

THE MAN WHO KNEW 75 LANGUAGES

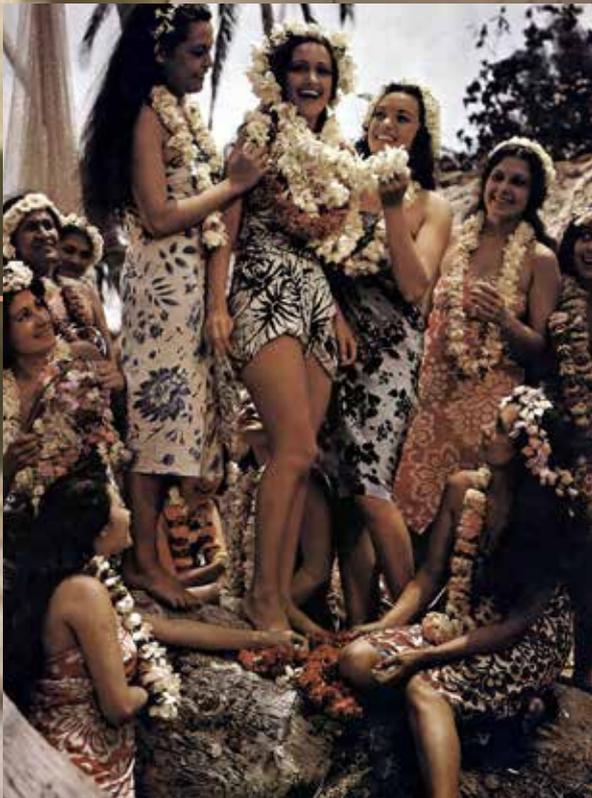
Newsletter N°46
October - December
2018

"We women do not understand The War. We only understand that it causes terrible sufferings and that we must care for friend and foe with the same love."

SEASON 9 ART:21

Berlin, San Francisco
& Johannesburg

by Robin Rhode



Dorothy Lamour in *The Hurricane*, 1937



Children pledging allegiance to the American flag at an Elementary School in San Francisco, 1942 © Dorothea Lange

**NEW titles from
WiCHiTA FiLMS**



The Man Who Knew 75 Languages

"If we can understand other people's nature and mindset, we wouldn't be able to fight with them."
Elisabeth, Queen of Romania

A poor teacher (Georg Sauerwein), and his princess pupil (Elisabeth of Wied), were two pioneers of *freedom of speech*, before it was even a phrase of its own.

The Man Who Knew 75 Languages is an animated film that uses real backgrounds from the places Georg lived and travelled, blended with animated characters that recreate the story. It was made as a co-production between Embla Film of Norway, Fralita Films of Lithuania and FUMI Studio of Poland.

Great attention was paid to the details and historical accuracy of the objects and architecture incorporated with live footage of the diverse environments shot beautifully in 4K. Rotoscoping techniques were used to transform live actors into animation.

Based on a true story from the 1800s, the film starts at the outbreak of the first Crimean war: The young genius, Georg (born 1831 Hanover, Germany, died in 1904 Christiania/ Oslo, Norway) has just created the first English-Turkish dictionary. The reputation of his linguistic skills results in an invitation to a small German court, to be the tutor of the young Princess Elisabeth of Wied. Through his lessons he introduces her to the value of learning languages and how they carry an imprint of the cultures that created them. Their friendship, along with his increased affection for her could not be tolerated, and he was banished from the royal court. Pining for Elisabeth, he put all his energy into fighting for minorities and their right to speak their native languages. They stay in touch for the rest of their lives, sending letters and books back and forth as they inspire each other to fight for languages,

culture and peace, Georg from the ground, and Elisabeth from the palace.

Georg travels the world and learns many *minor* languages by speaking directly with people. He becomes a fighter for the right to speak and write in one's mother tongue. He helps to keep minor languages alive and gives them dignity through documentation.

Georg writes in many languages, including poems that later become popular folksongs. He starts newspapers, and fights for the revolutionary idea of the right of children to be taught in their mother tongue.

Revered in the countryside and small communities, Georg became the most criticised person in the German newspapers by those that favoured the primary languages of the time.

Princess Elisabeth, became the first Queen of Romania, a popular monarch, artist and peace advocate.

"We women do not understand The War. We only understand that it causes terrible sufferings and that we must care for friend and foe with the same love." Elisabeth, Queen of Romania

Amongst other provisions established for human rights is the freedom of speech. Georg's lifetime devotion to keep minor languages alive exemplifies one important way to protect that freedom. As Georg Sauerwein fought to preserve cultures by learning, documenting and keeping minor languages alive, the film seeks to promote an understanding of the importance and cultural significance of languages, history and locations while presenting a heart-warming story through a visually compelling cinematic experience.

www.TheManWhoKnew75Languages.com

directed by **Anne Magnussen**
Co-Director & Head of Animation
Pawel Debski
produced by **Embla Film**
running time **66'**



Anne Magnussen





Mary, DW Griffith, Chaplin & Douglas

Chaplin, Mary & Douglas



Douglas and Mary

I, DOUGLAS FAIRBANKS

When *The Guardian* reviewed Tracey Goessel's book *The First King of Hollywood – The Life of Douglas Fairbanks* it quite rightly insisted that “it's time for a reappraisal of the movie star who swash buckled in *Zorro*, dueled exuberantly in *Robin Hood* and soared magnificently in *The Thief of Bagdad*”. Clara and Julia Kuperberg, having celebrated in *The Women Who Run Hollywood* the power and creative energy brought by women to the “Golden Age” of the cinema, now turn their investigative eye to the dashing, dazzling and debonair Douglas Fairbanks, the “First King of Hollywood”. His life story unfolds with

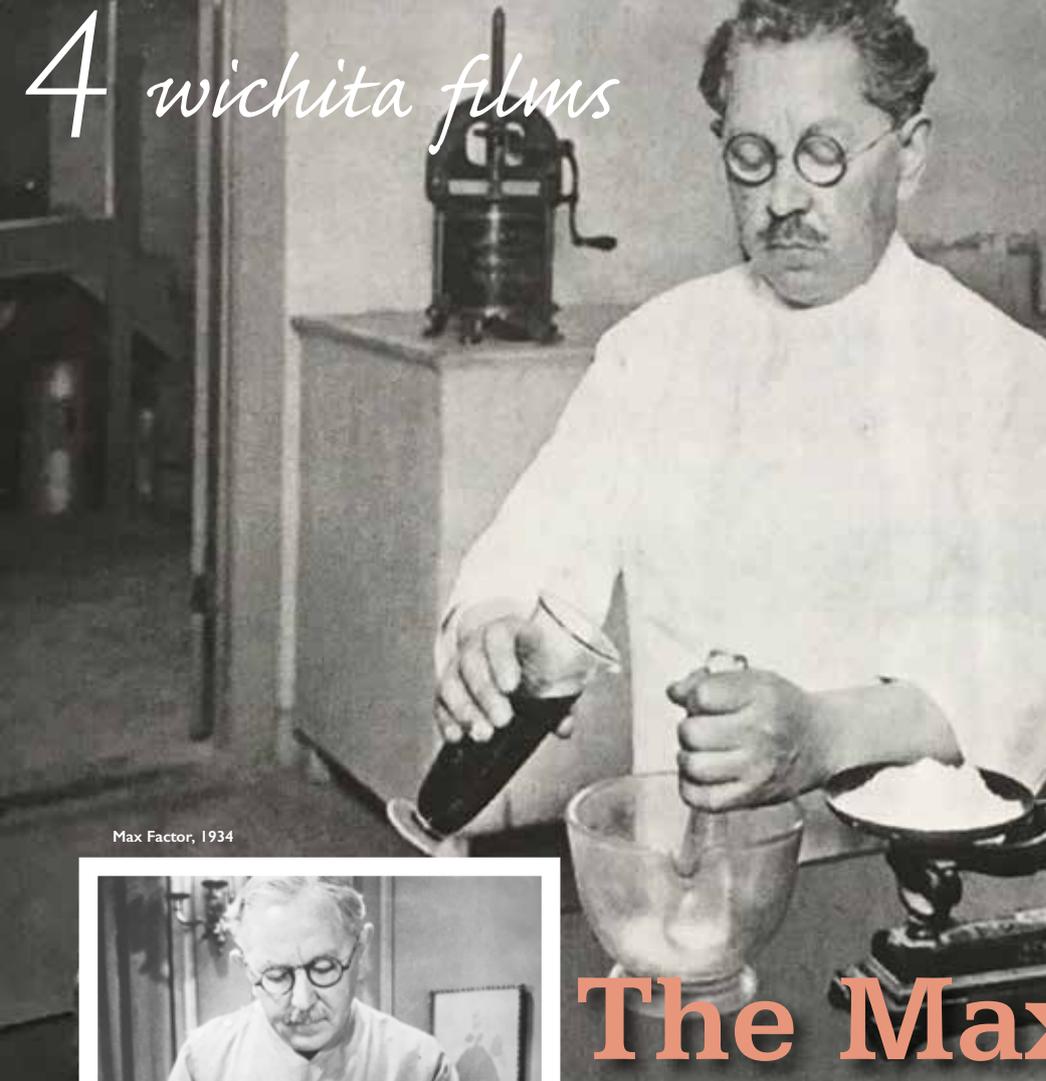
American history and the emergence of the film industry as backdrop. His films crossed all borders. His physique and style made him the perfect American icon. At a time when the country did not have any self-doubt, he represented America like no one else: strong, confident, heroic, smiling and conquering. He was “Everybody's Hero”. Fairbanks also became one of Hollywood's founding fathers. In 1919 together with his best friend, Charlie Chaplin, his bride-to-be Mary Pickford, and director DW Griffith, he started the United Artists Studio which is still a Hollywood player today. In 1927, Fairbanks was a founding member of the Academy of Motion Picture Arts and Sciences. As the host of its first prize giving ceremony in 1929, he handed out 14 awards to his peers, but he never received an Oscar himself during his lifetime. Also in 1929 he was involved in the establishment of the School of Cinematic Arts at the University of Southern California thereby creating one of the first faculties for film studies. His opening lecture was devoted to photoplay appreciation. During his marriage to Mary Pickford, “America's Sweetheart” the couple dominated the headlines and turned the scrubland of Beverly Hills, inhabited by coyotes and snakes, into the poshest place in town.

With unlimited access to his legacy on film Clara and Julia Kuperberg will tell the life of Douglas Fairbanks in a first person narration, drawing on film clips and newsreel footage to show that he invented a style that would be emulated for decades. No Superman without a Fairbanks signature pose, no Batman without The Mark of Zorro, no Mickey Mouse without Fairbanks and Chaplin as Walt Disney once admitted. He was even thinking of Fairbanks when he was creating Prince Charming in *Snow White*. Today, when Johnny Depp plays his role in *Pirates of the Caribbean*, or Jean Dujardin in *The Artist*, the actor they are paying tribute to is Douglas Fairbanks, like generations of stars before them. Peter Facinelli of *Twilight* and *S.W.A.T.* fame lends the King of Hollywood his voice.

directed by **Clara & Julia Kuperberg**
 produced by **Wichita Films**
 running time **52'** Shot in **HD**



4 wichita films



Max Factor, 1934



Jean Harlow

The Max Factor

directed by **Clara & Julia Kuperberg**
 produced by **Wichita Films**
 running time **52' Shot in HD**

The man who created the faces of Hollywood was born in Poland and became the wigmaker and make-up artist to the Court of Tsar Nicolas II. Because of rampant antisemitism in the early 1900s, he and his family fled to America where relatives were living. An immigration officer inadvertently changed his name to Factor with a c instead of a k. Max Factor moved to Hollywood at the right moment. Theatre make-up did not work very well with projectors and close-ups and the talkies as well the introduction of technicolour created other problems Factor brilliantly solved.

For Cecil B. DeMille's *The Squaw Man* in 1913 he lent wigs and moustaches made from real hair which was a novelty. He solved the problem of melting lipstick by testing new products in a *kissing machine* and changed

the looks of many stars by means of a *beauty calibrator*. In 1935 he had created a make-up empire which allowed him to ask the famous architect S. Charles Lee to build an art-deco office for him which is now the Hollywood Museum in Los Angeles. Clara and Julia Kuperberg interviewed film historian Marc Wanemaker who talks about the achievements of Max Factor, while Donelle Dadigan shows us around the Museum, and the actresses Lee Purcell and Jaclyn Smith tell us what Max Factor meant to them. Lots of film clips featuring the stars Factor worked with round off this look behind the scenes.

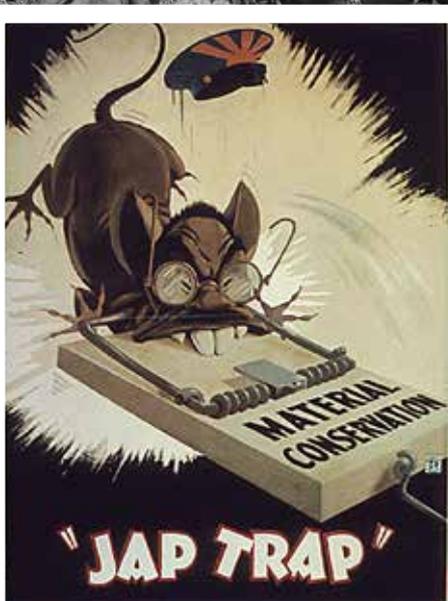


Max Factor and his Beauty Calibrator, 1934





Japanese arrive in California, 1942



Japanese internment law



Marlon Brando in the Teahouse of the August Moon

HOLLYWOOD and the Yellow Threat

The attack on Pearl Harbour on the 7th of December 1941 changed the world forever: The United States entered WW2. More than 110,000 citizens of Japanese origin were rounded up and dispatched to camps until the end of the war. Hollywood was quick to react with films from *Objective Burma* to *The Bridge on the River Kwai* and *The Story of GI Joe* to *Know Your Enemy: Japan*. Already in 1941 Warner, who were manipulating the public opinion in favour of entering the war, had released *Dive Bomber* with Errol Flynn.

It showed very clearly that America was threatened from the Pacific region. In almost

all of these films the enemy is vilified, we see particularly ugly Japanese in *The Fighting Seabee*.

With the arrival of the Cold War the enemy image had to change quickly and Hollywood obliged. This is well explained in Naoko Shibusawa's book *The Geisha Ally*. Clara and Julia Kuperberg found the right interview partners in Joseph McBride, film critic, Nancy Wang Yuen, author of *Reel Inequality*, Tamilyn Tomita, actress in *Come to See The Paradise* and Dan Akira, specialist of Japanese film history, in order to show how strong an influence the silver screen has on society.

Film clips include *The Purple Heart*, *December 7th*, *Know Your Enemy: Japan*, *The Teahouse of the August Moon*, *Sayonara*, *The Japanese War Wife*, *The Krimson Kimono*, *The House of Bamboo*, *Tora Tora*, *Tokyo Joe* and *Breakfast at Tiffany's*.



directed by Clara & Julia Kuperberg
 produced by Wichita Films
 running time 52' Shot in HD

6 wichita films

Joan Blackman & Elvis Presley in *Blue Hawaii*, 1961



THE TIKI CRAZE OF HOLLYWOOD

Hawaii joined the United States in 1959 and became its 50th state. Hollywood was quick to discover the fabulous location and the native art of the Pacific which turned into a synthetic exotic world to reflect the optimism of the times. Thor Heyerdahl's book *Kon-Tiki* became a world best-seller; Tiki bars sprang up everywhere, the Mai Tai was the drink of the moment and interiors were decorated with rattan. The nudity of Hula girls was acceptable as they were considered natives and part of folklore. The craze started with *South Pacific* and Elvis Presley's movies shot in Hawaii. Marlon Brando was so taken with the local charm that he bought an island in Polynesia and married the Tahitian actress of

his *Mutiny On The Bounty* while Presley created a *jungle room* Tiki style at Graceland. Tiki had its moment between McCarthyism and the Hippy culture. Around 1966 the Jimmy Hendrix generation superseded the Dean Martin generation. Kathmandu replaced Hawaii and marijuana the exotic drinks.

Filmmaker Sébastien Zulian got Sven Kristen, cameraman and author of many books on Tiki as well as Craig Detweiler, film teacher at Pepperdine University, to explain the phenomenon and rounds off his documentary with clips from *The Hurricane*, *Mutiny On The Bounty*, *Song of the Islands*, *South Pacific*, *His Majesty O'Keefe*, *Bikini Beach*, *Paradise*, *Hawaiian Style*, *Blue Hawaii* and *LT. Robinson Crusoe*.



Clark Gable in *Mutiny on the Bounty*, 1935

directed by **Sébastien Zulian**
 produced by **Wichita Films**
 running time **52'** Shot in **HD**



NAOMI

Avraham Pessó, a successful Israeli painter and sculptor; decides to realize his dream of painting international supermodel Naomi Campbell. It is unlikely that Campbell is aware that Pessó feels he must develop an emotional connection with a subject before painting it.

produced & directed by **Aya Ben-Nahum, Shay Kaplan & Avraham Pessó** running time **57'** Shot in **HD**



Everyone around him is sceptical the meeting will happen, and the more distant his dream grows, the lonelier he becomes. Then he learns that Campbell is planning a visit to Israel. The film highlights the humour, misery, and lack of inhibition of a tortured artist as he strives to fulfil a long-time dream.



ICONIC COUPLES



A mini-series of ten of Hollywood's most attractive Iconic Couples with lots of never before seen footage and plenty of film clips must be attractive for any scheduler. Although some of these marriages or affairs didn't last long, they were all of great intensity and are well reflected in their work.

Therefore Poorhouse International, with some experience in taking on film-related programs, was very pleased to be asked by Adamis



Judy Garland & Vincente Minnelli

Production to distribute their series comprising Elizabeth Taylor & Richard Burton, Katharine Hepburn & Spencer Tracy, Jean Harlow & William Powell, Carole Lombard & Clark Gable, Barbara Stanwyck & Robert Taylor and Lauren Bacall & Humphrey Bogart.

For 2019 four new Episodes will be available:

Judy Garland & Vincente Minnelli

Judy Garland was born into a family of actors and made her stage debut with her older sisters, the Gum Sisters, when she was three. Groomed by Louis B. Mayer of MGM next to Elizabeth Taylor and Mickey Rooney she is the child-star in *The Wizard of Oz*. She meets Vincente Minnelli, himself from a family of performers, when they film *Meet Me In St. Louis*. Judy wants to escape the studio pressure and looks for a protector; Vincente is in need of a muse. A rather fatherly relation develops and in 1945 they marry. In 1946 Liza Minnelli is born. Together they shoot the best part of the *Ziegfeld Follies* and are dubbed *The Royal Family of Musical Comedy in Hollywood*. When Judy discovers Vincente in bed with their chauffeur; their marriage comes to an end, but they stay friends for the rest of their lives.

Filmmaker Bertrand Tessier highlights important moments in the biography of both and shows how they inspire each other in selected clips of their work.

Contributors include Liza Minnelli, Lorna and Joey Luft, both children from Judy Garland's third marriage, Gerald Clarke, author of *Get Happy. The Life of Judy Garland*, Randy Schmidt, editor of *Judy Garland on Judy Garland: Interviews and Encounters*, Mark Griffin, author of *A Hundred Or More Hidden Things*, a biography of Vincente Minnelli, Joe McElhany, editor of *Vincente Minnelli. The Art of Entertainment* and Emmanuel Levy, author of *Vincente Minnelli. Hollywood's Dark Dreamer*.

Ali MacGraw & Steve McQueen

Ali MacGraw starts out as a fashion model and lends her face to Chanel No. 5. She meets Steve McQueen on the shoot of Sam Peckinpah's *Getaway*. McQueen was married to Neile Adams, mother of his two children, who was putting up with his notorious infidelities. He was considered a superstar with films like *The Great Escape*, *The Magnificent Seven* and *Bullitt* to his credit. Ali MacGraw was married to Robert Evans, the Head of Paramount, and had a box office hit with *Love Story*. They fell in love at first sight and the only film they made together oozes with eroticism. When they become a couple Steve insisted that Ali stay at home and give up her career. He dragged her into drug and alcohol abuse and there occurred violent scenes before he abruptly showed her the door. She had hardly time to pack her wardrobe, but she had lived her *Love Story*.

Filmmaker Bertrand Tessier who had already directed *Richard Burton and Elizabeth Taylor* knows how to visualize this thunderstorm of feelings.

Contributors include Neile Adams, first wife of Steve McQueen; Chad McQueen, their son; David Foster, producer of *Getaway*; John McKenna, director of *The Man and Le Mans*, a documentary about the filming at Le Mans, which brought about the separation of McQueen and Neile Adams; Brett Morgen, director of *The Kid Steps in the Picture*, a documentary about Robert Evans, called *The Kid*; producer of *Love Story* and husband of Ali MacGraw, Marc Eliot, author of *Steve McQueen. A Biography*; Anna Wintour, Editor-in-chief of Vogue and Lisa Immerdino Vreeland, director of *Diana Vreeland, The Eye Has to Travel*.



Ali MacGraw & Steve McQueen



Ingrid Bergman & Roberto Rossellini

produced by **Adamis Productions**
for **Orange Cinema**
running time **10 x 52'** Shot in **HD**

Ingrid Bergman & Roberto Rossellini

For him she gives up husband and daughter as well as a stunning Hollywood career. Ingrid Bergman appeared in six films of Gustav Molander before she moved to Hollywood to star in David O. Selznick's remake of Molander's *Intermezzo*, in which Bergman played a piano teacher with whom the father of her pupil falls in love. Selznick offered her the same part. Warner cast her opposite Humphry Bogart in *Casablanca*, followed by *For Whom the Bell Tolls* and *Gaslight* which earns her the first Oscar. Roberto Rossellini, exponent of post-war neorealism makes himself a name with *Rome, Open City*, followed by *Paisa* and *Germany, Year Zero*. When Bergman watched these films she decided to write him a letter asking to work with him. They met in Paris and fell in love on the spot. Bergman's move to Europe and her affair with Rossellini caused a scandal. She gets pregnant and nonetheless appears in *Stromboli*. Rossellini turns out to be a great egomaniac and very possessive. She should only work for him. When Jean Renoir invites her to appear in *Elena and Her Men* she escapes to Paris. Separation follows and Ingrid Bergman returns to Hollywood. All is forgiven, she moderates the Oscars to great acclaim and soon garners another one for *Anastasia*. Her career resumes also in Sweden, where she appears in Ingmar Bergman's *Autumn Sonata*. Here she plays a piano virtuoso who sacrifices her relationship with her daughter for her career. Film and real life come together:

Sandra Rude has the right flair to make the viewer understand what it means to be unconditionally in love.

She succeeded to have contributors such as Isabella Rossellini, Pia Lindstrom and Tag Gallagher; author of *The Adventures of Roberto Rossellini: His Life and Films*, Guy Maddin, director of *My Dad is 100* with Isabella Rossellini, David Forgacs, author of *Roberto Rossellini: Magician of the Real*, Paul Duncan, editor of *Bergman: Movie Icons*, Charlotte Chandler, author of *Ingrid: A Personal Biography*, Grace Carter; author of *Ingrid Bergman*, Nino Bizzari, director of *Rossellini under the Volcano* and Fiorella Mariana, director and niece of Rossellini.

Monica Vitti & Michelangelo Antonioni

The intellectual and the actress are a modern-times reincarnation of Pygmalion and his muse. Both had no success in the film industry before they met. Antonioni because he was neither a representative of post-war neorealism nor did he direct comedies Italian style, Vitti didn't have the looks of fashionable Sophia Loren or Gina Lollobrigida. She also had a strange, smoky voice. When Antonioni looked for just such a voice to dub Dorian Gray in his film *The Cry* he met Vitti and fell in love with her. She starred in his *The Adventure* which won him the Jury Prize at the Cannes Film Festival. *The Night* and *Eclipse* followed. Three successful films and three declarations of love. And lovers they remained, never wanting to marry or have children. When



Monica Vitti & Michelangelo Antonioni

Monica Vitti fell in love with Carlo di Palma, Antonioni's director of photography, during the filming of *Red Desert* she no longer was Antonioni's muse and therefore had no part in *Blow Up*. They separated without turmoil as it also happens in Antonioni's films.

Filmmaker Sandra Rude has the right sensitivity to bring out what makes Antonioni, the master of the unspeakable, the archaeologist of the female soul, such a great film director.

Contributors include Enrica Fico, widow of Antonioni, Francesco Maselli, film director, Dante Bini, architect of Antonioni's *Copula*, Dominique Paini, Curator of the Antonioni Exhibition at the Cinémathèque, Laura Delli Colli, author of *Monica Vitti*.

photos © Philip Van Roe



SHELL SHOCK A REQUIEM OF WAR

Whether you call it shell shock or post-traumatic stress disorder, war creates serious psychological wounds. A hundred years after the beginning of the Great War, the Belgian composer Nicolas Lens wrote a dance-oratorio on this theme, using lyrics by the well-known Australian singer, song writer, poet and rock 'n roll enfant terrible Nick Cave. In twelve poems or cantos he evokes the anonymous



protagonists of the war in a highly personal and fluent style: soldiers, nurses, deserters, survivors, dead, missing, mothers, orphans and the terrifying Angels of Death. The testimonies of these individual characters, with whom everyone can identify, make the universal call for a humane and peaceful world. They mutate into different characters and help each other in telling their individual story. The choreographic directing and staging is in the hands of the Belgian-Moroccan choreographer Sidi Larbi Cherkaoui, whose contemporary dancers from his company Eastman sometimes form a hero statue, but in general are absorbing, underlining and accompanying the vocal soloist characters in their role to focus on the traumatic effects war has on individuals.

At the world première in 2014, to commemorate the outbreak of the Great War, Sidi Larbi Cherkaoui said: "If you revisit the history of WWI, you get a different view of the United States and Iraq, because you can now see where the war started, why it happened and what the consequences are." And Nick Cave confessed: "What do I know about killing a man or seeing a friend die. At the end it was a battle between me, the keyboard and my imagination."

In order to commemorate and celebrate the end of the Great War a hundred years ago, the Philharmonie de Paris will restage *Shell Shock* for many invited heads of state including President Emmanuel Macron on November 10th. Arte is taking a live feed and you are invited to join or programme this event deferred.



Shell Shock A Requiem of War

The Philharmonic Orchestra of Radio France and the Chorus of the Opera of Silesea in Bytom

Conducted by Bassem Akiki
soloists

Soprano Laurence Servaes

Mezzo Sara Fulconi

Counter Magid El-Bushra

Tenor Sébastien Dray

Bass Mark S. Doss

and Soloists of the Trinity Boys Choir

directed by Denis Coïozzi

produced by LGM

running time 90' Shot in HD

ART:21 – SEASON NINE

BERLIN

A city still in the midst of a post-Cold War cultural and economic rebirth, since the 1990s Berlin has become a haven for artists from all over the world - a free zone where experimentation, individual expression, and international influences converge. From creating large-scale public projects to intimately personal ones, the artists in this episode demonstrate the diversity of practice and sensibilities in the German capital, expose its complicated history of war and migration, and convey hopes for finding systems that foster a better tomorrow.

Nathalie Djurberg & Hans Berg

In their apartment and studio, sculptor-musician duo Nathalie Djurberg and Hans Berg create playful and bawdy clay-animation films and installations that riff on fables, allegories, and myths. Djurberg's intuitive process of handcrafting clay figures, building sets, and meticulously photographing the tableaux to create each frame reveals the mix of dark and sweet impulses that motivate the work. Berg, with his roots in Berlin's electronic-music scene, creates the hypnotic compositions that bring the animations to life.

Olafur Eliasson

With the support of his interdisciplinary studio, Olafur Eliasson produces epic, technically sophisticated sculptures and installations, using natural elements like light, water, and air to alter viewers' sensory perceptions. From 120 foot tall waterfalls floating above New York's East River to chunks of arctic ice installed in a Parisian plaza, his immersive environments, public installations, and architectural projects are motivated by the belief that art has the power to make viewers think differently about the world. Expanding the role of the artist, Eliasson contemplates

how art can function as a "civic muscle," offering solutions to global problems like climate change and renewable energy.

Hiwa K

Hiwa K questions his role as an artist within the ever-shifting political landscapes in Europe and the Middle East. From the celebrated Documenta exhibition in Kassel, Germany, to a performance in an Amsterdam boxing gym, to a musical intervention at a protest in Iraq, the sculptures, videos, and performances by the Iraqi-Kurdish artist slyly mix his biography with the larger story of migration and East-West relations in Europe.

Susan Philipsz

Susan Philipsz treats audio as a sculptural object, using historically-resonant sources - like an orchestral work by a composer who was interned in a German concentration camp in the 1940s - to create unexpectedly haunting and lyrical installations. Philipsz develops a series of projects across Germany and Austria, including the rehearsal of World War II damaged instruments in a small German town and a new work connecting one of Vienna's best-known public squares to its fascist past.

SAN FRANCISCO

A longtime home for political progressives and technological pioneers, the San Francisco Bay Area is a magnet for artists who are drawn to its experimental atmosphere, countercultural spirit, and history of innovation. In addition to three artists working across photography, installation, and new media, this episode features a non-profit art center, spotlighting multiple artists with physical and cognitive disabilities who work across a range of mediums. The artists in this hour are

united by their steadfastness and persistence in creating; their art serves as an essential expression of their experience of the world.

Creative Growth Art Center

Founded four decades ago, at the height of the disability-rights movement, Creative Growth Art Center is a nonprofit organization serving artists with physical and cognitive disabilities. Telling the story of remarkable individuals - Dan Miller, Judith Scott, William Scott, and Monica Valentine - and a uniquely productive artist community, this segment explores the idea that art making is a fundamental human practice and should be accessible to all.



Katy Grannan

Katy Grannan

Fascinated by the lives of people she describes as "anonymous," the Berkeley based photographer and filmmaker Katy Grannan develops long-term relationships with the residents of western American cities and towns, which generate beautiful and unsettling images. Surveying her work taking portraits of society's most invisible members to the making of her first feature-length film, *The Nine*, this segment charts the collaborative and at times complicated dynamics between an artist and her muses.

Lynn Hershman Leeson

Lynn Hershman Leeson is at once a pointed critic and a sly practical jokester, as she explores the roles that technology, media, and artifice play in society. This episode surveys the artist's richly varied body of work, from her early performances as the fictional character Roberta Breitmore to the more recent *Vertighost*, a work incorporating surveillance video and sculpture that offers a feminist riff on Alfred Hitchcock's *Vertigo*. Overlooked for the better part of her decades-long career, Leeson is now recognized as a pioneering multidisciplinary artist and critiques the gender biases that excluded her and other women artists.

Stephanie Syjuco

Stephanie Syjuco makes research-driven photographs, sculptures, and installations that explore the tension between the authentic and the counterfeit and challenge deep-seated assumptions about history, race, and labor. As a flashpoint of social and political protest, the Bay Area spurs Syjuco's investigations of colonialism, capitalism, and citizenship, in works that range from her participatory projects to her studio-portrait photographs.

JOHANNESBURG

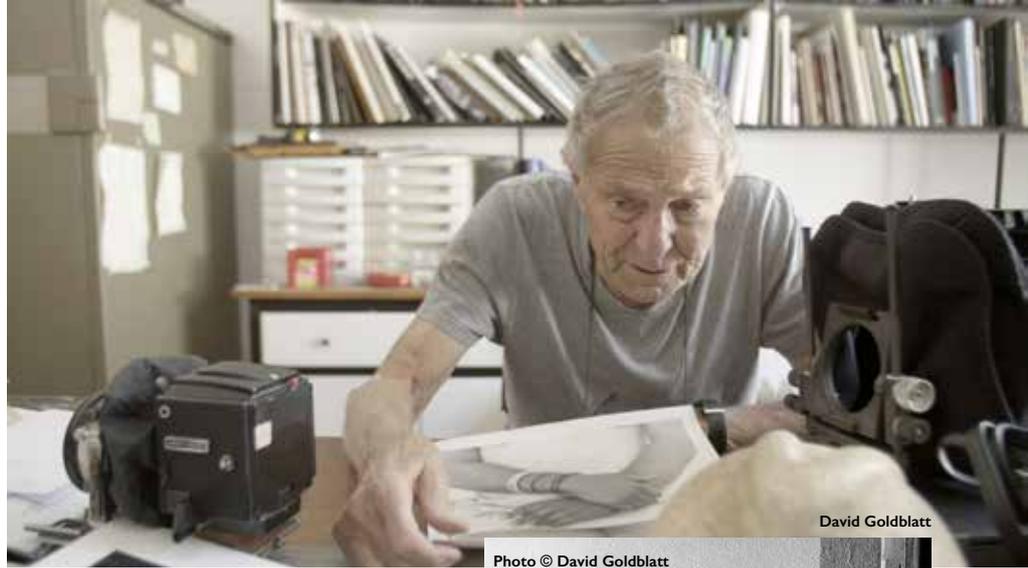
Since the dramatic fall of apartheid in 1994, Johannesburg has emerged as the artistic capital of sub-Saharan Africa. This episode tells the story of four artists from a diversity of South African ethnic backgrounds, identities and generations working across photography, painting, sculpture, and performance. Collectively, the artists in this hour use their work to empower marginalized communities, reexamine history, and pursue their visions for South Africa's future.

David Goldblatt

Considered the dean of South African photography, David Goldblatt's near-six-decade-long career chronicled and critiqued the country's tumultuous modern history. Interspersed with scenes of Goldblatt touring the sites of past and current photographs, this segment surveys the artist's extensive body of work; his earliest projects captured the desperate lives of African gold miners and critically probed white Afrikaner privilege and his more recent series examined the country's changing politics through the evolution of its architectural structures. Goldblatt's work is a testament to the power of photography as a means of social criticism. This segment was filmed and edited in the months prior to Goldblatt's passing in June 2018.

Nicholas Hlobo

Nicholas Hlobo's gorgeously handcrafted paintings, sculptures, and performances utilize



David Goldblatt



Photo © David Goldblatt

leather, ribbon, and rubber to quietly and subversively examine his sexuality, masculinity, and Xhosa heritage within South African culture. Shopping for materials at a local Johannesburg leather shop and working in his studio (a former synagogue), Hlobo weaves together symbolic bodily innuendos and historical references in his work, examining and exposing the challenges of the country's young democracy. Hlobo brings one of his performances to a renovated church in Harlem, New York City, to investigate the history of missionaries in South Africa and the more subtle ways that bodies are colonized today



Zanele Muholi

Zanele Muholi

Joyful and courageous, Zanele Muholi photographs Black lesbian, gay, bisexual, transgender, and intersex individuals in South Africa, driven by an intense dedication to increasing the visibility of one of the country's most vulnerable communities. The artist shares



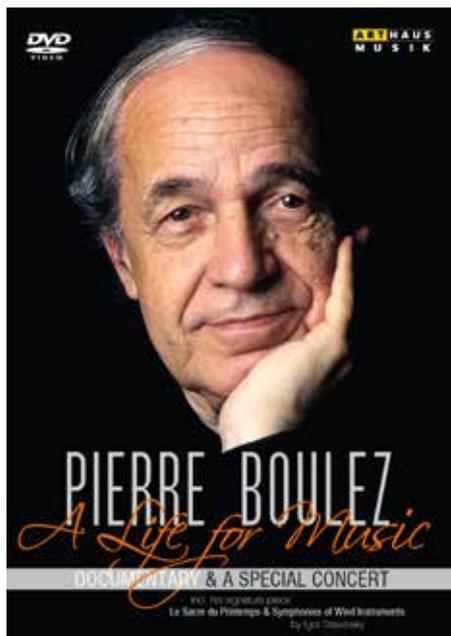
Photo © Zanele Muholi

the personal motivations behind an ongoing self portrait series that allows them to own their voice, identity, and history as a queer Zulu person. From a portrait session in the Johannesburg townships to a gallery opening in Cape Town, Muholi photographs LGBTI individuals, in the hopes of eradicating the stigma and violence that has pervaded queer communities in South Africa. Muholi and the participants in their work stake out their places in the world and demand that their voices be heard.

Robin Rhode

Robin Rhode and his team of assistants create vibrant, temporary outdoor murals that serve as backdrops for photographed performances. Working in the neighbourhood where he grew up, a mixed-race community plagued by drug and gang wars, Rhode leads a team of local young men in creating a new mural and shares his hopes for what participation in an art project can offer. Recounting a career that began on the street in newly post-apartheid South Africa and now extends into the international contemporary-art scene, Rhode engages his "born free" collaborators in a performance at the Johannesburg Art Fair while considering intergenerational socio-political forces and the ways that play, humour, and youth culture inform his work.

produced by **Art:21** for PBS
running time **3 x 55'** Shot in HD



OUT ON DVD

We are very pleased to announce the release of *Pierre Boulez - A Life for Music* on the Arthaus-Musik Label. The documentary has been extended by adding more interviews and rehearsal material. The DVD also contains a complete recording of Stravinsky's *Sacre du printemps* and *Symphony of Wind Instruments*. The television version has in the meantime been sold to 10 countries including Japan and Russia.

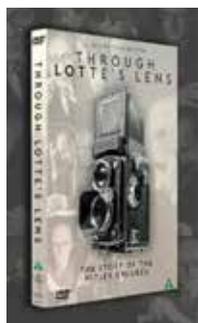
A fitting tribute. A new DVD provides an in-depth look at the life of Pierre Boulez.

Classical Music Magazine, March 2018

Tout contribue, dans ce film dense et bien construit, à éclairer les multiples facettes d'une personnalité hors norme.

Télérama, July 2018

Vous avez réalisé un très beau et très bon portrait de Pierre en suivant la vie musicale de Pierre à travers un choix excellent du propos tenus par Pierre... Je vous remercie infiniment de m'avoir associé à votre travail... Votre film est un portrait émouvant de Pierre et un acte de vie.
Roger Boulez



Tony Britten's latest film *Through Lotte's Lens* is out on DVD, a timely contribution to the migration discussion. Told through the portal of Austrian émigré, portrait photographer Lotte Meitner-Graf, the story unfolds through interviews with eminent commentators, dramatic reconstruction and musical performances.

"A super film", says Daniel Snowman, "which (as they say at the BBC) manages to inform, educate and entertain."



Valery Gergiev and his Mariinsky Orchestra and Chorus opened the Zaryadye Philharmonic Hall in Moscow with a superb all Russian programme featuring Anna Netrebko, Albina Shagimuratova, Ildar Abdrazakov, Yuri Eyvasov, Daniil Trifonov and Pinchas Zukerman. Directed for Television by François-René Martin, Running Time 110 Minutes

An atmospheric, thoughtful and celebratory film from Tony Britten. Daily Telegraph, June 2018

*The photographer Lotte Meitner-Graf fled Austria before the Second World War and set up a studio in London. This interesting film recreates life in (Lotte Meitner-Graf's) studio from 1953 as a way of probing the lives of the Jewish Immigrants Lotte photographed. ****

Daily Mail, June 2018

STOP PRESS

Principal photography for *Anton Bruckner - A Giant in the Making* began at St. Florian, the spiritual home of the composer, on September 24th coinciding with Valery Gergiev and the Munich Philharmonic giving three concerts



Alexander Koller & Linzer Singakademie © Dieter Bauer

as part of the International Bruckner Festival 2018. Interviews with conductor Valery Gergiev, organist of the Vienna Court Chapel, Martin Haselböck, and conductor of the St. Florian Boys' Choir Franz Farnberger are in the can. The three day filming finished on a high note when Alexander Koller and his Linzer Singakademie performed *Du bist wie eine Blume*, dedicated to the choir's predecessor, at an outdoor venue. The documentary will be ready by the end of 2019.

READY FOR DELIVERY

Double Take - The Art of Elizabeth King 57'

I, Douglas Fairbank English version 52'

Double Take: The Art of Elizabeth King TV version 52'



Humphrey Bogart & Lauren Bacall

Iconic Couples: 3 more episodes at 52' each:

Richard Burton & Elizabeth Taylor

Lauren Bacall & Humphrey Bogart

Monica Vitti & Michelangelo Antonioni

Naomi 57'

The Man Who Knew 75 Languages 66'

Moscow Philharmonic Hall Opening Concert 110'

MIPCOM

During MIPCOM Dr. Reiner Moritz and Heike Connolly will be at the Creative Europe Stand P4.B1

Tel. +33 (0)4 9299 8596

or at the apartment:

Armenonville - Entry 5, 6th floor

9 Rond Point Duboys d'Angers, 06400 Cannes

Tel : +33 (0)4 83 44 08 91

Poorhouse
INTERNATIONAL

58 Broadwick Street
London W1F 7AL
telephone: +44 (0)20 7436 8663
email info@poorhouseintl.co.uk
www.poorhouseintl.co.uk