

THE AUDIOVISUAL ESSAY COLLECTION

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This collection aims to bring together the audiovisual essays we have been making for more than ten years. All works have been revised for inclusion in this Collection, and many have been technically upgraded and improved.

VOL. 1: POETICS OF MONTAGE

In this inaugural volume of the series, we have selected twelve pieces ranging from 2 to 12 minutes. In them, we either explore the development of themes/motifs in a single film, or imagine new stories, parallel dramas, free dialogues between a pair of films. These audiovisual essays are deeply indebted to the poetics of montage (i.e., both to the poetry of montage, and to montage's capacity to make, to fabricate, to generate). None of them uses an added voice-over narration; they work by entirely re-editing, according to an analytic and creative intention, the images and sounds from the films we study.

(75 min; 1280x720pp)

AT THAT VERY MOMENT (2018) / 3'19"

Films: *Nosferatu* (F.W. Murnau, 1922) / *The Smiling Madame Beudet* (Germaine Dulac, 1923)
Murnau's horror classic meets Dulac's surrealist comedy of manners: what they share is an evocation of monstrous masculinity, and women dealing with their conscious and unconscious fears of patriarchy.

DEATH-DRIVE (2016) / 5'31"

Film: *The Girl on a Motorcycle* (Jack Cardiff, 1968)

This unfairly dismissed movie, redolent of the "swinging 1960s", is reorganised according to its two, underlying principles: an expansive movement through space, and an immersive movement toward memory.

RESONANCES (2017 / 2022) / 7'35"

Films: *City of Pirates* (Raúl Ruiz, 1983) / *Time Regained* (Raúl Ruiz, 1999)

Ruiz believed that films speak to each other in mysterious ways, through "resonance" and "vibration". This is true of his own work, as revealed by the interplay between his Proust adaptation and, 16 years earlier, a surrealist improvisation.

AGAINST THE DAY (2020) / 2'41"

Film: *Sombre* (Philippe Grandrieux, 1998)

Grandrieux's writings about his creative process take the form of poetic texts, diaries, notes of intention. Here we juxtapose his meditation on the properties of light with fragments of his startling debut feature.

PHANTOM CARRIAGE (2021) / 02'38"

Films: *La première nuit* (Georges Franju, 1958) / *Tramwaj* (Krzysztof Kieslowski, 1966)

In short films made early in the careers of two great directors, the birth of love in a man or boy is associated with the bittersweet apparition, on a moving vehicle, of a fleetingly glimpsed woman; cinema is a train of shadows.

A CARNIVAL OF SOULS (2018 / 2022) / 11'58"

Films: *Strop* (Vera Chytilová, 1962) / *Cléo from 5 to 7* (Agnès Varda, 1962)

There is an uncanny affinity between these two melancholic films made by Varda and Chytilová in '62, both depicting women who are forever on parade for the male gaze, but who slowly recover their own solitude and expressive agency.

DUMB CITY (2019) / 2'43"

Films: *The Patsy* (Jerry Lewis, 1964) / *The OA* (Brit Marling & Zal Batmanglij, 2019)

Two works of sci-fi and comedy that no-one would ever think of comparing; and yet they seem to tell an identical meta-story of literally flying and falling out of a fiction, into an artificial landscape of movie technology.

FEARFUL SYMMETRY: SIGHT AND TOUCH (2018 / 2022) / 6'59"

Film: *Manhunter* (Michael Mann, 1986)

A serial killer bases his fantasy on the sense of sight, and the detective pursuing him must learn to see as he sees. But a blind woman breaks up this regime of cold, distant, objectifying vision; hers is a world of touch, tactile sensation.

QUEER GODARD (2017 / 2022) / 11'39"

Film: *Masculin féminin* (Jean-Luc Godard, 1966)

A key aspect of this Godard film has always been downplayed or wholly ignored by commentators: its insistent queerness, which owes much to its source in Guy de Maupassant. Let's bring this aspect to the surface.

A SEASON IN HELL (2017 / 2022) / 03'31"

Films: *In The City of Sylvia* (José Luis Guerín, 2006) / *The Strange Case of Dr Jekyll and Miss Osbourne* (Walerian Borowczyk, 1981)

Deep in the unconscious, all films melt together. A seemingly familiar face can trigger a reverie that bridges plots, times, spaces, genres, styles. A new, imaginary scene emerges, linking a contemporary nightclub with transformative horror.

SHAPES OF RAGE (2015 / 2022) / 06'48"

Films: *The Birds* (Alfred Hitchcock, 1963) / *The Brood* (David Cronenberg, 1979)

How does a film manifest anger, rage, murderous violence? How do filmmakers find a form, a plastic shape, to express and mold it? Hitchcock and Cronenberg intertwine their exploration with the theme of motherhood.

ONE HELL OF A RIDE (2017 / 2022) / 8'29"

Films: *Inland Empire* (David Lynch, 2006) / *Smiley Face* (Gregg Araki, 2007)

Not a mash-up but a smash-up of the twin peaks of contemporary American cinema: two very different films about female actors, auditions, catastrophe, running, screaming, canned laughter, hallucinations and visions.