

KEYFRAME

Daily | Kracauer, Menkes, Faulkner

Plus controversial takedowns in Cahiers du Cinéma, previously unseen films by Andy Warhol and more.

By David Hudson June 16, 2014

<https://www.fandor.com/keyframe/daily-kracauer-menkes-faulkner>



Siegfried Kracauer's press pass, 1933

Catherine Grant alerts us to the new issue of *Necrus: European Journal of Media Studies*, this one opening with Thomas Elsaesser on Siegfried Kracauer. There's a special section called "Traces" and among its nine pieces is Saige Walton's on Leos Carax's *Holy Motors* (2012). Plus: book reviews, festival reports and two exhibition reviews, including Senta Siewert's on *Fassbinder – NOW: Film and Video Art*.

"I see my films as being primarily about, as well as agents of, transformation. I also feel that I channel and/or conjure my films as opposed to 'write and direct' them." That's Nina Menkes, talking to Mariko Tamaki for the *Believer*.

Peter Bogdanovich presents a third round of notes from his Orson Welles File. In 1963, he found *The Trial* (1962) to be a "difficult film to really like, but a strangely haunting one." He then struggles with it through four subsequent viewings.

David Davidson's been writing about *Cahiers du Cinéma* under the current editorship of Stéphane Delorme and, "to give a more accurate portrait," presents translations of three somewhat controversial takedowns: Nicolas Azalbert on Béla Tarr's *The Turin Horse* (2011), Delorme himself on Lucien Castaing-Taylor and Véréna Paravel's *Leviathan* (2012) and Jean-Philippe Tessé on Albert Serra's *Story of My Death* (2013).

"Rediscovering Faulkner's unique manner of juxtaposing multiple narrative threads got me wondering to what extent his sense of narrative structure, and that of the other 'jazz age' American writers who rose to prominence in the 1920s, may have been influenced by the movies, even if only subconsciously." What Michael Smith has in mind specifically is parallel editing, "also known as cross-cutting..., a technique where filmmakers cut back and forth between scenes occurring in different locations, usually to suggest simultaneous action."

IN OTHER NEWS

"Italian director Alice Rohrwacher, recent winner of the Cannes Grand Prix for *The Wonders*, will head of the jury of the Venice Film Festival's 'Luigi De Laurentiis' award for best first work," reports *Variety's* Nick Vivarelli.



Robert Bresson on the set of *Mouchette* (1967)

<https://www.youtube.com/watch?v=xNTHUHfJ4>

“Brazilian director Ale Abreu’s *The Boy and the World*, about a child who heads to the city in search of his father, has won both the Crystal Award and Audience Award for the best feature-length film at the 38th edition of the Annecy International Animation Festival,” reports *Screen’s* Melanie Goodfellow.

GOINGS ON

The Andy Warhol Museum has announced that, on October 17, it’ll be presenting *Exposed: Songs for Unseen Warhol Films* in partnership with UCLA’s Center for the Art of Performance (October 24) and the Brooklyn Academy of Music (November 6 through 8). “This new performance is comprised of 15 short Warhol films that have been recently digitized by MPC/Technicolor and have not yet been publicly screened. Five songwriter-composers, reflecting the generational trajectory and musical influence from post-Velvet Underground 70s through today have been selected to write and perform music for the films. The roster includes Tom Verlaine (Television), Martin Rev (Suicide), Dean Wareham (Galaxie 500, Luna), Eleanor Friedberger (the Fiery Furnaces) and Bradford Cox (Deerhunter, Atlas Sound). The films chosen are a combination of portraits and actualités featuring Superstars and luminaries such as, John Giorno, Marcel Duchamp, Allen Ginsberg, Mario Montez, Marisol, Taylor Mead, Jack Smith, Mary Woronov, Edie Sedgwick and Andy Warhol.”

London. The Royal Academy’s exhibition *Dennis Hopper: The Lost Album* opens on June 26 and will be on view through October 19. In the *Observer*, Sean O’Hagan sketches the life and notes that the exhibition “comprises a cache of 400 original prints that Hopper made for his first photography show at the Fort Worth Art Centre Museum in Texas in 1970 and which have not been seen since. They were discovered after his death in 2010 in five dusty boxes among his belongings and extensive collection of art and antiques.”



La fotografia in Antonioni from fuori quadro.

<https://vimeo.com/55156914>

Chris Marker: Writing the Image is an evening with curator Chris Darke and writer Brian Dillon happening Wednesday at the London Review Bookshop.

OBITS

“Isabelle Collin Dufresne, the French-born artist, actress and author known as Ultra Violet, the beauty among the superstars of Andy Warhol’s glory days at his studio, the Factory, died early Saturday morning,” reports Anita Gates in the *New York Times*. “In the 1980s, she condemned the rampant drug use, orgiastic sex and unchecked egotism at the Factory, repented for her part in it and became a member of the Church of Jesus Christ of Latter-day Saints.... As Ultra Violet, Ms. Collin Dufresne appeared in some 17 films, not counting numerous documentaries made later about the period and the Factory regulars.... But Ultra Violet also appeared in ***Midnight Cowboy*** (1969), in a party scene with her fellow Factory habitués Viva, International Velvet and [Paul] Morrissey; had a small part in Milos Forman’s ***Taking Off*** (1971); and played a kinky party guest in Paul Mazursky’s ***An Unmarried Woman*** (1978), with Jill Clayburgh.” Ultra Violet was 78.

“Casey Kasem—whose long career on the radio and as an actor made him one of the most-heard voices in America—has died at the age of 82,” reports Phil Dyess-Nugent at the *AV Club*. “Generations grew up listening to Kasem count down the hits on American Top 40, the radio program he co-created and hosted for decades, old episodes of which are still broadcast on Sirius Radio. During that same period, he was providing the distinctively manic yet affable voice of teenage ghost buster Shaggy on the Saturday morning cartoon Scooby-Doo.”

ENDNOTE

Listening (73’32”). In the new episode of *The Cinephiliacs*, Peter Labuza talks with Michael Koresky about co-founding *Reverse Shot*, his work for Criterion and his forthcoming book on Terence Davies.

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