



INTERNATIONAL FORUM OF NEW CINEMA

a cine central, calcutta presentation

Bulletin No.4

March 30, 2017

Rs. 2.00

New Wave in Iranian Cinema

The pioneers of the Iranian New Wave were directors like Hajir Darioush, Dariush Mehrjui, Masoud Kimiay, Nasser Taqvai, Ebrahim Golestan, Sohrab Shahid Saless, Bahram Beizai, and Parviz Kimiavi, who made innovative art films with highly political and philosophical tones and poetic language. Subsequent films of this type have become known as the New Iranian cinema to distinguish them from their earlier roots. The most notable figures of the Second Wave (after Islamic Revolution) are Amir Naderi, Abbas Kiarostami, Jafar Panahi, Majid Majidi, Mohsen Makhmalbaf, Samira Makhmalbaf, Asghar Farhadi & hossein shahabi.

The factors leading to the rise of the New Wave in Iran were, in part, due to the intellectual and political movements of the time. A romantic climate was developing after the 19 August 1953 coup in the sphere of arts. Alongside this, a socially committed literature took shape in the 1950s and reached a peak in the 1960s, which many consider the golden era of contemporary Persian literature.

Iranian New Wave films shared some characteristics with the European art films of the period, in particular Italian Neorealism. However, in her article 'Real Fictions', Rose Issa argues that Iranian films have a distinctively Iranian cinematic language "that champions the poetry in everyday life and the ordinary person by blurring the boundaries between fiction and reality, feature film with documentary." She also argues that this unique approach has inspired European cinema directors to emulate this style, citing Michael Winterbottom's award-winning *In This World* (2002) as an homage to contemporary Iranian cinema. Issa claims that "This new, humanistic aesthetic language, determined by the film-makers' individual and national identity, rather than the forces of globalism, has a strong creative dialogue not only on homeground but with audiences around the world."

Moreover, Iranian new wave films are rich in poetry and painterly images. There is a line back from modern Iranian cinema to the ancient oral Persian storytellers and poets, via the poems of Omar Khayyam.

Features of New Wave Iranian film, in particular the works of legendary Abbas Kiarostami, have been classified by some as postmodern.

In *Close Up: Iranian Cinema, Past, Present, Future* (2001), Hamid Dabashi describes modern Iranian cinema and the phenomenon of [Iranian] national cinema as a form of cultural modernity. According to Dabashi, "the visual possibility of seeing the historical person (as opposed to the eternal Qur'anic man) on screen is arguably the single most important event allowing Iranians access to modernity."



Bench Cinema / Iran
Director: Mohammad Rahmanian

Plot: Nasi spends months after release from prison, watching the films and memorizes all the lines. He then travels around to perform the films as a one man show on a bench. Gradually he forms a theatre group called Cinema Bench...

CINEMA OF DENMARK

A trilogy directed by Per Fly, *The Bench* (Bænken) (2000), *Inheritance* (Arven) (2003), and *Manslaughter* (Drabet) (2005) portrayed Denmark's three distinct social classes and received international acclaim.

The work of Susanne Bier, particularly *Brothers* (2004) and *After the Wedding* (2006), introduced the world to Danish actors such as Mads Mikkelsen, Ulrich Thomsen, and Nikolaj Lie Kaas. *After the Wedding* was nominated for the Academy Award for Best Foreign Language Film. Bier's *In a Better World* (Danish: *Hævnen*, meaning "The Revenge") is a 2010 drama starring Mikael Persbrandt, Trine Dyrholm and Ulrich Thomsen in a story which takes place in small-town Denmark and a refugee camp in Sudan. The film won the 2011 Golden Globe Award for Best Foreign Language Film and the Best Foreign Language Film at the 83rd Academy Awards.¹⁴⁴

Anders Thomas Jensen first received acclaim as Oscar-winning writer-director of three short films, *Ernst & Lyset* (1996), *Wolfgang* (1997) and *Valgaften* (1998), then as screenwriter of such feature films as *Mifune's Last Song* (1999), *Open Hearts* (2002), *Wilbur Wants to Kill Himself* (2002), *Stealing Rembrandt* (2003) and *Brothers* (2004); and finally as a director of dark and profound feature comedies like *The Green Butchers* (2003) and *Adam's Apples* (2005).

Other notable Danish directors of the 21st century include Nikolaj Arcel, Christoffer Boe, Lone Scherfig, Niels Arden Oplev, Nicolas Winding Refn, Ole Christian Madsen, Annette K. Olesen and Christian E. Christiansen.

The 21st century's first decade proved difficult for a number of Denmark's most established directors, including Lars von Trier, although things started well with his Nicole Kidman-starring *Dogville* (2003), a provocative stylistic experiment filmed on a black sound stage with little beyond white floor markings to indicate the sets. Its sequel *Manderlay* (2005), exploring the issue of slavery, continued this stylistic device but was largely ignored by audiences.

Thomas Vinterberg, who had gained worldwide recognition with *The Celebration* (1998), made two very expensive English-language flops, *It's All About Love* (2003) and *Dear Wendy* (2005), then tried to retrace his roots with a smaller Danish-language production, *En mand kommer hjem* (2007), which also flopped painfully, selling only 28,472 tickets.¹⁴⁵

Around the same time, Bille August, Lone Scherfig, and Lars von Trier also made Danish-language films that flopped both financially and with the critics, leading the Danish financial times *Børsen* to observe on September 19, 2007 that "1990'ernes filmfest er forbi" (the film party of the 1990s has ended).¹⁴⁶

A change of leadership at the Danish Film Institute in late 2007 was seen by many as an opportunity for reflection and renewal, while others pointed to the generally healthy local box office numbers and denied any crisis. Daily paper *Jyllands-posten* concluded the situation to be a "krise i en opgangstid" (crisis in a time of growth).¹⁴⁷

In 2008, Danish films sold over 4 million tickets at the Danish boxoffice, the biggest number since 1981, but the relief was brief, as Danish films in the first five months of 2009 turned out to have the lowest ticket-sales since 2005.¹⁴⁸ Film critic Henrik Queitsch agreed that there was some reason for concern, noting in the Danish Film Institute's monthly program that "the different, the surprising, the odd and the daring" was hardly what characterised Danish films of 2008.¹⁴⁹

Danish cinema nonetheless remains highly respected internationally, and Danish films (today almost exclusively consisting of social realist dramas, social realist comedies, children's films and documentaries) receive many awards at major international film festivals.

Key House Mirror / Denmark

Directed by: Michael Noer

Lily and Max have been married for more than 50 years. Now they live together in a nursing home, where Max has been reliant on professional care since his stroke. Lily has been putting her own needs aside and is desperately longing for excitement and intimacy in her life. When a man known as "the Pilot" moves in next door, Lily is immediately charmed by him and his passion for life. But neither her family nor the other residents at the nursing home are fond of her new acquaintance. Misunderstood by her family and trapped in her life with Max, Lily decides to fight to escape the bars of her invisible prison and claim her freedom.



New Mexican Cinema

During the 1960s and 1970s many cult horror and action movies were produced with professional wrestler El Santo among others. Luis Buñuel released his last Mexican films: *El ángel exterminador* (1962) and *Simón del desierto* (1965).

In the late 1960s and early 1970s flourished the work of notable Mexican young directors: Arturo Ripstein (*El castillo de la pureza*-1972; *El lugar sin límites*-1977), Luis Alcoriza (*Tarahumara*-1965; *Fé, Esperanza y Caridad*-1973), Felipe Cazals (*Las poquiachis*-1976-; *El Apando* -1976-), Jorge Fons (*los cachorros* -1973-; *Rojo Amanecer* -1989-). Paul Leduc (*Reed. Mexico insurgente* -1972-; *Frida. Naturaleza Viva*). Alejandro Jodorowski (*El topo* -1972- ; *Santa Sangre* -1989-), the Chilean Miguel Littin (*Letters from Marusia* -1976-), Jaime Humberto Hermosillo (*La pasión según Berenice*-1972-; *Doña Herlinda y su hijo* -1984-) and many others. His films represented to Mexico in notable international film festivals. American directors as John Huston realized some Mexican-English language films (*Under the Volcano* -1984-).

What is now Videocine was established in 1979 as Televisión by Emilio Azcarraga Milmo, whose family founded Televisa, with which Videocine is co-owned. The company became the largest producer and distributor of theatrical movies in Mexico and remains as such today. By the time of Videocine's establishment, it had become the norm for a Mexican movie to reach its largest post-theatrical audience through television carriage rights with any of the Televisa networks.

The 1961 film *The Important Man* original title (*Animas Trujano*) film was nominated for the Academy Award for Best Foreign Language Film^[12] and a Golden Globe Award for Best Foreign Language Film in 1962. The 1965 film *Always Further On* won the FIPRESCI Prize at the 1965 Cannes Film Festival.^[13] The film was also selected as the Mexican entry for the Best Foreign Language Film at the 38th Academy Awards, but was not accepted as a nominee.^[14] Some films nominated for the Academy Award for Best Foreign Language Films of the time are the 1960 *Macario*, 1962 *The Pearl of Tlayucan* original title (*Tlayucan*), 1975 *Letters from Marusia* original title (*Actas de Marusia*).

Mexican cinema suffered through the 1960s and 1970s, until government sponsorship of the industry and the creation of state supported film helped create *Nuevo cine Mexicano* (New Mexican Cinema) in the 1990s. The period spanning the 1990s to the present has been considered as the Era of the *Nuevo Cine Mexicano* (New Mexican Cinema).

It first took place with high quality films by Arturo Ripstein, Alfonso Arau, Alfonso Cuarón, and María Novaro. Among the films produced at this time were *Solo con tu pareja* (1991), *Como agua para chocolate* (*Like Water for Chocolate*) (1992), *Cronos* (1992), *El callejón de los milagros* (1995), *Profundo carmesí* (1996), *Sexo, pudor y lágrimas* (*Sex, Shame, and Tears*) (1999), *The Other Conquest* (2000), and others such as *La Misma Luna* (2006).

More recent are *Amores perros* by Alejandro González Iñárritu, *Y tu mamá también* by Alfonso Cuarón, *El crimen del Padre Amaro* by Carlos Carrera, *Arráncame la vida* by Roberto Sneider, *Biutiful* (2010) (also directed by Iñárritu), *Hidalgo: La historia jamás contada* (2010), *Instructions Not Included* (2013), *Cantinflas* (2014), and the remake of the 1975 Mexican horror film *Más Negro Que La Noche* (*Blacker Than Night*) (2014) and also the first 3D film of Mexico.

Ella Es Ramona / Mexico

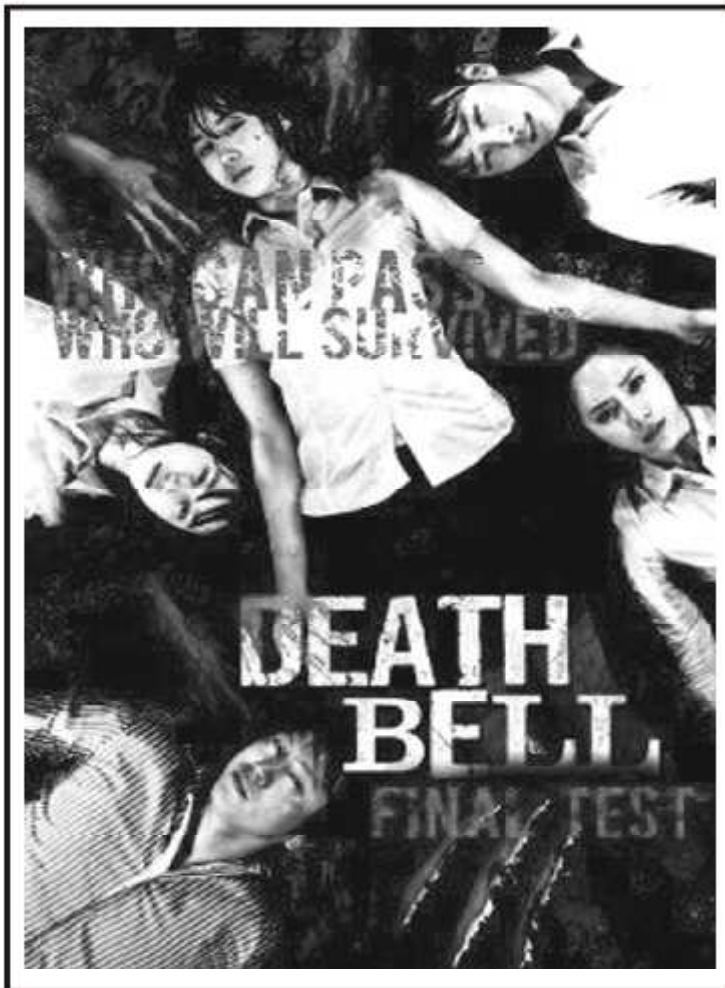
Directed by: Hugo Rodríguez

Plot: Ramona is fat woman with too much weight and barely any luck. She recalls a childhood filled with moral abuse by her mother, sister and friends, calling her silly offensive names referencing her overweight. When she became an adult, things didn't really get any better. She's fired for being fat, she wants a liposuction but the doctor informs her she's not a candidate due to her overweight, and all her universe seems to be collapsing after a series of unfortunate events. But everything will soon get better thanks to some magical beetles she finds in a Tarot café.



IFNC 2017 PROGRAMME VENUE: SWAMI VIVEKANANDA AUDITORIUM

	11.30 a.m.	1.30 p.m.	3.30 p.m.	6.00 p.m.
Thursday 30, March, 2017	THE HEALING SERBIA Dir: Ivan Jovic	FUTURE LASTS FOREVER TURKEY Dir: Ozcan Alper	A HOUSE ON 41ST STREET IRAN Dir: Hamid Rezaghorbani	THE MAN WHO LOVED YNGVE NORWAY Dir: Stian Kristiansen
Friday 31, March, 2017	LOUT PHILIPPINES Dir: Hamid Rezaghorbani	ELA ES ROMANA MEXICO Dir: Hugo Rodríguez	DEATH BELL 2: BLOODY CAMP KOREA Director: Seon-dong Yu	KEY HOUSE MIRROR DENMARK Dir: Michael Noer


FESTIVAL INFORMATION

- Entry in all shows by current Membership Card/Invitation Card.
- Entry in the film show is open till the hall is full. Seating is on 'first-come-first-served' basis. No seat can be kept reserved for others by keeping bags,
- Please take your seat 5 minutes before the show starts and Switch off your Mobile in the Auditorium. The hall has to be vacated after each show.
- Several rows in the Balcony will be kept reserved for Dignitaries, Consular Corps and Special Invitees.
- Programme is always subject to change or cancellation without prior notice.


**Find us on:
facebook®**

Please put like to Cine Central, Calcutta.
We will give you update.

For programme and other information,
please visit our website :
www.cinecentralcalcutta.org