

# Hideouts from Time presents

Tuesday 12 March, 7.30pm

Thursday 14 March, 6.00pm

Friday 15 March, 7.30pm

## /// Strata of Perception

Montage and Soundscape, 2013 - 12min  
Collection of extracts from 1960 home video 'The Glasco Family, Wichita Years'. With original soundscape by James Mackey.

Nerckmeister Harmóniák (dir. Béla Tarr), Rest of the World, 2000 - 145min  
Civil unrest in a Hungarian village when a strange and fantastic circus opens for business.

## /// Herzog!!

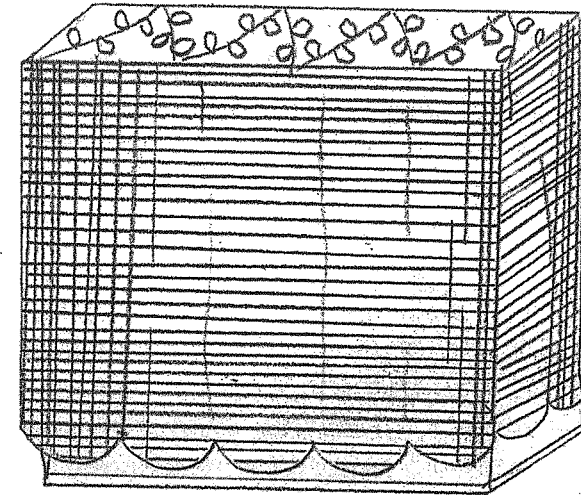
Wheel of Time (dir. Werner Herzog), Rest of the World, 2003 - 80min  
An absorbing documentary about the magnificent and fragile sand mandala Kalachakra, Wheel of Time plunges its audience into an intensely devotional world, feeling its tug and sensing its extreme austerity.

Fitzcarraldo (dir. Werner Herzog), Rest of the World, 1982 - 157min  
An all-time Herzog classic, Fitzcarraldo sees Fitzcarraldo, a would-be rubber baron haul a steamship over a hill, a madman's dream.

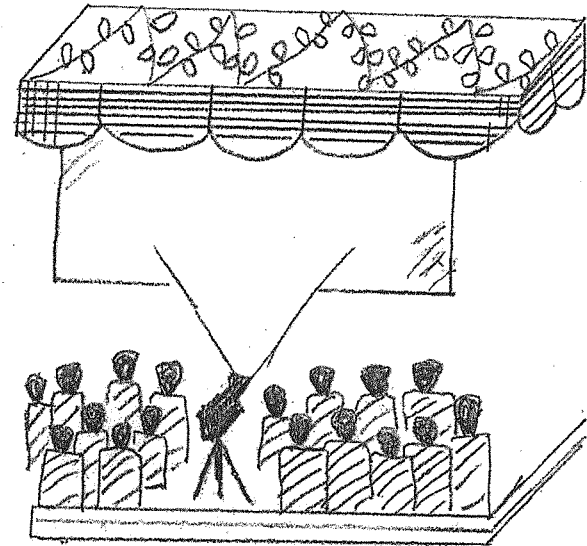
## /// Nomadic Series

A selection of short documentaries from Sublime Frequencies.  
Sublime Frequencies produces music and film, short wave, field and radio recordings of Asia, Africa, and the Middle East.

Paris, Texas (dir. Wim Wenders), Rest of the World, 1984 - 148min  
Paris, Texas is a tender, graceful, but idiosyncratic drama which sees a wanderer return from the brink.



# MICROCINEMA



Tues 12 Mar Thurs 14 Mar Fri 15 Mar

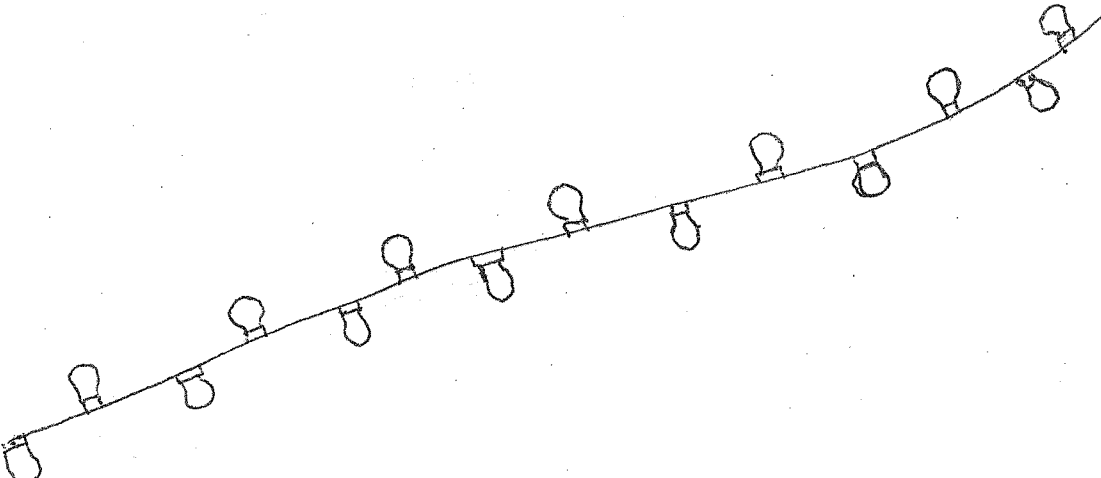
# HIDEOUTS from TIME

Humanities Studio

Free Entry

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Free Entry



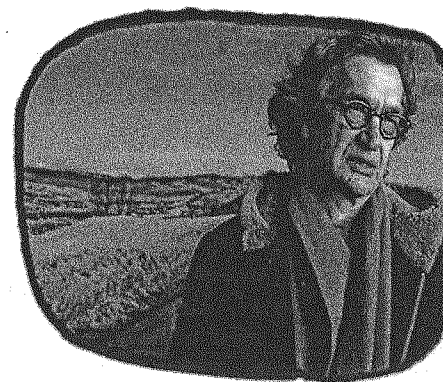
Hideouts from Time brings you the Microcinema, an alternative screening space on campus. The microcinema is an intimately sized venue seeking to redefine the way audiences encounter work, interact with each other and gain exposure to new cinematic forms. It is a make-shift structure that strips the cinematic experience to the bare essentials of a set time and space, projection equipment and an audience. By creating a collective experience it looks to confront our age of personal screens and online streaming.

Hideouts from Time is

Emily Wright  
Anna Pearce

With the invaluable help of

James Mackey  
Alex Rayment  
Isobel Rogers



**Wim Wenders** - (1945 - ) ranks among the greatest artistic minds of contemporary film. He began his career as part of the New German Cinema Movement, though has spent much of his career in the USA. His Road Movie Trilogy depict his long-time fascination with America's landscape. These films defy classical fullness, and like the expansive landscapes the stories are set against, they subsist

on the free-roaming gaze, the loose transitions, the empty images. It is the detours, the subplots and the wrong tracks that predominate and create space for the unexpected. He is an acclaimed documentary-maker; his most famous works being Buena Vista Social Club (1999) and the more recent Pina (2011). Also a celebrated photographer, Wenders has been documenting his global wanderings since the early 80s, with scenes from Montana, Australia, Lisbon and Moscow. For Wim Wenders, "Every photo is the first frame of a movie."

If you have any feedback please come and speak to us after the screening or if you think of something later on please email us at [a.pearce@warwick.ac.uk](mailto:a.pearce@warwick.ac.uk). We would love to hear your thoughts and comments.

Thursday 14 March, 6.00pm /// Herzog!!

**Wheel of Time**

(dir. Werner Herzog), Rest of the World, 2003 - 80min

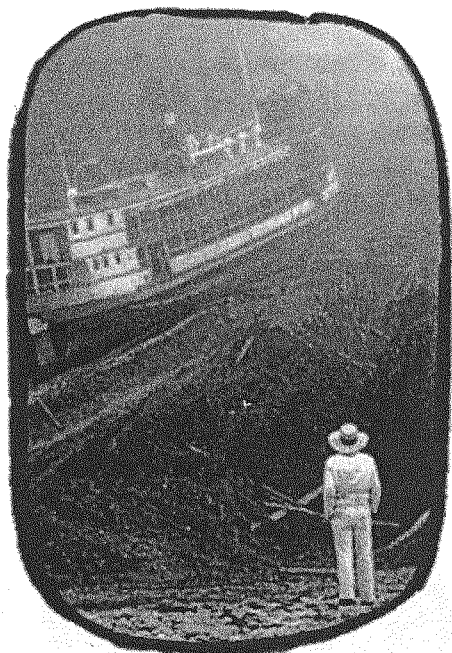
An absorbing documentary about the magnificent and fragile sand mandala Kalachakra, Wheel of Time plunges its audience into an intensely devotional world, feeling its tug and sensing its extreme austerity. This film includes exclusive interviews with the Dalai Lama and access to rituals caught for the first time on film. From the sight of countless Buddhists doing prostrations past Mount Kailash to a young monk releasing a group of sparrows from the cup of his hands, Herzog's camera is not only dedicated to capturing the profound bliss of the Buddhist faith, but it very much embodies this rapture in its portrayal of breathtaking landscapes.



**Fitzcarraldo**

(dir. Werner Herzog), Rest of the World, 1982 - 157min

An all-time Herzog classic, Fitzcarraldo is the story of an attempt by a would-be rubber baron (Kinski) to build an opera house in the wilderness of Peru. This desire necessitates the hauling of a steamship over a hill, a Sisyphian metaphor that reflects the process of the film's conception. In the two and a half years spent filming in the rain forest, locals had set fire to the filmmaker's camp and the behavior of the lead actor, Klaus Kinski had proved so difficult that two local chiefs approached Herzog and offered to murder him. In his 1999 documentary, 'My best Friend', Herzog remarked 'Every grey hair on my head I call Kinski'. Fitzcarraldo is a masterpiece that investigates the blurred border between having a dream and losing one's mind.



Friday 15 March, 7.30pm /// Nomadic series

**A selection of short documentaries from Sublime Frequencies.**

Sublime Frequencies is Seattle-based record label, founded by Alan and Richard Bishop (of Sun City Girls). As a collective, they travel the world recording local pop music, radio transmissions, the sounds of markets and public



places, as well as individual groups. Their films are not documentaries per se, but more compilations that aim to chronicle the look, feel and sounds of that part of the world. The screening tonight includes short clips on: Group Inarene, Musical Brotherhoods of the Trans-Saharan Highway, Group Doueh, Omar Souleyman

**Paris, Texas**

(dir. Wim Wenders), Rest of the World, 1984 - 148min

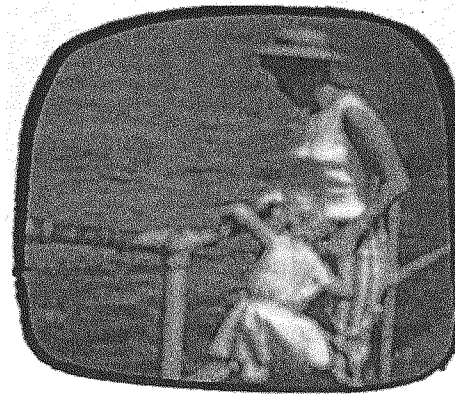
Paris, Texas is a tender, graceful, but idiosyncratic drama which sees a wanderer return from the brink. Travis (Harry Dean Stanton), the catatonic nomad at the heart of Wenders film, stumbles out of the sun-bleached desert of the American southwest and attempts to revive the life he had with his family before losing his memory. The winner of the 1984 Cannes Film Festival's Palme d'Or, Paris, Texas has a screenplay written by L.M. Kit Carson and Sam Shepard and a musical score improvised by legendary blues guitarist Ry Cooder. It's a German-French co-production, which as its seemingly paradoxical title suggests, is a marriage of the European art film tradition and the American road movie genre.



## Directors

Tuesday 12 March, 7.30pm /// Strata of Perception

**Béla Tarr** - (1955 - ) is a visionary Hungarian film director, responsible for such masterpieces as *Damnation* (1987), with which he began to win an international audience, and the seven-hour *Sátántangó* (1994), of which Susan Sontag remarked: "I'd be glad to see it every year for the rest of my life." Master of the long shot, he submerges the audience into enormous expanses of screen time that are so satisfying that one almost mourns the impending arrival of a cut. If Tarr has called the 11-minute capacity of a standard Kodak 35mm film "a form of censorship", it is a limit against which he creates the slow, digressive pace so characteristic of his films. A pace that is ideal for the large screen. When, in a recent interview with Eric Kohn for *Indiewire*, he was asked how he felt about people watching his films on a different platform other than large screen, he remarked: 'I hate it. For example, I heard somebody watched "Satantango" on a mobile phone. That hurts me.'



### *Oh, What a Dream: The Wichita Years*

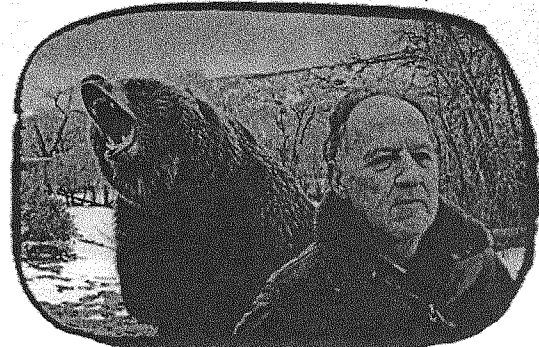
The Glasco Family's 1960 home video, accompanied by original soundscape by James Mackey.

"Oh, What a Dream: The Wichita Years" explores the utopia and dystopia of 1960s America, through the use of snippets of radio, television and field recordings, and a new ambient score, specially commissioned for the Microcinema project.

### *Werckmeister Harmóniák*

(dir. Béla Tarr), *Rest of the World*, 2000 - 145min

Béla Tarr's seventh feature film is set in a small, bleak town in the Hungarian plain, to which a showman brings a stuffed whale, accompanied by an enigmatic character named the Prince. The arrival of the whale sees a strange somnambulist uprising, seen mostly through the eyes of János Valuska (Lars Rudolph). *Werckmeister Harmóniák* is a monochrome masterpiece filmed in a mere 39 shots, many of which begin long before the action starts and long after it has left the frame. Slow, elliptical and discursive, *Werckmeister Harmóniák* is based on 'The Melancholy of Resistance', a novel by Laszlo Krasznakorhai and has stunning cinematography by Gabor Medvigj and an elegiac score by Mihály Vig.



Herzog himself does all those things to make his films happen is reason enough for his legendary status. Now approaching his 70th birthday he is, according to François Truffaut "the most important film-maker alive"

