Dimitri Haulet. With Angela Nugara (Widow Billotti), Giacinto Di Pascoli (Cattarin), Giampaolo Cassarino (Pompeo Manera), Enrico Achilli (Cataldo Chiesa), Angela Durantini (Elvira La Farina).

ICA Fri 26 April, 6.20pm, Cinema 1

ICA Sun 5 May, 12.30pm, Cinema 1



'A very kind son is interested in his mother. Little by little, he starts to ask her questions, like an inquisitor. He judges her, but then he realises that she enjoyed her freedom as a woman, and had embraced it. A witch is revealed. Something the Inquisition does not allow,' said Straub. A re-edited short sequence from the film *Sicilia!*

The Wayfarer

Italy/France, 35mm, 1.37:1, b&w, 5 min., in Italian. Written and directed by Danièle Huillet, Jean-Marie Straub. Based on the novel *Conversazione in Sicilia* (*Conversations in Sicily*) by Elio Vittorini, 1937-38. With Gianni Buscarino (Silvestro), Angela Nugara (Mother).

ICA Tue 23 April, 6.20pm, Cinema 1

A re-edited short sequence from the film *Sicilia!*

Calogero, the knife-sharpener:

Sometimes / one confuses the pettinesses of the world / with the offences of the world. / Ah! / If there were / knives and scissors, awls, picks and harquebuses, /mortars, sickles and hammers, cannons, cannons, dynamite!

The Knife Sharpener

Italy/France, 35mm, 1.37:1, b&w, 7 min., in Italian. Written and directed by Danièle Huillet, Jean-Marie Straub. Based on the novel *Conversazione in Sicilia* (*Conversations in Sicily*) by Elio Vittorini, 1937-38. With Gianni Buscarino (Silvestro), Vittorio Vigneri (Knife Sharpener).

ICA Fri 1 March, 6.30pm, Cinema 1

ICA Tue 23 April, 6.20pm, Cinema 1

This diptych brings together two films, *The Return of the Prodigal Son* (2002) and *Humiliated* (2002). It is a sequel to *Workers, Peasants*, and Huillet and Straub's third film based on the writings of Elio Vittorini. The film returns to Vittorini's choral novel *The Women of Messina* about a community founded after World War II by workers and peasants coming together from various regions of Italy. In the film the commune is threatened by the pressure of the restructuring of the world after the war, of its laws and politics, and by the forces of history they had hoped to protect

The Return of the Prodigal Son – Humiliated

Italy/France/Germany, 35mm, 1.37:1, colour, 64 min, in Italian. Written and directed by Danièle Huillet, Jean-Marie Straub. Text: Elio Vittorini, *Le donne di Messina* (*The Women of Messina*), 1949, second edition, partially rewritten in 1964. With Rosalba Curatola, Aldo Fruttuosi, Romano Guelfi.

ICA Sat 27 April, 2.15pm, Cinema 1

Short excerpts from *The Fire in the Mountain*, a conversation with Danièle Huillet by Helge Heberle and Monika Funke-Stern

From: *Frauen und Film*, No. 32 (June 1982), translated by Ted Fendt

Monika The distribution of your films is important to you. You go around with your films and talk about them. I feel that your silence is a form of denying auteur cinema and representation.

Danièle We won't be able to talk about the films anymore when we're dead. Film material is very sensitive and the negatives won't last forever, but the films will outlive us for a certain amount of time and I hope that they will still speak to people. We talk about the films because in general the distribution system does not work anymore. Straub talks better than I do. I don't know if he enjoys doing it. I think that one destroys a bit of the work that way.

Helge What do you mean by destroys some of it?

Danièle A film is work that you've carried through to the end. A discussion is always something where you only say half-truths or force things that you have tried to keep balanced in the film. Also, in a discussion you can never take time to really reflect. Otherwise, you would say: it's going to take eight days before I can give you a proper answer. So, *per forza*, as the Italians say, sometimes you answer too quickly and sometimes falsely. However, whenever you make a film, you try out every possibility so the film remains open to people who will see and hear it.

...

Monika The absence of women from the images is also a historical document. But that's not

what I mean. You two decide on particular texts that interpret history. That's a decision, whether you choose Engels or Brecht, or if you criticise them in your view of history. That is what the new women's movement does, for example. I'm very sceptical that the position of women will change with a revolution. Maybe intermittently in periods when they are needed and they help. That's always been the case, if women are needed for work during and after a war, but their own thing doesn't fundamentally change. I don't know if you were interested in dealing with these subjects with other texts that deal with women's things.

Danièle But this is also an encounter. A love story doesn't only happen when we meet a person, it can also be a text in which something seems right. It is always only partially true. I think we both agree that we can't make films with general ideas, that we must have something concrete and precise, and the text by Engels is concrete and precise for something very, very small and limited. We could make another film that is critical of it but that is not the same film and some kind of an encounter must happen in that regard.

...

Danièle I'll interrupt only to say that 'violence' is not only violence with weapons. A strike is also a form of violence. Let's take a utopia, the biggest utopia there is: that suddenly every intellectual, women and men, goes on strike and this shit society collapses. That would also be a form of violence that would essentially be bigger than every possible form of it.

Monika But you have shown the rudiments of alternative figures. The old Fährmel woman...

Danièle Yes, she stands for a kind of counter-violence, but it is destroyed. And the pressure is so strong that she is also

destroyed. Not only the pressure of the war or of all time, but also the pressure she has to feel and experience as a woman.

...

Monika Don't you also think that to understand your films, you also need a lot of knowledge about film history?

Danièle Well, empirically, people who have seen barely any or very few films are very moved. I think there are two kinds: there are people who have a film culture and have seen many films, who receive the films very well and are therefore interested. But the people who are moved the most and, I think, perhaps perceive the films best are the ones with no film culture.

Helge Does that mean they have no film culture? Today there is also TV...

Danièle But people see more news and sports on TV and the people I'm talking about also barely see feature films. They see TV the way we used to read the newspaper. Or – yes, sports. They're right because that is the only thing that is filmed well. It gets hard with people who believe they know what film is and what film should be. They come in and immediately say, like the Egyptian woman: this is not a film; this is not what films are like. That's a barrier. They think film must be like this and that, and don't accept that it can also be different. And was different too.

Helge In the interview you did with Karsten Witte, you say that you want to make films that can't be understood through cinema, through film history, but that can be understood on their own.

Monika But I think there is something like tradition and a tradition of film language that people are trained in. Somewhere ideas like dream factory or 'inspiring illusions' become combined with cinema, conventional cinema. And I think this is also something one shouldn't say pejoratively.

Because with the possibility of constructing illusions, there also exists the possibility to think of, conceive, and dream utopias – which is also positive...

Danièle ... but I don't think that has a lot to do with utopias. Our dreams come from reality and are only partly different from reality and are an attempt to escape from it. But always from reality and not from nothing...

Monika Yes. Sure. We can also make this very intellectual. But I think your images are somehow renunciations and are therefore barren and rigorous.

Danièle I hope not *only*. I hope that sensuality and delight can also be felt in them. And the scent of things. Right?



Danièle Huillet and Jean-Marie Straub on the shoot of *Umiliati*. Photograph by Dimitri Haulet.



themselves from. *The Return* is a new version of shots 40 to 46 and 63 to 66 of *Workers, Peasants*, focusing on the character Spine, a peasant, who returns to his community after fleeing during winter with a donkey and a pushcart. *Humiliated* tells the story of how the community was disrupted by the outside world, threatened by the forces of progress and self-interest.

'A film is woven from feelings, stories and experiences. That which is transmitted by texts, not written by Danièle and I, but by others, doesn't in any way impede; if anything, quite the opposite, what emerges is yet another layer for the fiction. The second section of *Operai, contadini* is the story of what could almost be described as a lynching. The storyteller is almost lynched. And then there's the other side of the story, that is the love-story with Ventura and that is then linked to the community. It's a love story that could only happen in a community, and for that reason is at once concrete and beautiful.' (J.-M. Straub, 'A Thousand Hills', 2014)

2002

Incantati

'What more can I say? What more can I say? ...'
Incantati is a re-edited sequence from the end of *Umiliati*.

Italy/France/Germany, 35mm, 1.37:1, colour, Dolby, 6 min., in Italian. Written and directed by Danièle Huillet, Jean-Marie Straub. Text: Elio Vittorini, *Le donne di Messina* (The Women of Messina), 1949, second edition, partially rewritten in 1964. With Rosalba Curatola, Aldo Fruttuosi

ICA Tue 27 April, 2.15pm, Cinema 1

2002

Dolando

A short film made during the production of *Umiliati*. Three shots of Dolando Bernardini, an actor in the film and also in *From the Cloud to the Resistance*, singing a capella verses from *La Gerusalemme liberata*, the epic poem written by Torquato Tasso (first published in 1581), followed by a new take of the last shot of *Workers, Peasants*.



Italy/France/Germany, 35mm, 1.37:1, colour, Dolby, 7min., in Italian. Written and directed by Danièle Huillet, Jean-Marie Straub. Photography: Renato Berta, Jean-Paul Toraille, Marion Befve. Sound: Jean-Pierre Duret, Dimitri Haulet, Jean-Pierre Laforce. With Dolando Bernardini.

ICA Sun 31 March, 1.30pm, Cinema 1

ICA Sat 27 April, 2.15pm, Cinema 1

2003

Une visite au Louvre



Huillet and Straub return to Joachim Gasquet's memoir here focusing on the conversations the writer had with Cézanne about painting and sculpture and collected in a series of regular visits to the Louvre in the winter of 1898-99. The words attributed to Cézanne become yet another text reworked by Huillet and read

A Visit to the Louvre

France, 35mm, 1.37:1, colour, Dolby SR mono, 48 min., in French. Written and directed by Danièle Huillet, Jean-Marie Straub. Text: Joachim Gasquet,

by a woman's voice (Julie Koltai), telling us about Cézanne's love, understanding and criticism of the paintings of Tintoretto, Veronese or Courbet and the social implications of their art. The film reflects Huillet's concerns about the way works of art were exhibited, conserved and looked at in museums, suggesting through film another way of looking attentively at painting and sculpture.

'Only, when the narrow-mindedness and the arrogance of a class and a century that believes itself to be "scientific" and more intelligent than prior centuries, and that is incapable of foreseeing the consequences and calculating the risks of its ventures in every domain is combined with the greed (or power) that leads Monsieur, for example, to consider the works of art brought together by Barnes as capital that must, by definition, return a greater value (and this goes for all the directors of state museums pushed by privatisation, which is the equivalent of vandalising common goods by the same bourgeoisie and by so-called promotional necessity); well, this is unrestrained pillaging and vandalising. We cut the banana trees to eat the bananas and, after us, the Deluge.' (D. Huillet, 'Quite a lot of Pent-Up Anger', 1994)

'Ce qu'il m'a dit' in *Cézanne*, 1921; includes an unused take of the first shot of *Workers, Peasants*. Photography: William Lubtchansky, Irina Lubtchansky, Jean-Paul Toraille, Renato Berta, Marion Befve. Lighting: André Atellian, Jim Howe, Marc Romani. Sound: Jean-Pierre Duret, Dimitri Haulet, Gérard Delagarde, Jean-Pierre Laforce. Narrated by Julie Koltai.

CL Wed 8 May, 6.30pm



dialogues between mythical figures about mortality, love and the destiny of men and women. Every detail in these carefully composed sequences shot outdoors requires our attention as the film's intensity emerges from the elements at play, from those bodies framed in nature and the forceful recitation of the non-professional actors, who reinvest the words of Pavese with a new and urgent meaning: 'the future lives of mortals will be modelled upon the imaginative shape they give to their terror'.

'Ultimately, about Pavese himself we couldn't care less by the end of the film. What interests us are the good people who voice Pavese's texts, what they do in life, how they say these texts, the problems they have saying what they say – which makes what they say all of a sudden no longer belong to Pavese but to the good people who say it – who at the outset had never heard of Pavese. The only interest that the text or what you call the culture has is that the person who wrote it did a certain work, he produced something which touched us and which subsequently has resisted – from which one can judge that he did his work well.' (D. Huillet, 1979)

2005

Quei loro incontri

Bia: If you had known humans, you'd understand. They're poor worms, but everything with them is unexpected and a discovery. One can know the beast, one can know the god, but no one, not even we, knows the depth of their hearts. There are even, among them, some who pit themselves against destiny. Only by living with them and for them does one savour the taste of the world. (Cesare Pavese, 'Mankind', from *Dialogues with Leucò*, 1947)

Huillet and Straub return to the *Dialogues with Leucò* by Cesare Pavese, adapting the last five dialogues of the book, twenty-seven years after their film *From the Cloud to the Resistance*. Pavese's book reimagines myth as the collective memory of a piece of history buried and distant, through a series of

These Encounters of Theirs

Italy/France, 35mm, 1.37:1, colour, Dolby SRD, 68 min., in Italian. Written and directed by Danièle Huillet, Jean-Marie Straub. Text: Cesare Pavese, *Dialogues with Leucò*, 1947, the last five dialogues. Photography: Renato Berta, Jean-Paul Toraille, Marion Befve. Sound: Jean-Pierre Duret, Dimitri Haulet, Jean-Pierre Laforce. With: 1. Angela Nugara – Vittorio Vigneri; 2. Grazia Orsi – Romano Guelfi; 3. Angela Durantini – Enrico Achilli; 4. Giovanna Daddi – Dario Marconcini; 5. Andrea Bacci – Andrea Balducci.

ICA Sat 6 April, 2.05pm, Cinema 1
GI Sun 28 April, 12pm

2006

Europa 2005, 27 Octobre

Europa 2005, 27 Octobre is a ciné-tract, a pamphlet shot on video responding to the death of two young men – Bouna Traoré, 15, and Zyed Benna, 17 – electrocuted in the Parisian suburb of Clichy-sous-Bois when they were escaping from the police. Their deaths sparked three weeks of uprisings across France.

Europa 2005, 27 Octobre

France/Italy, MiniDV, 4:3, colour, 10 min., in French. Written and directed by Danièle Huillet, Jean-Marie Straub. Image and editing: Jean-Claude Rousseau.

In two camera pans repeated five times, the film documents the dead-end location of this atrocity, thus making evident the violence and iniquity of the authorities. Though this short, their first film shot on digital video, is known as a work by Straub and Huillet, it has also been screened as an unsigned, anonymous ciné-tract. The video was commissioned by Enrico Ghezzi of Italian television as a 'sequel' to Roberto Rossellini's *Europa '51*. Ten years later, in 2015, the two police officers who chased Bouna and Zyed were acquitted in a criminal court of the contradictory charge of 'complicity in these deaths through their inaction'.



ICA [Tue 19 March, 6.15pm, Cinema 1](#)
ICA [Thu 21 March, 6.15pm, Cinema 1](#)

2007 Le Genou d'Artemide

The film's source text, 'The Wild Beast', is one of Pavese's most personal of the *Dialogues with Leucò*. In it Endymion tells about his encounter with Artemide at Mount Latmos. This encounter leaves him crushed and living as if in a dream, realising that his eternal life is nothing more than a condemnation to loneliness: 'Like good enemies who've given up their hate we share a single voice and a single pain, we live face-to-face under a meagre sky.' Straub stages this emotional and mournful dialogue on the slopes of the Buti forest, opening the film with a segment of the 'Farewell' from Gustav Mahler's *The Song of the Earth*.

Artemide's Knee

Italy/France, 35mm, 1.37:1, colour, Dolby SRD, 26 min., in Italian. Written and directed by Jean-Marie Straub. Text: Cesare Pavese, 'La belva' ('The Wild Beast') in *Dialogues with Leucò*, 1947. Photography: Renato Berta, Jean-Paul Toraille, Marion Befve. Sound: Jean-Pierre Duret, Dimitri Haulet, Jean-Pierre Laforce. With Andrea Bacci, Dario Marconcini.

ICA [Sat 6 April, 4.15pm, Cinema 1](#)



2007 Itinéraire de Jean Bricard

'See, I live over there. This year there was 40 centimetres of water in the house. Then you had willow bush, which during the war in '43-44 you could hide in, to avoid capture by the Germans. In '44, the year my uncle got caught ... My uncle was shot because for three weeks we had the Americans in Ancenis. The Loire was the frontier. The Germans were here on the left bank. Which made things tough. Some people were caught crossing the Loire by boat, because at night they used rowboats to get to the Americans. In fact we're going to see the cross.' (From the text of the film)



Itinerary of Jean Bricard

Based on the eponymous text by sociologist Jean-Yves Petiteau, *Itinéraire de Jean Bricard* is composed of long journeys along the Loire River, shot in silvery black-and-white. This is the place where Bricard grew up during the German occupation. Observations of the land and the water accompany Bricard's narration, recorded by Petiteau in 1994, about the rich history of the region, from commercial fishing and farming in the 1930s, through the Occupation, the Resistance and its brutal suppression. The film is dedicated to the filmmaker Peter Nestler.

France, 35mm, 1.37:1, b&w, Dolby SRD, 40 min., in French. Written and directed by Danièle Huillet, Jean-Marie Straub. Text: Jean-Yves Petiteau, 'Itinéraire de Jean Bricard' in *Interlope la curieuse* (Nantes), no. 9/10, June 1994. Photography: Irina Lubtchansky, William Lubtchansky, Jean-Paul Toraille. Sound: Dimitri Haulet, Jean-Pierre Laforce, Jean-Pierre Duret, Zaki Allal. Narrated by Jean-Yves Petiteau.

CL [Sun 12 May, 4.20pm](#)

2008 Le streghe, femmes entre elles

Circe: The mortal man, Leucò, has nothing immortal but this. The memory that he carries and the memory he leaves behind. This is what names and words are. Confronted with memory even they smile, resigned.

Leukothea: Circe, you too are saying words.

Circe: I know my destiny Leucò. Never fear.

The Witches, Women among Themselves

France/Italy, 35mm, 1.37:1, colour, Dolby SRD, 21 min., in Italian. Written and directed by Jean-Marie Straub. Text: Cesare Pavese 'Le streghe' ('The Witches') in *Dialogues with Leucò*, 1947. Photography: Renato Berta, Jean-Paul Toraille, Irina Lubtchansky. Sound: Jean-Pierre Duret, Jean-Pierre Laforce, Julien Sicaire, Zaki Allal. With Giovanna Giuliani, Giovanna Daddi.

Another film by Straub set in the forest of Buti in which two women recite the dialogue between the goddesses Circe and Leukothea. Circe evokes her encounter with the god Odysseus, discovering a yearning for humanity, a nostalgia for a mortal fate glimpsed for only one night.

ICA [Sat 6 April, 4.15pm](#)
GI [Sun 28 April, 12pm](#)

2009

Corneille – Brecht

'You must account for your life among men.
Whether you have served them or harmed them'.
(Bertolt Brecht, *The Trial of Lucullus*, 1939)

In eight shots filmed in an apartment in Paris, Cornelia Geiser recites verses from Pierre Corneille's two Roman tragedies about power and intrigue, *Horace* and *Othon*, followed by a reading of excerpts from Bertolt Brecht's 1939 radio play *The Trial of Lucullus*, a powerful war-crimes recitative in fourteen short pieces (never broadcast and later turned into an opera by Brecht and Paul Dessau in East Germany). The play, which as Brecht described at the time 'more or less reaches the limit of what can still be said' in a time of oppression, summons a Roman General to stand trial for the crimes he has committed and the sufferings he has inflicted during his life. The reciter bridges these texts from different eras, using Ancient Rome as a parable to denounce all abuses of power and the emergence of imperialist and fascist rule. Cumulatively, it is not the rulers who are the main characters here, but the collective judgement of the oppressed on the oppressor.

Corneille – Brecht

France, MiniDV, 4:3, colour, 26 min. 43 sec., in French and German. Written and directed by Jean-Marie Straub. Text: Pierre Corneille, *Horace* (1640) and *Othon* (1664); Bertolt Brecht, *Das Verhör des Lukullus (The Trial of Lucullus)*, 1939. Image: Christophe Clavert. With Cornelia Geiser.

CL Mon 13 May, 6.30pm

2009

Joachim Gatti



A short video made in support and solidarity with Joachim Gatti, a young filmmaker and activist seriously injured by a police 'flash-ball' during a peaceful demonstration in Montreuil, Paris.

France, HD, 16:9, colour, 1 min. 30 sec., in French. Written and directed by Jean-Marie Straub. Text: Jean-Jacques

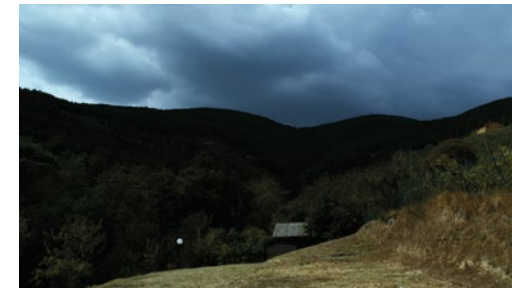
Jean-Marie Straub reads an excerpt from Jean-Jacques Rousseau's preface to the *Discourse on the Origin and Foundations of Inequality among Men* (1755).

Rousseau, from the preface to the *Discours sur l'origine et les fondements de l'inégalité parmi les hommes (Discourse on the Origin and Foundations of Inequality among Men)*, 1755. Image: Renato Berta. Narrated by Jean-Marie Straub.

ICA Tue 19 March, 6.15pm, Cinema 1

2009

O somma luce



Shot in the wide video format of 16:9, the film begins with a black screen as we listen to the recording of the first and riotous 1954 performance in Paris of Edgar Varèse's *Déserts*, composed for orchestra and magnetic tape. Sitting under the Tuscan sun on a piece of disused industrial farm equipment facing the valley of Buti, Giorgio Passerone twice reads the last lines from Canto XXXIII of Dante Alighieri's *Paradise, Divine Comedy*, as the camera pans back and forth through the landscape, with variations of intonation and light.

Oh Supreme Light

France, HD, 16:9, colour, 18 min, in Italian. Written and directed by Jean-Marie Straub. Text: Dante Alighieri, *Paradiso, Divina Commedia (Paradise, Divine Comedy)* 'Canto XXXIII', 1472. Image: Renato Berta, Jean-Paul Toraille. Sound: Jean-Pierre Duret. With Giorgio Passerone.

GI Sat 13 April, 2pm

2010

L'Inconsolable

Orpheus: You say you are like a man. / Know then that a man does not know what to do with death. The Eurydice for whom I wept / was a season of life. / I was seeking much else down there / than her love. I was seeking / a past that Eurydice doesn't know. / I understood it

The Inconsolable One

France/Italy/Switzerland, MiniDV, 4:3, colour, 15 min., in French. Written and directed by Jean-Marie Straub. Text: Cesare Pavese, 'L'inconsolabile'

among the dead / while I was singing my song. I saw / the shades become rigid and stare empty, / the laments cease, Persephone hide her face, / the same shadowy-impassive one, Hades, lean forwards like a mortal / and listen. / I understood that the dead / are nothing anymore. (Cesare Pavese, 'The Inconsolable One', *Dialogues with Leucò*)

One of the most beautiful and profound of Pavese's *Dialogues with Leucò*, retelling Orpheus' return from the world of the dead: 'Returning from the forest of shades, a quietly defiant Orpheus tells a Bacchante it was free will, not destiny, which compelled him to cast the fatal gaze on his wife Eurydice, recognising their love as a thing of the past and his own proper place in the world of living souls.' The film was shot in the undergrowth of the Buti forest: Giovanna Daddi, the Bacchante, standing straight and Orpheus, played by Andrea Bacci, sitting on a rock, confront each other, never framed together, before challenging each other, reunited in the shot.

in *Dialogues with Leucò*, 1947. Image: Renato Berta, Christophe Clavert. Sound: Dimitri Haulet, Julien Gonzalez. With Andrea Bacci, Giovanna Daddi.

[ICA Sat 6 April, 4.15pm, Cinema 1](#)



2010

Un héritier

'1872-1918! These images of my childhood cause me pain. We others, young Alsatian bourgeois, we grew up in an atmosphere of conspiracy, fear and hatred,' wrote Straub. A film based on the filmmaker's memories of growing up in Metz and on a story by Maurice Barrès called *In the Service of Germany*. In 1903 a young country doctor, the son of a French Alsatian bourgeois, is forced to choose between 'the French soul and the German deed' by defending or betraying the foresters, mothers, war veterans and factory workers of the northern Rhine. Sixteen years after *Lothringen!*, Straub returned to Alsace to complete the second film of this Barrès series. Like Joseph, the protagonist, Jean-Marie Straub wanders around Mont Sainte-Odile following the route of a young country doctor, visiting paths leading to the private houses of foresters and near the famous 'wall of the heathen' in the region.

An Heir

France/Switzerland, MiniDV, 4:3, colour, 20 min. 23 sec., in German. Written and directed by Jean-Marie Straub. Text: Maurice Barrès, *Au service de l'Allemagne (In the Service of Germany)*, Chapter 8, 1905. Image: Renato Berta, Christophe Clavert. Sound: Dimitri Haulet, Julien Gonzalez. With Barbara Ulrich, Joseph Rottner, Jubarite Semaran.

[CL Thu 9 May, 6.30pm](#)



2011

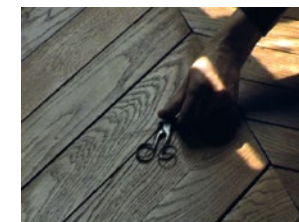
Schakale und Araber

'So finally the scissors – it's time to stop!' Huillet and Straub had planned to adapt Kafka's short story *Jackals and Arabs* in the 1980s and to shoot the film in the Egyptian desert while filming *Too Early / Too Late*. The story is an animal parable about Arab-Jewish-Colonial relations, written in 1917 not long after the signing of the Balfour Declaration. Filmed on video in a Parisian apartment, two performers, Barbara Ulrich and Giorgio Passerone, forcefully recite the text, creating a tension matched by Straub's incisive editing, cutting into the image like a scalpel. Andy Rector wrote that 'This short video asks for not a moment of weakness from the viewer. The players on-screen use muscles never seen in the cinema before. As Brecht wrote of a demon mask: "What a strain it is to be evil".'

Jackals and Arabs

France/Switzerland, MiniDV, 4:3, colour, 10 min. 43 sec., in German. Written and directed by Jean-Marie Straub. Text: Franz Kafka, *Jackals and Arabs*, 1917. Image: Christophe Clavert Sound: Jérôme Ayasse. With Barbara Ulrich, Giorgio Passerone, Jubarite Semaran.

[KCL Sat 9 March, 2pm](#)
[ICA Thu 21 March, 6.15pm, Cinema 1](#)



2011

La madre

The most terrifying of the dialogues written by Pavese, a conversation about fear, anger and hope. Meleager, sitting in the shade, and Hermès, here transformed into a woman, 'the mother', standing in defiance, illuminated by the sun, both isolated by the shot and intensely listening to each other. Pavese wrote in the introduction to 'The Mother' that 'Meleager's life was linked to a brand which his mother Althaea drew from the fire when he was born. She was a woman of strong mind, and when Meleager killed his maternal uncle in a fight over the boarskin, she flew into a rage, thrust the brand back into the fire, and let it burn.'

The Mother

France/Switzerland, HD, 4:3, colour, 20 min., in Italian. Written and directed by Jean-Marie Straub. Text: Cesare Pavese, 'La madre' (*The Mother*) in *Dialogues with Leucò*, 1947. Image: Christophe Clavert. Sound: Jérôme Ayasse. With Giovanna Daddi, Dario Marconcini, Teatro Francesco di Bartolo.

[ICA Sat 6 April, 4.15pm, Cinema 1](#)



2013

Un conte de Michel de Montaigne



Montaigne recounts an incident that happened to him and succeeds, by and through this narrative, in showing us how an experience that is painful or threatening can be transfigured by the danger that lies in salvation.

A Tale by Michel de Montaigne

France/Switzerland, HD, 4:3, colour, 34 min., in French. Written and directed by Jean-Marie Straub. Text: Michel de Montaigne, 'De l'exercitation', book II, chapter 6 in *Essais*, 1580. Image: Christophe Clavert. Sound: Jérôme Ayasse. With Barbara Ulrich.

CU Wed 22 May, 7pm

2013

La mort de Venise

This very short video consisting of a single, silent shot is Straub's response to a commission from the Venice Film Festival. An image from a photocopied page of Maurice Barrès' book *The Death of Venice* from 1916, with hand-written commentaries by Straub that redact certain areas of the Barrès text: 'THE DEATH ... of the cinematograph ... of the Mostra ... OF VENICE ...'

The Death of Venice

France, 2013, HD, 4:3, colour, 2 min., in French.

CL Thu 9 May, 6.30pm

2013

Dialogue d'ombres

Jacques: Françoise, I believe in you, as I have never believed in anyone in the world. / I believe you. / I believe in you even more than I love you, out of a kind of necessity,

Dialogue of Shadows

France/Switzerland, HD, 4:3, colour, 28 min., In French. 'A film by Jean-Marie

a movement of my being as strong, as spontaneous as the survival instinct. / I depend on you, I belong to you. Either my life means nothing, or it has its sense in you. Supposing the soul exists and He gave me one, if I lose you, I'd then have carried it in vain, through so many empty years.

Françoise: Who knows? Who can know?

Jacques: I'll know it.

A man and a woman engaged in a dialogue, talking about their love for each other, separated by the frame as if talking across an abyss. Then, in the last take, we see the two of them close together, motionless. The text of the film originates in a short early novel written by George Bernanos, which Straub and Huillet wanted to bring to the cinema screen when they first met in the 1950s. The film is co-credited posthumously to Danièle Huillet.

Straub and Danièle Huillet (1954–2013). Text: Georges Bernanos, *Dialogue d'ombres* (*Dialogue of Shadows*), 1928, excerpts. Image: Renato Berta, Christophe Clavert. Sound: Dimitri Haulet. With Cornelia Geiser (Françoise), Bertrand Brouder (Jacques).

CU Wed 22 May, 8.30pm



2013

À propos de Venise (Geschichtsunterricht)

'The uprooted who frequent Venice are, rather than mundane entertainers, natural melancholics or saddened people, ardent and disappointed souls. Indeed, could they inhabit such a place if they were not seeking the voluptuousness of sadness? However composite its origins made it, the society that submits itself to the action of such a rare climate must

Concerning Venice (History Lessons)

France/Switzerland, HD, 4:3, colour, 23 min., in French. Written and directed by Jean-Marie Straub. Text: Maurice Barrès, 'La mort de Venise' in *Amori et dolori*, 1916. Opens with a scene from

necessarily take on common customs. It is not at all with impunity that one appropriates the same fund of images, that one continually records sensations so powerful and so particular.' (Maurice Barrès, *The Death of Venice*, 1916)

The glory and collapse of the Republic of Venice: the reasons are numerous, complex, human and all too human. Are these the same ingredients, the mélange that might determine whether the current Europe will survive? And if so, under what conditions? Barbara Ulrich reads from an essay written in 1903 by Maurice Barrès after a trip to Venice, described by its author as a record of solitude.

Chronicle of Anna Magdalena Bach, 1968. Image: Christophe Clavert. Sound: Dimitri Haulet. With Barbara Ulrich.

CL Thu 9 May, 6.30pm



2014

Kommunisten

'It will then become plain that the world has long since dreamed of something of which it needs only to become conscious for it to possess it in reality. It will then become plain that our task is not to draw a sharp mental line between past and future, but to complete the thought of the past. Lastly, it will become plain that mankind will not begin any new work, but will consciously bring about the completion of its old work.' (Karl Marx, 'Letters', 1843)

Communists

Switzerland/France, HD, 4:3, colour, (mono), 70 min., in French, Italian, German. Written and directed by Jean-Marie Straub. Text: André Malraux, *Le Temps du mépris (Days of Wrath)*, 1936, excerpts; Image: Christophe Clavert. Sound: Dimitri Haulet. With Arnaud Dommerc, Jubarite Semaran, Gilles Pandel, Barbara Ulrich. With film excerpts from



'*Kommunisten* is the result of my insomnia ... It was done on impulse. In the morning I told myself that we had to continue the film in one direction or the other. But first there is the text of Malraux from which I drew three flashes of a different nature and very different cinematographic genres: the black screen with the text about torture, the interrogation of the three prisoners and the reunion of the couple. I wanted to respond to these three flashes with blocks taken from our films and to try a mixture of genres, as Truffaut said. There are blocks – or movements, as they say in music,' said Straub in 2015. *Kommunisten* is a compilation bringing together a newly shot segment with sequences chosen from previous films by Straub and Huillet. It concerns 'the forms of domination and violence of man on man' as well as the forms of resisting them: from communist prisoners defying their fascist interrogators, Italian partisans fighting against the Nazi occupation to the anti-colonial resistance and class struggle in Egypt. The first sequence is based on André Malraux's novel *Days of Wrath* written in 1936, about a communist writer named Kassner, who escapes a concentration camp and must live with the terror of its memory. This is followed by other blocks selected from films Straub and Huillet made based on the texts of Elio Vittorini, Franco Fortini and Friedrich Hölderlin: The hope (*Workers, Peasants*, 2000); The people (*Too Early / Too Late*, 1980/81); The Apuan Alps (*Fortini / Cani*, 1976); The communist utopia (*The Death of Empedocles*, 1986); New World (*Black Sin*, 1988).

Workers, Peasants, 2000, *Too Early / Too Late*, 1980/81, *Fortini / Cani*, 1976, *The Death of Empedocles*, 1986, and *Black Sin*, 1988.

ICA Fri 1 March, 8.30pm, Cinema 1

2014

La Guerre d'Algérie!

In the short film *The Algerian War!*, intended as a prologue to *Communists*, Straub reflects upon his own refusal to fight in the Algerian war in the 1950s, via a story written by psychoanalyst Jean Sandretto about a man, who, having fought in a war, is confronted by a ghost of his past. 'I have come to kill you,' Straub said, 'I left because I had Algerian friends, and when the first grenade exploded in Algeria, I thought the Algerians were right. And then I had French acquaintances who came back from there with bowed heads and who were silent, and who we heard six months later had had to participate in torture, which they did, or did not.'

The Algerian War!

France/Switzerland, HD, 4:3, colour, 2 min., in French with English subtitles. Directed by Jean-Marie Straub. Text: Jean Sandretto, 'Inexploré, no. 23'. Image: Christophe Clavert. Sound: Dimitri Haulet. With Christophe Clavert, Dimitri Haulet.

ICA Fri 1 March, 8.30pm, Cinema 1

2015

L'Aquarium et la Nation



'We know that we did not choose to be born, that we would not choose to die. That we did not choose our parents. That we can do nothing about the passage of time. That between each one of us and universal life there is a sort of... gulf. When I say that every man is deeply conscious of the existence of fate, I mean he is conscious – and almost always tragically so, at certain moments, at least – of the world's independence of him.' (André Malraux, *The Walnut Trees of Altenburg*, 1948)

The Aquarium and the Nation

France/Switzerland, HD, 4:3, colour/b&w, 31 min. 18 sec., in French. Written and directed by Jean-Marie Straub. Text: André Malraux, *Les Noyers de l'Altenburg* (*The Walnut Trees of Altenburg*), 1948; Jean Renoir, *La Marseillaise*, 1938, film excerpt. Image: Christophe Clavert. Sound: Dimitri Haulet. With Aimé Agnel, Christiane Veschambre.

[CU Wed 22 May, 7pm](#)

A reflection on history, the passage of time and the fate of man, the film is a dialectical assemblage of images, music, texts and documents: a shot of a fish aquarium, the orchestral version of Joseph Haydn's *Seven Last Words of Our Saviour on the Cross*, a reading by psychoanalyst, film writer and sound editor Aimé Agnel of an excerpt from André Malraux's last novel *The Walnut Trees of Altenburg*, published in 1948, and a sequence from Jean Renoir's 1938 film *La Marseillaise*.

2015

Pour Renato

One sequence of *Othon* shot by cinematographer Renato Berta, a long-time collaborator in the films of Huillet and Straub, edited with stills from the shooting, made for a celebration of Berta's birthday in April 1, 2015.

For Renato

Switzerland, HD, 4:3, colour, mono, 8 min.

[BC Sat 25 May, 10am-5pm](#)

2016

Où en êtes-vous, Jean-Marie Straub?

A domestic, personal video commissioned by the Centre Pompidou on the occasion of the 2016 retrospective of the films of Straub and Huillet.

Where Are You, Jean-Marie Straub?

France/Switzerland, HD, 4:3, colour, 15 min.

[CU Wed 22 May, 7pm](#)

2018

Gens du Lac

'A lake is also a border, but out on the water this designation is lost: in the fishery, "the profession of free men", the Savoyards and Vaudois find themselves confreres, and if out loud we speak only of nets and fish, in silence we sometimes enter the Resistance...'. (Janine Massard, *Gens du Lac*, 2013)

People of the Lake

Switzerland, HD, 4:3, colour, 18 min., in French. Text: Janine Massard, *Gens du Lac* (*People of the Lake*), 2013. Image: Renato Berta. Sound: Jean-Pierre Duret. With Christophe Clavert, Giorgio Passerone.

People of the Lake, based on an excerpt from a novel by Swiss writer Janine Massard in which a man remembers his youth as a member of a fishing family on the Lake Geneva Vaudoise coast, the traffic on the lake during the World War II and the political upheavals in its immediate aftermath.

[ICA Fri 1 March, 8.30pm, Cinema 1](#)
[CL Sun 12 May, 4.20pm](#)



Other Films in the Programme

The retrospective includes a number of films by other filmmakers whose works relates to that of Huillet and Straub. These are documents and films that show them at work, shooting and editing their films. In addition, a few films will be shown to enter into a dialogue with the films of Straub and Huillet.

Huillet and Straub at Work / Films and Documents

The following films and documents will be shown at different times and venues during the retrospective, including at the Goethe-Institut Library.

For programme additions and updates please check www.goethe.de/uk for details and updates.

[Jean-Marie Straub und Danièle Huillet bei der Arbeit an einem Film nach Franz Kafkas Romanfragment Amerika \(Jean-Marie Straub and Danièle Huillet at Work on a film based on Franz Kafka's Amerika\)](#)

Harun Farocki, West Germany, 1983, 16mm [digital], colour, 26 min.

The film shows Farocki, under Straub's direction, rehearsing for his role as Delamarche in the film *Class Relations* (1983).

Wed, 1 May, 7.30pm, Close-up

[Filmtip: Der Tod des Empedokles \(Filmtip: The Death of Empedocles\)](#)

Harun Farocki, West Germany, 1987, 16mm [digital], colour, 7 min.

Farocki talks to Andreas Rauch, who plays Empedocles in the film by Straub and Huillet.

Sat, 19 May, 8pm, Close-up

[Jean-Marie Straub and Danièle Huillet at the University of Geneva following a screening of *The Death of Empedocles*](#)

Production: École supérieure d'art visuel, Geneva; Cinema/Video Workshop of François Albera. Photography: Pascal Magnin. Subtitles: Sally Shafto,

Switzerland 1987, 42 min. With François Albera (Off), Jean-Marie Straub, Bernard Böschenstein, Balthazar, Danièle Huillet, Alessandra Lukinovitch (Off), and some of the 700 audience members (Off).

[Schwarze Sünde – Dreharbeiten auf dem Ätna \(Black Sin – Shoot on Mount Etna\)](#)

William Lubtchansky, 1988, video, 120 min.

An insightful document of perseverance captured by the great French cinematographer William Lubtchansky.

[Empedokles auf dem Ätna \(Empedocles on Mount Etna\)](#)

Danièle Huillet and Jean-Marie Straub, First Radio Broadcast, 10.5.1989, 45 min. Production: Norddeutscher Rundfunk, RIAS Berlin, Westdeutscher Rundfunk, Südwestfunk 1988.

A sound-only rendition of the film *Black Sin*, with the voices of Andreas von Rauch, Vladimir Baratta, Howard Vernon, Danièle Huillet.

[Huillet and Straub at Goethe-Institut London, 1990](#)

Sound recording of the filmmakers in conversation with Julien Petley following the first London screening of *The Death of Empedocles*.

[Où gît votre sourire enfoui? \(Where Lies Your Hidden Smile?\)](#)

Pedro Costa, France/Portugal, 2001, MiniDV, colour, 104 min.

An admiring tribute to Huillet and Straub filmed as they were editing the second version of *Sicilia!*.

Thu 25 April, 6.20pm, ICA, Cinema 1

[Six Bagatelles](#)

Pedro Costa, France/Portugal, 2003, MiniDV, colour, 18 min.

Six unused scenes from Pedro Costa's *Where Lies Your Hidden Smile?*

Thu, 25 April, 6.20pm
Sat, 4 May, 2.15pm, ICA, Cinema 1

[Verteidigung der Zeit \(In Defense of Time\)](#)

Peter Nestler, Germany, 2007, DigiBeta, 24 min.

An introduction to and portrait of the life and work of Straub and Huillet directed by their longtime friend, the great documentarian Peter Nestler.

Sat, 25 May, Birkbeck Cinema, 10am–5pm

Other Films in the Programme

[Du skal ære din Hustru \(The Master of the House\)](#)

Carl Theodor Dreyer, Denmark, 1925, 35mm [digital restoration], b&w, 105 min, silent.

Dreyer's domestic comedy, in which a female housekeeper cunningly and hilariously outwits a bullying husband.

Fri, 22 March, 7pm, Goethe-Institut

[This Land is Mine](#)

Jean Renoir, USA, 1943, 35mm [digital restoration], b&w, 120 min.

An openly polemical parable set in the midst of World War II. Charles Laughton plays a timid middle-aged

[The Green and the Stone. Straub-Huillet in Buti.](#)

Armin Linke in collaboration with Rinaldo Censi, Giulia Bruno and Giuseppe Ielasi, Italy/Germany, 2017, HD, colour, 42 min.

A film produced on the occasion of the exhibition *Tell it to the Stones. The Work of Danièle Huillet and Jean-Marie Straub*. It focuses on the work the filmmakers have developed with the actors of the Teatro Francesco di Bartolo in Buti.

Sun, 28 April, 12pm, Goethe-Institut

[Une vie risqué](#)

Jean-Claude Rousseau, France, 2018, HD, 5 min.

Short film made for the celebration of Straub's 85th birthday. Straub discusses one shot of *Europa 2015, October 27*.

Sat, 25 May, 10am–5pm, Birkbeck Cinema

schoolteacher who is drawn into the Resistance, standing up to the Nazis.

Sun, 12 May, 2pm, Ciné Lumière

[Le 6 juin à l'aube \(The Sixth of June at Dawn\)](#)

Jean Grémillon, France, 1944–45, 35mm, b&w, 41 min.

Grémillon wished to 'establish the most exact record of the state of Normandy' and the brutal effects of the war on the land and the people.

Sun, 12 May, 4.20pm, Ciné Lumière

Am Siel (By the Dyke Sluice)

Peter Nestler, Germany, 1962, 35mm
[digital restoration], b&w, 12 min.

Peter Nestler's first film, made in collaboration with Kurt Ulrich, is a portrait of a small and quiet seaside village in East Frisia in Germany, seen from the perspective of an old dike sluice.

Sun, 12 May, 4.20pm, Ciné Lumière

Les Antiquités de Rome

Jean-Claude Rousseau, France, 1989,
16mm, colour, 87 min.

'Thou stranger which for Rome in Rome
here seekest / And nought of Rome in Rome
perceivst at all', poem by Joachim Du Bellay
(Translation Edmund Spenser, 1591)

Sat, 18 May, 8.30pm, Close-Up

Associated screening
In collaboration with the Essay Film Festival

Retrospective Günter Peter Straschek

First UK retrospective of the work of the filmmaker, activist and film historian Günter Peter Straschek, close to Straub and Huillet. It includes the first short films he shot at the DFFB, which led to his expulsion from the school and the monumental research series *Film Emigration from Nazi Germany* (1975). With discussions with Julia Friedrich, Volker Pantenburg, Karin Rausch (tbc). For detailed information see: www.essayfilmfestival.com

Films included:

Hurra für Frau E. (Hooray for Mrs. E.)

West Germany, 1966, 16mm [digital], b&w, 7 min.

Ein Western für den SDS (A Western for the SDS)

West Germany, 1967-68, 16mm [digital], b&w, 23 min.

Zum Begriff des 'Kritischen Kommunismus' bei Antonio Labriola, 1843-1904 (On the Concept of 'Critical Communism' in Antonio Labriola, 1843-1904)

West Germany, 1970, 16mm [digital], b&w, 18 min.

All three shorts screened:

Sat, 30 March, 12pm, Birkbeck Cinema

Filmemigration aus Nazi-Deutschland (Film Emigration from Nazi Germany)

West Germany, 1975, 16mm [digital],
b&w and colour, 290 min. (5 x 58 min.)

Mon, 1 April, 11am-5pm, Birkbeck Cinema

Mon, 1 April, 7pm, Goethe-Institut

Index of Films

À propos de Venise (Concerning Venice)

→ p.53 CL Thu 9.5., 6.30pm

(Die) Antigone (The Antigone)

→ p.34 GI Sat 13.4., 6.30pm | CL Mon 13.5., 6.30pm

(L') Aquarium et la Nation (The Aquarium and the Nation)

→ p.56 CU Wed 22.5., 7pm

(L') arrotino (The Knife Sharpener)

→ p.39 ICA Fr 1.3., 6.30pm | ICA Tue 23.4., 6.20pm

[Der] Bräutigam, die Komödiantin und der Zuhälter
(The Bridegroom, the Actress and the Pimp; alt. title:
The Bridegroom, the Comedienne and the Pimp)

→ p.14 BFI Wed 6.3., 8.30pm | BC Sat 30.3., 12pm
GI Sat 13.4., 6.30pm

Cézanne. Dialogue avec Joachim Gasquet

(Cézanne. Conversation with Joachim Gasquet)

→ p.33 GI Sat 13.4., 2pm | CL Wed 8.5., 6.30pm

Chronik der Anna Magdalena Bach

(Chronicle of Anna Magdalena Bach)

→ p.13 BFI Sat 2.3., 6.25pm | BFI Tue 12.3., 6.20pm
CU Wed 22.5., 8.30pm

[Un] conte de Michel de Montaigne

(A Tale by Michel de Montaigne)

→ p.52 CU Wed 22.5., 7pm

Corneille - Brecht

→ p.48 CL Mon 13.5., 6.30pm

Dalla nube alla resistenza

(From the Cloud to the Resistance)

→ p.24 BFI Mon 18.3., 6.15pm | ICA Sun 31.3., 1.30pm

Dialogue d'ombres (Dialogue of Shadows)

→ p.52 CU Wed 22.5., 8.30pm

Dolando

→ p.43 ICA Sun 31.3., 1.30pm | ICA Sat 27.4., 2.15pm

Einleitung zu Arnold Schoenbergs...

(Introduction to Arnold Schoenberg's...)

→ p.19 BFI Thu 14.3., 6pm | BC Sat 30.3., 12pm
CU Wed 29.5., 8.15pm

En rachâchant

→ p.27 KCL Sat 9.3., 2pm | BFI Sun 17.3., 7.45pm
BFI Wed 20.3., 6pm

Europa 2005, 27 Octobre (Europa 2005, 27 October)

→ p.45 ICA Tue 19.3., 6.15pm | ICA Thu 21.3., 6.15pm

Fortini/ Cani

→ p.23 BFI Thu 14.3., 8.50pm | GI Wed 15.5., 6pm

[Le] Genou d'Artemide (Artemide's Knee)

→ p.46 ICA Sat 6.4., 4.15pm

Gens du Lac | People of the Lake

→ p.57 ICA Fr 1.3., 8.30pm | CL Sun 12.5., 4.20pm

Geschichtsunterricht (History Lessons)

→ p.18 BFI Sun, 10.3., 6pm | BFI Sat 16.3., 1.30pm

(La) Guerre d'Algérie! (The Algerian War!)

→ p.55 ICA Fri 1.3., 8.30pm

(Un) héritier (An Heir)

→ p.50 CL Thu 9.5., 6.30pm

Incantati

→ p.42 ICA Sat 27.4., 2.15pm

[L'] Inconsolable (The Inconsolable One)

→ p.49 ICA Sat 6.4., 4.15pm

Itinéraire de Jean Bricard (Itinerary of Jean Bricard)

→ p.47 CL Sun 12.5., 4.20pm

Joachim Gatti

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Klassenverhältnisse (Class Relations)

→ p.28 BFI Sun 17.3., 7.45pm | BFI Wed 20.3., 6pm
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Kommunisten (Communists)

→ p.54 ICA Fr 1.3., 8.30pm

Lothringen!

→ p.35 CL Thu 9.5., 6.30pm

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→ p.12 BFI Mon 4.3., 8.30pm | KCL Sat 9.3., 2pm

[La] madre (The Mother)
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(La) mort de Venise (The Death of Venice)
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Moses und Aron (Moses and Aaron)
→ p.22 BFI Thu 14.3., 6pm | GI Sat 1.6., 2.30pm

Nicht Versöhnt... (Not Reconciled...)
→ p.12 BFI Mon 4.3., 8.30pm | CU Wed 29.5., 8.15pm

O somma luce (Oh Supreme Light)
→ p.49 GI Sat 13.4., 2pm

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→ p.38 ICA Fri 26.4., 6.20pm | ICA Sun 5.5., 12.30pm

Où en êtes-vous Jean-Marie Straub?
(Where are you, Jean-Marie Straub?)
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Pour Renato (For Renato)
→ p.56 BC Sat 25.5., 10am-5pm

Proposta in quattro parti (Proposal in Four Parts)
→ p.30 ICA Sat 6.4., 2.05pm

Quei loro incontri (These Encounters of Theirs)
→ p.44 ICA Sat 6.4., 2.05pm | GI Sun 28.4., 12pm

[II] Ritorno del figlio prodigo – Umiliati
(The Return of the Prodigal Son – Humiliated)
→ p.39 ICA Sat 27.4., 2.15pm

Schakale und Araber (Jackals and Arabs)
→ p.51 KCL Sat 9.3., 2pm | ICA Thu 21.3., 6.15pm

Schwarze Sünde (Black Sin)
→ p.32 GI Fri 12.4., 6.15pm

Sicilia!
→ p.37 ICA Tue 23.4., 6.20pm | ICA Sat 4.5., 2.15pm

[Le] streghe, femmes entre elles
(The Witches, Women Among Themselves)
→ p.47 ICA Sat 6.4., 4.15pm | GI Sun 28.4., 12pm

(Der) Tod des Empedokles (The Death of Empedocles)
→ p.30 GI Fri 12.4., 6.15pm | CU Sun 19.5., 8pm

Too Early / Too Late
→ p.26 ICA Tue 19.3., 6.15pm | ICA Thu 21.3., 6.15pm
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Toute révolution est un coup de dés
(Every Revolution Is a Throw of the Dice)
→ p.24 KCL Sat 9.3., 2pm | BFI Thu 14.3., 8.50pm
CU Sat 18.5., 6pm

(II) viandante (The Wayfarer)
→ p.39 ICA Tue 23.4., 6.20pm

(Une) visite au Louvre (A Visit to the Louvre)
→ p.43 CL Wed 8.5., 6.30pm

Von heute auf morgen (From Today Until Tomorrow)
→ p.36 ICA Fri 1.3., 6.30pm | GI Sat 23.3., 2pm

[Les] yeux ne veulent pas en tous temps... [Othon]
(Eyes Do Not Want to Close at All Times... [Othon])
→ p.16 BFI Wed 6.3., 8.30pm | CU Sat 18.5., 6pm

Key for Venues

BFI	BFI Southbank
BC	Birkbeck Cinema
CL	Ciné Lumière
CU	Close-Up
GI	Goethe-Institut London
ICA	Institute of Contemporary Arts
KCL	King's College London

Credits

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In partnership with BFI Southbank, the Institute of Contemporary Arts (ICA), the Institut Français, Close-Up Film Centre, King's College London, the German Screen Studies Network, the Birkbeck Institute for the Moving Image (BIMI), and the Whitechapel Gallery.

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Text Credit pp.40-41: *The Fire in the Mountain, a conversation with Danièle Huillet by Helge Heberle und Monika Funke-Stern.* (Das Feuer im Innern des Berges: Ein Gespräch mit Danièle Huillet von Helge Heberle und Monika Funke-Stern.) Source: Frauen und Film, No. 32 (June 1982), pp.4-12. Thank you to Frauen und Film, to Monika Funke-Stern and to Ted Fendt, the translator of the text.

The quotes in the brochure were taken from many different sources, sometimes translated from the original versions, other times using excerpts existing translations. They are briefly referenced by the date and name of the article or book in their original or translated titles.

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Venues

For ticket prices, booking information and updates
please visit venue websites.

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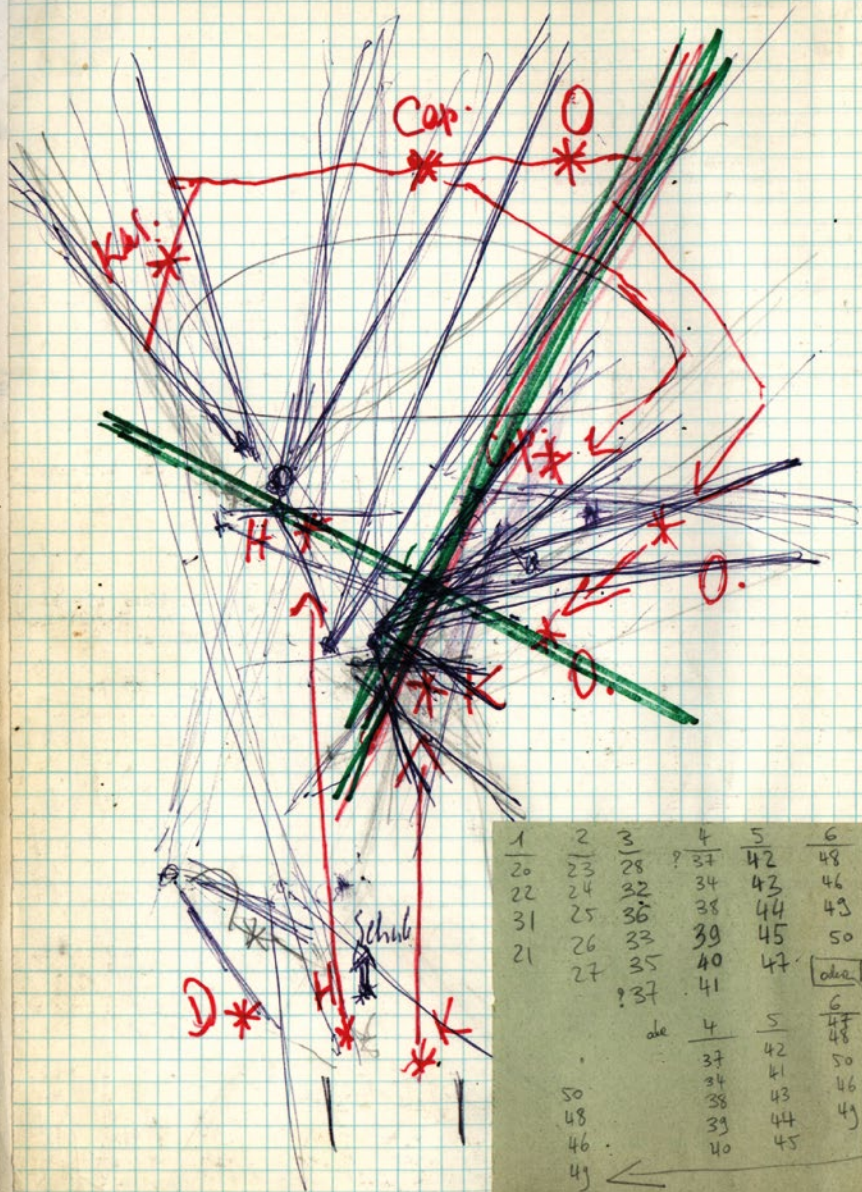
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Above: Danièle Huillet and Jean-Marie Straub
on the shoot of *Umiliati*. Photograph by Dimitri Haulet.

Back cover: From the original script of *Class Relations*:
a hand sketch by Jean-Marie Straub. The sequence in
the captain's cabin. Positions of the people in the room:
(Kas)sierer (engl. cashier), (Cap)tain, (O)nkel (engl. uncle),
(K)arl, (H)eizer (engl. the stoker). Movements of the people
in the room; Camera settings. Bottom right: sequence
of camera settings listed by number.





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