



## *Landscapes of the Mind*

During the screening of the Lumière brothers film *Arrival of a Train at La Ciotat* (1895), the audience bolted to the door, soiled with fear and panic, under the illusion that the train running across the screen in front of them was actually going to drive into them. It maybe the stuff of urban legends, but if anything at all, such an emotional reaction unveils cinema's power to make the audience surrender to the illusions of reality that it concocts. The art of production design in cinema is about creating the illusory visual worlds within which narratives unfold, and it goes to painstaking lengths in detailing every aspect of such worlds to make us believe in its reality. It also defines the mood, atmospherics and emotional texture of films. However, its role barely concludes there.

In certain films, the visual elements in design — the architecture, colour palettes, lighting and textures — coalesce in creative ways to reflect the interior, emotional states of characters. Filmmaker Luis Buñuel once said, “Cinema will serve as translator of architecture's boldest dreams” and that “it provides a risk free environment in which to explore the possibilities of emotional transference”. Since directors are able to practice architecture without the rules and regulations of gravity and life, architecture becomes the architecture of meaning. Because of this, film becomes a very accessible medium for exploring emotionally embodied architecture. By inhabiting the character's psyche, cinematic design becomes a crucial tool of characterization.

The following series of films is centered on production design, but looks beyond its rudimentary functions in order to explore its nature as visual summarisation, a mode of expressing a character's inner psychological architecture. The list is inclusive of films across the spectrum: highly stylized films which are more expressionistic in nature and draw more attention to themselves with their use of dramatic lighting and exaggerated sets, and films with a realistic design that employ natural, often environmental settings that symbolically distill the psychologies of the individuals that journey through them.

To further illustrate the ambition of our curatorial strategy, the venues for the screenings will simulate the primary environment or setting present with each film, giving the audience an opportunity to participate in an immersive experience.

## *Films*

***The Cabinet of Dr. Caligari* (1920) | Robert Wiene | 80m**

*The Cabinet of Dr. Caligari* begins with Francis recounting a horrific event. In his story, he discusses Dr. Caligari, a man that exhibits a somnambulist, Cesare, whom the doctor stores in a coffin-like cabinet and controls hypnotically. Francis recalls the death of his close friend, Alan and believes Cesare murdered him under Dr. Caligari's control.

***The Conformist* (1970) | Bernardo Bertolucci | 113m**

A weak-willed Italian man becomes a fascist flunky who goes abroad to arrange the assassination of his old teacher, now a political dissident.

***Repulsion* (1965) | Roman Polanski | 105m**

Catherine Deneuve is Carol, a fragile, frigid young beauty cracking up in her London flat when left alone by her vacationing sister. She is soon haunted by specters real and imagined, and her insanity grows to a violent, hysterical pitch.

***After Hours* (1985) | Martin Scorsese | 97m**

A meek word processor impulsively travels to Manhattan's Soho District to date an attractive but apparently disturbed young woman and finds himself trapped there in a nightmarishly surreal vortex of improbable coincidences and farcical circumstances.

-----*double bill with*-----

***New York Portraits*; Chapter I (1979) 16m, Chapter II (1981) 11m, and Chapter III (1990) 15m | Peter Hutton**

Hutton's sketchbook of mid-1970s New York, edited in three parts over twelve years, is a chronicle of indelible impressions and an act of urban archeology. The artist evokes the

city's delicate rhythms, tonal contrasts, and shifts of scale – scrimms of white mist and black smoke, of gauze, cloud, and fluttering pennant... the slight rustle of a homeless man's shirt; the flowery patterns of rainwater draining from a flooded street; and a winter fog rolling over the sandy rivulets of Coney Island, making of it a lunar park, removed from time.

*Suspiria* (1977) | Dario Argento | 98m

A newcomer to a fancy ballet academy gradually comes to realize that the school is a front for something far more sinister and supernatural amidst a series of grisly murders.

*The Trial* (1962) | Orson Welles | 119m

Josef K wakes up in the morning and finds the police in his room. They tell him that he is on trial but nobody tells him what he is accused of. In order to find out the reason behind this accusation and to protest his innocence, he tries to look behind the facade of the judicial system. This however, remains fruitless and there seems to be no chance for him to escape from this Kafkaesque nightmare.

*McCabe & Mrs. Miller* (1971) | Robert Altman | 120m

A gambler and a prostitute become business partners in a remote Old West mining town, and their enterprise thrives until a large corporation arrives on the scene.

*Sleep Has Her House* (2016) | Scott Barley | 90m

The shadows of screams climb beyond the hills. It has happened before. But this will be the last time. The last few sense it, withdrawing deep into the forest. They cry out into the black, as the shadows pass away, into the ground.

-----*double bill with*-----

*Night Without A Distance* (2015) | Lois Patinos | 23m

An instant in the memory of landscape: the smuggling that for centuries crossed the line between Portugal and Galicia. The Gerês Mountains knows no borders, and rocks cross from one country to another with insolence. Smugglers also disobey this separation. The rocks, the river, the trees: silent witnesses, help them to hide. They just have to wait for the night to cross the distance that separates them.