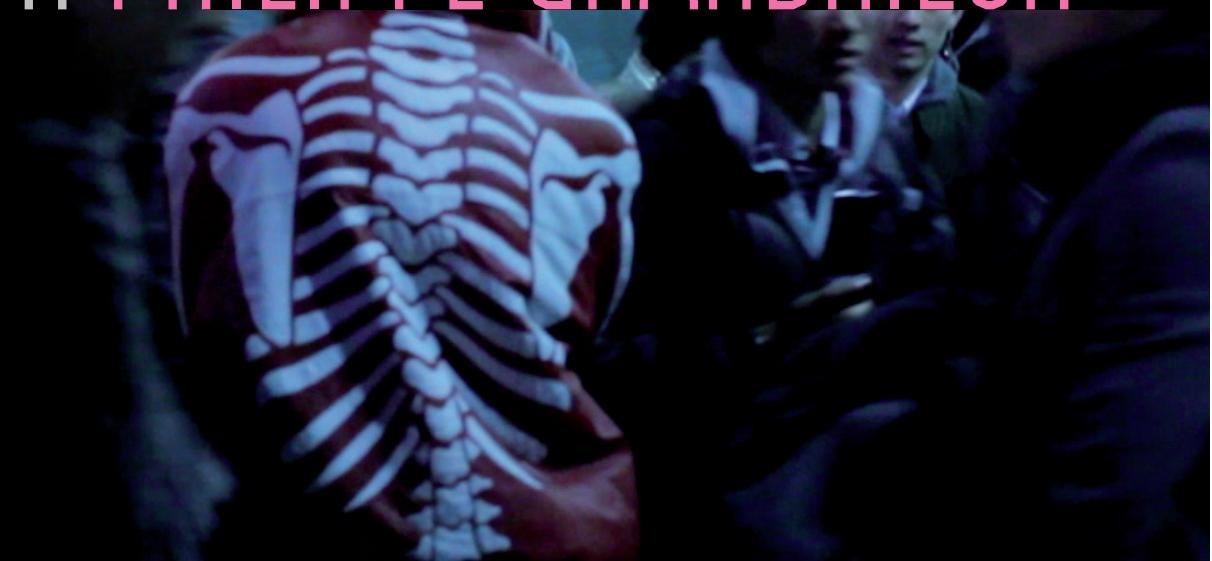


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IL SE PEUT
QUE LA BEAUTÉ
AIT RENFORCÉ
NOTRE RÉSOLUTION
/ MASAO ADACHI
X PHILIPPE GRANDRIEUX



* île-de-France

«Masao Adachi» premier portrait de la collection «Il se peut que la beauté ait renforcé notre résolution» de Nicole Brenez et Philippe Grandrieux
Un film de Philippe Grandrieux / Produit par Annick Lemonnier / Avec le concours du Centre national des arts plastiques (Image/Mouvement) Ministère
de la culture et de la communication et le soutien de la Région île-de France / visa d'exploitation :131 392 / © EPILEPTIC 2011 / epilepticfilmbookmusic.com

« Il se peut que la beauté ait renforcé notre résolution / Masao Adachi » est programmé en avant première, au Fid/Marseille, à la Cinémathèque française, au Centre Pompidou/Paris puis fait un tour du monde des festivals suscitant de nouvelles programmations monographiques des films de Philippe Grandrieux.

Il remporte le 12 novembre 2011 le « New : Vision Award » au CPH:DOX, Copenhagen International Documentary Film Festival.

Lors de sa programmation au MoMI (Museum of the Moving Image) et à l'Anthology Film Archive à New York, le HERALD TRIBUNE dans sa Version Web et le NEW YORK TIMES dans sa Version Papier consacrent le 29 février 2012, une demi page à ce documentaire.

The New York Times

Lire les articles pages suivantes, New York Times, Positif, Médiapart... >>>

UNIFRANCE FILMS sélectionne le film pour représenter la France au Japon au côté de neuf autres films : *Intouchables*, *La Guerre est déclarée*, *Les Infidèles*, *Les Lyonnais*, *Livide*, *Nuit blanche*, *Qu'un seul tienne et les autres suivront*, *Un heureux événement*, *Ernest et Célestine*.



The screenshot shows the UniFrance films website. The main header features the UniFrance films logo and a world map. Below the header, a navigation bar includes links for 'Métrages', 'Cours Métrages', 'Box-Office', 'Festivals et Marchés', 'Annuaire Pro', and a search bar. A green banner at the top indicates the 'Festival du film français au Japon >> 2012' from June 21 to June 24, with a link to the generic festival page. The main content area is titled 'Festival du film français au Japon - 2012'. It provides details about the festival, including its type (Festival Unifrance), theme (Films Français), location (Japan), and dates (June 21, 2012 to June 24, 2012). It also includes social sharing buttons for Facebook, Google+, and Twitter. A section for 'Edition 2012 - sélections, prix, délégations' is present, with a link to the full presentation. Below this, a section for 'Sélection : Longs-métrages' lists the selected films. The first film listed is 'Il se peut que la beauté ait renforcé notre résolution - Masao Adachi (2011)', followed by 'Intouchables (2010)', and 'La Guerre est déclarée (2010)'. Each film entry includes a thumbnail image, the film title, the year, and a brief description of the film's details (Realisateur, Acteurs, Production déléguée, Genres). On the left side of the main content area, there is a sidebar with sections for 'Editions' (listing 2012, 2011, 2010), 'Coordonnées' (listing address: Unifrance 15, Funagawara - cho Ichigayashinjuku - ku 162 Tokyo Japon, with a 'Voir sur la carte' link), 'Téléphone', 'Fax', and 'Site Web' (link to <http://www.unifrance.jp/festival/>).

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FESTIVALS + PRESSE >

« MASAO ADACHI » est le premier portrait de la collection imaginée par Nicole Brenez et Philippe Grandrieux :

« IL SE PEUT QUE LA BEAUTÉ AIT RENFORCÉ NOTRE RÉSOLUTION »

Note à propos de la collection :

En réponse à la série magnifique d'André S. Labarthe et Janine Bazin, « Cinéastes de notre temps », consacrée aux auteurs classiques décrits par leurs héritiers spirituels de la Nouvelle Vague, la nôtre veut rendre hommage aux cinéastes connus et inconnus qui ont participé, avec des fusils, des caméras ou les deux simultanément, aux luttes de résistance et de libération tout au long du XX^e siècle et à ceux qui poursuivent encore aujourd'hui le combat contre toutes les dictatures. Auteurs impavides et souvent héroïques, exemples de pertinence et de courage grâce auxquels le cinéma tutoie l'histoire collective, les cinéastes des luttes de libération, aux trajets souvent romanesques, sont aussi ceux qui ont le plus encouru la censure, la prison, parfois la mort et aujourd'hui, l'oubli. » (Nicole Brenez)

Note à propos de Masao Adachi

« Réalisateur, scénariste, critique, théoricien, poète, acteur, activiste, prisonnier politique... Masao Adachi possède de multiples facettes dont chacune se reflète dans son indéfectible combat contre toutes les formes d'oppression. Né à Fukuoka en 1939, il est une figure cardinale de la contre-culture japonaise des années 60/70. Fasciné par le mouvement surréaliste, il en fait le prisme fondateur de sa pensée et de sa démarche cinématographique. Véritable pionnier du cinéma étudiant autoproduit... »

Dimitri Ianni – Extrait du texte paru dans le programme du festival « Est-ce ainsi que les hommes vivent ? » consacré au thème de la révolution du 1er au 6 février 2012 à Saint-Denis.

FICHE TECHNIQUE

Durée : 74'

DCP : VO française et japonaise

+ sous-titres français / + sous-titres anglais / + sous-titres espagnols

« IL SE PEUT QUE LA BEAUTÉ AIT RENCONTRÉ NOTRE RÉSOLUTION »

Une collection de Nicole Brenez et Philippe Grandrieux

« IL SE PEUT QUE LA BEAUTÉ AIT RENCONTRÉ NOTRE RÉSOLUTION / MASAO ADACHI »

Un film de Philippe Grandrieux

Philippe Grandrieux, image, son, montage, mixage

Charles Lamoureux, assistant (réalisation et son), interprète

Ferdinand Grandrieux, musique originale

Junko Watanabe, Shoko Takahasi, traductrices version française

Junji Hori, conseiller à la traduction française

Zoé Inch, traductrice version anglaise

Claudia Rosenblatt, traductrice version espagnole

Annick Lemonnier, direction de production

Thomas Lavergne, direction de post-production

Corinne Thévenon (one+one), conception graphique du générique

Média Luna, administration de production

Isabelle Julien (ikenokoi), étalonnage DCP

Stéphane Thiébault (Artefact), mixage DCP

Ymagis, DCP

Titra Film, sous-titrage

Production Annick Lemonnier pour Epileptic

Avec l'aide du Centre national des arts plastiques (Image/Mouvement) Ministère de la Culture et de la Communication

Et le soutien de la Région Ile-de-France

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AVANT-PREMIÈRES

- 25 février 2011 / Cinémathèque française - Paris / FRANCE
Projection réalisée dans le cadre de la rétrospective consacrée à Masao Adachi du 3 décembre 2010 au 25 février 2011
- 29 juin / Centre Pompidou - Paris / FRANCE
Projection réalisée dans le cadre de la rétrospective *Cinéastes de notre temps – André S. Labarthe*, programmée du 27 avril au 9 juillet 2011. En présence de Philippe Grandrieux, Nicole Brenez et André S. Labarthe.
- Juillet 2011- FID Marseille / Sélection officielle compétition internationale / France

FESTIVALS

2011

- Juillet - MIFF / Melbourne International Film Festival / Section documentaires / AUSTRALIE
- Septembre - Monash University / Melbourne / AUSTRALIE
Dans le cadre d'un séminaire organisé par Adrian Martin « World Cinema Now » : Film, Politics, Violence, Beauty
Special Guest Filmmaker : Philippe Grandrieux, avec les projections de « Sombre », « Un lac », « Masao Adachi ».
Speakers : Nicole Benez (Sorbonne, France) / Elena Gorfinkel (U of Madison-Wisconsin USA) / Vinzenz Hediger (Ruhr University, Germany) / Meaghan Morris (U of Sydney and Lingnan, HK) / Granaz Moussavi.
- Octobre - Festival ActOral / Marseille / France
- Octobre - VIENNALE / Vienna International Film Festival / Autriche
- 12 > 23 octobre - Festival du nouveau cinéma - Panorama international / Montréal / Canada
- 11 > 18 novembre - Zinedi : Bilbao International Festival Of Documentary And Short Film
Projection hors compétition avec deux films de Masao Adachi / Espagne
- 03 > 13 novembre - CPH:DOX Copenhagen International Documentary Film Festival / DANEMARK
Édition spéciale : croisements documentaire, fiction et art contemporain.

PRIX : « NEW: VISION AWARD »

- 23 novembre - Courtisane collective / KASKcinema, Gent / BELGIQUE
Projection réalisée dans le cadre de : « Figures of Dissent », dedicated to artists informed by a sense of political resistance, and exploring the contemporary resonance of their work. Curator Stoffel Debuyser.
Projection du documentaire de Philippe Grandrieux « Il se peut que la beauté ait renforcé notre résolution - Masao Adachi » et du film de Masao Adachi et Koji Wakamatsu « The Red Army/PFLP: Declaration of World War ».

FESTIVALS

2012

- 5 janvier - University of Aberdeen / The Centre for Modern Thought / Curator Jay Murphy / Scotland / UK
- 6 > 12 janvier - 1^{er} édition de : Moving Image Discoveries - MoMI (Museum of the Moving Image) - New-York / USA
- 24 > 29 janvier - 11th DocPoint – Helsinki Documentary Film Festival / FINLANDE
- 24 > janvier > 4 février – International Film Festival Rotterdam / PAYS-BAS
- 1 > 7 février - 12^{es} journées cinématographiques dionysiennes « Est-ce ainsi que les hommes vivent ? » / Cinéma l'Écran / Saint-Denis
- 23 février > 1er mars - FICUNAM / Mexico / MEXIQUE
- 2 > 8 mars - Anthology Film Archive - New-York / USA
- 26 mars > 01 avril Les Écrans du réel à Beyrouth dans le cadre d'une carte blanche FID / LIBAN
- 21 > 25 mars - Courtisane / Gent / BELGIQUE « Philippe Grandrieux Artist in Focus »
Avec les projections de :
« Sombre » / « La Vie nouvelle » / « Un lac » / « Retour à Sarajevo »
et « Il se peut que la beauté ait renforcé notre résolution - Masao Adachi »...
- 11 > 22 avril 2012 BAFICI Festival international du cinéma indépendant / Buenos Aires / ARGENTINE
- 26 avril > 4 mai - « World Cinema » section of 13th Jeonju International Film Festival / CORÉE DU SUD
- 26 avril > 6 mai - Indie Lisboa - International Independent Film Festival - Director's cut - Lisbonne / PORTUGAL
- 19 > 29 juillet - Festival New Horizons / Wroclaw / POLOGNE
- 02 > 06 mai Nippon Connection / Japanese Film Festival / Frankfort / Allemagne
- 21 > 24 juin UNIFRANCE : Festival du Film Français au Japon

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The New York Times

THE GLOBAL EDITION OF THE NEW YORK TIMES

WEDNESDAY, FEBRUARY 29, 2012 | 9

Culture

Willy Loman, right at home in a new age of foreclosures

NEW YORK

In a Broadway revival, Arthur Miller's classic rings true yet again

BY CHARLES ISHERWOOD

There is never a wrong time to take a fresh look at a classic of the stage. But some moments are ripe for that — moments for re-encountering plays in particular, which are most fully alive when they are in stage, and then retreat to the bookselves. Or that's what it is today — when they are not being performed. The current moment could hardly be more opportune for another wrenching retelling with a new resonance: the American dreamer fighting a losing battle with fortune in Arthur Miller's "Death of a Salesman."

More than a decade after the last Broadway revival, Philip Seymour Hoffman takes up the burden of Willy's simple dreams and mistakes, fear and dreams spilling out of them, in a new production directed by Mike Nichols and co-starring Linda Emond and Andrew Garfield, opening March 15 at the Barrymore Theater.

Nobody doesn't know "Death of a Salesman," of course. It is high school, or even middle school, theater. Mr. Hoffman did, playing Willy. Regular revivals on Broadway as well as in re-

gional and amateur theaters have made it one of a small handful of gold-plated stage classics that have practically become a part of the collective psyche.

But the heart of that that follows the bursting of the housing bubble, and the discovery of the dubious financial practices behind it, casts a new light on the play's central Loman family. In both its small details — paying off a mortgage after 25 hard years is a plot point — and its broad, overarching sense of the loss of some cherished American ideals, the play feels unusually, perhaps unhappily, timely.

In this quiet, times like — moments for re-encountering plays in particular, which are most fully alive when they are in stage, and then retreat to the bookselves. Or that's what it is today — when they are not being performed. The current moment could hardly be more opportune for another wrenching retelling with a new resonance: the American dreamer fighting a losing battle with fortune in Arthur Miller's "Death of a Salesman."

American playwrights, artists involved in the coming production, and readers. In an essay written for The Times on the 50th anniversary of the play's 1949 opening, Miller described Willy's tragedy as that of "a man who did believe that he alone was not meeting the world's requirements, and who by those clean-shaven frontmen who inhabit the pages of broadcasting and advertising offices." Hearing the "unconscious, unuttered thought" he found himself with no recourse but "to stare in the mirror at a failure."

Mike Nichols directs the latest "Death of a Salesman."

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With employment continuing to lag and millions of homes in foreclosure, there are surely many men and women avoiding the mirror and its accusations, believing, like Willy, that their personal and financial success is somehow a personal indictment. In the more than half-a-century since the play opened, the temptation to measure a man's worth by the size of his paycheck has probably become only more pronounced in American culture.

The action of the Broadway production is set over the overriding cultural force of much of the last 30 years, as the salaried and less salaried workers in the economy have become figures like Donald Trump and Warren Buffett have become national luminaries, and the care and tending of the stock market become a matter of greater importance to the government but an obsession to the average American too.

The entire play — Great Depression, it has come to be called — has ignited a prickly questioning of these priorities. The Occupy Wall Street movement has brought an intensified focus on the gross inequalities in the economy and the dubious practices of the bankers so recently seen as worship-worthy titans, if not oracles. I exclaim, "When Willy is boasting to his brother that his son is 'earless and fearless,' his brother Chaim says wryly comments, 'When Willy has forgotten a line he has forgotten the rest of his faults of character.'"

Willy's brother Ben then chimes in, "He's a laugh — and the stock exchange, friend."

The Great Depression is a formative event in Miller's young life. In a 1958 speech, later printed in Harper's magazine, he called it "the ground upon which I learned to stand." Born in 1915, he was the son of a Jewish immigrant. His father became a successful manufacturer of women's coats, and during Miller's early years the family lived in a modest apartment in a neighborhood of Harlem populated by prosperous Jewish families. But Miller's father had invested much of his savings in the stock market, and when the crash came in 1929, the family was cast into comparative poverty and moved to a small house in Brooklyn.

The character of Willy Loman is closely modeled on an uncle, Miller said, but his father's precipitous fall from affluence to poverty and his vain attempts to over the years to re-establish himself in business, surely find an echo in Willy's desperate determination to make himself into the success in the face of the world he cannot stop imagining himself to be.

Aside from its implicit critique of the mass violence of a market by the ruling he occupies the ladder of commerce, other elements in the play resonate freshly today. Among the most fascinating is Willy's almost like an obsession with his wife, Willy's emphasis on the importance of being

SALESMAN. PAGE 10

Willy, who knew his wife well, will also his family lost much of the family fortune in the 1929 crash, causing the family to experience poverty; a man affiliated with the Occupy Wall Street movement being arrested outside the New York City Federal Courthouse in November; auto company employees in the 1930s going to windows where payroll checks were still honored.

How Masao Adachi went from avant-garde film to the Japanese Red Army

BY DENNIS LIM

The saga of the New Left, from its tumultuous rise in the student movements of the 1960s to its violent explosion in the 1970s, is now in the rearview mirror in recent years. Films like "Carrie" about the terrorist and media star Carlos the Jackal; "The Baader Meinhof Complex," about the German neo-Nazis and styled urban guerrillas; and "Good Morning, Morning," about the kidnapping of an Italian politician by the Red Brigades, have all been made in the wake of the global surge of militancy as access to power gave way to armed struggle.

The movies run the gamut from radical chic, re-enacting myths or rewriting them. But very few filmmakers dealing with this complicated patch of history can claim originality.

The Japanese director, screenwriter and activist Masao Adachi is one. Active both in Japan's avant-garde film scene of the 1970s and in the international protests against Tokyo's controversial treaty with Washington, Mr. Adachi wrote screenplays; directed movies like "Pacifist" (1970), which infused the exploitation genre with revolutionary politics; and developed a "theory of landscape" which has been described as "a system of power could be revealed through filming not people but places."

He put that theory into practice in the coming-of-age drama "AKA Serial Killer" (1969), which recounts the killing of a 19-year-old man through images of the same landscapes he grew up in and tilted further into the story with the pro-Palestinian "Red Army/PFLP: Declaration of World War" (1977), co-directed with Eric Baudelaire.

In 1974 Mr. Adachi joined the Japanese Red Army, an extremist splinter group based in Lebanon, where he lived in seclusion for 10 years. He was arrested there in 1987 on charges of passport violations and jailed for three years before being extradited to Japan, where he was sentenced to 10 months. Mr. Adachi has said that he was never involved in operations that target civilians and that the Japanese Red Army's 1972 Tokyo andoid attacks predated his involvement.

Now 72, Mr. Adachi is the focus of re-creative interest: a figure who lived out the dilemmas of merging art and politics more fully and messily than just about any of his contemporaries, and who was still shown at a retrospective at the Cinémathèque, the National Autonomous University of Mexico International Film Festival in Mexico City, in progress through March 24.

The series includes Mr. Adachi's return to directing after nearly three decades: "Private Territory," his 2009 film that shows up on his resume in 2012 and on the experiences of Kozo Okamoto, a Japanese militant who took part in the Lod mortar attacks in Israel in 1969.

Mr. Adachi is the co-writer of two new movies by the French filmmakers Eric Baudelaire and Philippe Grandrieux, who worked independently of each other.

Mr. Baudelaire's film, "The Anabasis of May and Fusako Shigenobu, Masao Adachi and Year of the Immortal," which took three years to make, considers Mr. Adachi's life and work in a political context as a larger theme.

The film, to be released in April, "Anabasis," an epic tale about a Greek army's retreat, simultaneously a journey into the unknown and a return home.

Plans for Mr. Adachi's film, Grandrieux's "It May Be That Beauty Has Strengthened Our Resolve: Masao Adachi" hinges on an intimate, free-ranging dialogue between Mr. Adachi and the Shigenobus, and Mr. Adachi but reluctant to make a conventional biographical portrait. Keeping its protagonist's identity a secret, the film explores the tension between sound and image. "The Anabasis" combines the voice-overs of

What is striking about these very different works, which are also screened in Mexico City, is the way they seem to absorb Mr. Adachi's sheer presence, treating him not simply as a traditional theorist but as an active collaborator.

Mr. Baudelaire's project originated while he was at an art school's residency in Japan a few years ago. "I was struck by the extent these left movements that went underground following the fall of the broad-based student movement in 1968 and typical of what I experienced even greater failures."

While researching the Japanese Red Army, he discovered Mr. Adachi's life and heard about the death of the group's founder, Fusako Shigenobu.

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Masao Adachi in Philippe Grandrieux's "It May Be That Beauty Has Strengthened Our Resolve."

EPICOPIC

Director's path to revolution

How Masao Adachi went from avant-garde film to the Japanese Red Army

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From top:



FRONT: TOP, FROM MR. GRANDRIEUX'S "IT MAY BE THAT BEAUTY HAS STRENGTHENED OUR RESOLVE"; A STILL FROM "THE ANABASIS" BY ERIC BAUDELAIRE

EPICOPIC; CENTER: ERIC BAUDELAIRE SHOWING THE GRAVE OF A JAPANESE RED ARMY MEMBER IN A CEMETERY NEAR THE PALESTINIAN REFUGEE CAMP IN BEIRUT; RIGHT: A WOMAN IN A HEADSCARF IN BEIRUT; FAR RIGHT: A GIRL IN BEIRUT IN MR. GRANDRIEUX'S "IT MAY BE THAT BEAUTY HAS STRENGTHENED OUR RESOLVE"; BOTTOM: A CROWD IN THE SHIBUYA NEIGHBORHOOD OF TOKYO; MASAO ADACHI, THE RIGHT; HORAK WAKO PROTESTING AT A WINDSCREEN IN THE BENTON COUNTY PRISON ON EAST OF BEIRUT IN 1998.

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>>> Ci-dessous transcription de l'article de la page précédente. Article paru le 28 février 2012 sur le site web de The International Herald Tribune et le 29 dans la version imprimée du New York Times lors de la programmation du film :

- au MoMI (Museum of the Moving Image) le 8 janvier dans le cadre de la 1^{ère} édition de « Moving Image Discoveries »
- à l'Anthology Film Archive le 8 mars 2012.

The New York Times

<http://www.nytimes.com/2012/02/29/arts/29iht-adachi29.html?pagewanted=all>



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A Japanese Director's Path to Revolution

By DENNIS LIM

Published: February 28, 2012

The saga of the New Left, from its tumultuous rise in the student movements of the 1960s to its violent implosion in the 1970s, has inspired a cinematic vogue in recent years. Films like “Carlos,” about the terrorist and media star Carlos the Jackal; “The Baader Meinhof Complex,” about Germany’s band of self-styled urban guerrillas; and “Good Morning, Night,” about the kidnapping of an Italian politician by the Red Brigades, offer multiple viewpoints on the global surge of militancy as activism gave way to armed struggle.

Masao Adachi in Philippe Grandrieux's "It May Be That Beauty Has Strengthened Our Resolve."

The movies run the gamut in their approaches, ranging from critique to radical chic, re-enacting myths or rewriting them. But very few filmmakers dealing with this complicated patch of history can claim an insider’s perspective.

The Japanese director, screenwriter and activist Masao Adachi is one. Active both in Japan’s avant-garde film scene of the 1960s and in the student-led protests against Tokyo’s controversial security treaty with Washington, Mr. Adachi wrote screenplays; directed movies like “Female Student Guerrillas” (1969), which infused the exploitation genre with revolutionary politics; and developed a “theory of landscape,” which hypothesized that systems of power could best be revealed through filming not people but places.

He put that theory into practice in the collectively directed “AKA Serial Killer” (1969), which recounts the killing spree of a 19-year-old man through images of the anonymous landscapes he traversed, and tilted further into agit-prop with the pro-Palestinian “Red Army/PFLP: Declaration of World War” (1971), co-directed with Koji Wakamatsu.

In 1974 Mr. Adachi joined the Japanese Red Army, an extremist splinter group based in Lebanon, where he lived in self-imposed exile for more than 20 years. He was arrested there in 1997 on charges of passport violations and jailed for three years before being extradited to Japan, where he was detained for 18 months. Mr. Adachi has said that he was never involved in operations that target civilians and that the Japanese Red Army’s most violent attacks predated his involvement.

Now 72, Mr. Adachi is the focus of renewed interest: part exemplar and part cautionary tale, a figure who lived out the dilemma of merging art and politics more fully and messily than just about any of his radicalized peers. His films are being shown at a retrospective at Ficunam, the National Autonomous University of Mexico International Film Festival in Mexico City, in progress through March 1.

The series includes Mr. Adachi’s return to directing after nearly three decades: “Prisoner/Terrorist,” his 2007 film that drew on his time in prison and on the experiences of Kozo Okamoto, a Japanese militant who took part in the Lod airport massacre in Israel in 1972.

Mr. Adachi is also the subject of two new movies by the French filmmakers Eric Baudelaire and Philippe Grandrieux, who worked independently of each other.

Mr. Baudelaire's film, "**The Anabasis of May and Fusako Shigenobu, Masao Adachi and 27 Years Without Images**," which took three years to make, considers Mr. Adachi's life and work in a political context and as a larger allegory. The title alludes to Xenophon's "Anabasis," an epic tale about a Greek army's retreat, simultaneously a journey into the unknown and a return home.

Filmed over four days, Mr. Grandrieux's "It May Be That Beauty Has Strengthened Our Resolve: Masao Adachi" hinges on an intimate, free-ranging dialogue with Mr. Adachi in Tokyo on, among other things, political and aesthetic radicalism.

What is striking about these very different works, which are also being screened in Mexico City, is the way they seem to absorb Mr. Adachi's sheer presence, treating him not simply as a traditional documentary subject but in many ways as an active collaborator.

Mr. Baudelaire's project originated while he was on an artist's residency in Japan several years ago. "I was interested in these extreme left movements that went underground following the failure of the broad-based student movements," he said, "and typically experienced even greater failures." While researching the Japanese Red Army, he discovered Mr. Adachi's films and heard about the daughter of the group's founder, Fusako Shigenobu. Born in Lebanon, May Shigenobu lived there in secrecy until her mother's arrest in 2000, at which point her clandestine existence turned into a very public one.

A visual artist whose work often concerns the representation of politically charged events — some of his videos and installations have invoked Sept. 11 and war photography — Mr. Baudelaire was compelled by the intertwined stories of the Shigenobus and Mr. Adachi but reluctant to make a conventional biographical portrait. Keeping its protagonists off-screen and maintaining a subtle tension between sound and image, "*The Anabasis*" combines the voice-overs of May Shigenobu and Mr. Adachi with Super-8 footage filmed in present-day Tokyo and Beirut — an application of Mr. Adachi's theory of landscape on none other than the theorist himself.

Mr. Adachi tells Mr. Baudelaire that during his years in Lebanon he continued to function as an imagemaker — he likens the planning of a guerrilla operation, like the hijacking of a plane or the occupation of an embassy, to the writing of a screenplay. But those years were also in a sense "without images," as the film's title puts it: All the footage that Mr. Adachi shot there was destroyed by bombings. "*The Anabasis*" conjures the specter of these lost images while slyly installing Mr. Adachi as a kind of puppetmaster. Before agreeing to the project, the film reveals, Mr. Adachi requested that Mr. Baudelaire shoot landscapes in Beirut to his specifications, for use in a project of his own.

"Instead of being a drag on the process, the conditions made it more interesting," Mr. Baudelaire said. "It created this reflexive dynamic that encapsulates these complexities about the relationship between author and subject."

The push-pull between author and subject is also at the heart of "It May Be That Beauty Has Strengthened Our Resolve," the first in a series of films on radical filmmakers that Mr. Grandrieux has planned in collaboration with the critic and curator Nicole Brenez. (The title comes from a line in Mr. Adachi's "Prisoner/Terrorist.") Mr. Adachi attended a retrospective of Mr. Grandrieux's films in Tokyo a few years ago, and Mr. Grandrieux recalled that they struck up an immediate rapport. "This friendship ended up being very important for the film," he said.

Forgoing the historical breadth of Mr. Baudelaire's film, Mr. Grandrieux's zeroes in on an encounter. Mr. Adachi is filmed in a park at twilight, pushing a child on a swing; surrounded by pedestrians and illuminated by neon lights; drinking in a bar in Shinjuku.

These vivid partial glimpses never aspire to the grand summations of biography. "You can't expect to capture the truth about one man," Mr. Grandrieux said. "But I tried to catch a little part of Adachi, the relationship between him and me, and our relationship to cinema."

The documentary is of a piece with Mr. Grandrieux's fiction features, like "Sombre," from 1998, and "Un Lac," from 2008, convulsive experiments in sensory deprivation and intensification that operate on the viewer's nervous system — parts of "It May Be That Beauty" transpire in near darkness and in a kind of trance state.

While filming Mr. Adachi, Mr. Grandrieux was usually unaware of what precisely he was saying because of the lag time for translation. But no less than in his narrative films, he was guided by "feelings, intuition, sensations," he said. The film's true subject — a communion between two like-minded artists — is palpable on a gut level. "What I wanted to show is that cinema is not fixed," Mr. Grandrieux said. "It's something that moves from one filmmaker to another."

Both Mr. Grandrieux and Mr. Baudelaire remarked on Mr. Adachi's undimmed aura of youthfulness. "Unlike a lot of his comrades he's not deflated," Mr. Baudelaire said. "I think in his mind he's incapable of agreeing to any notion of defeat."

Reached by e-mail in Tokyo, Mr. Adachi said his revolutionary ideals remained the same. "There is no difference" between the two phases of his filmmaking career, he said. "In the two eras there is a common theme: young people searching for a way to revolt against sociopolitical oppression." He added that he plans to use Mr. Baudelaire's Beirut footage for a new film he described as a self-portrait.

He has applied several times for a passport — most recently to attend the Mexico retrospective — but has been denied. "Like the hero of my film 'Prisoner/Terrorist,' I'm under the imprisonment of the Japanese state," Mr. Adachi said. But he's gratified that his films are reaching new audiences. "Through this way," he added, "I'll continue to revolt."

A version of this article appeared in print on February 29, 2012, in The International Herald Tribune.

International Herald Tribune
THE GLOBAL EDITION OF THE NEW YORK TIMES

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http://anthologyfilmarchives.org/film_screenings/series/38740

INTERNATIONALIST CINEMA FOR TODAY / March 2 – March 11 / Curated by Nicole Brenez.

"The cinema is made to send news from where you are", as Jean-Luc Godard has often said. But as Godard knows and practices equally well (especially in 1976's *HERE AND ELSEWHERE*), cinema can also receive news from someone. It is not just a way to think and speak about oneself, it is a way to move beyond the ego and think of others, especially when they are in danger or in pain. Once – in Spain in 1936, for example – such a move was called "internationalism." Although tarnished by the history of state communisms, this old word still carries strong values that can be used to resist globalized cinema, nationalism, communitarianism, and all processes of identification imposed by geography, history, and bureaucracy rather than existential singular free choice. This series pays tribute to a handful of still-undervalued internationalist filmmakers (René Vautier, Bruno Muel, Sarah Maldoror, Raymundo Gleyzer, Margaret Dickinson, Yolande du Luart, Masao Adachi via Philippe Grandrieux, Peter Whitehead) whose courage and generosity saved the honor of cinema in times of colonialism and the struggles for independence. It is also meant to honor some of the cinema's present-day combatants (Frank Pineda, Florence Jaugey, John Gianvito, Laura Waddington, Florent Marcie, Edouard Beau, Olivier Dury, Paul Cronin...) who are renewing these ideals in different political contexts. "Within oneself, there are also the others" (Jean-Luc Godard, 1997).

Masao Adachi

IL SE PEUT QUE LA BEAUTÉ AIT RENFORCÉ NOTRE RÉSOLUTION

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Darkness Doubled / Grandrieux, Adachi, and documentary portraiture as a meeting of minds

By Leo Goldsmith

In 2000, after nearly three decades in self-imposed exile, Masao Adachi was arrested in Lebanon and extradited to his native Japan. Since 1971, Adachi had served as a member of the militant-communist Japanese Red Army in the Middle East, but prior to that he was better known for his work in film. An important figure in 1960s Japanese experimental cinema for provocative, surrealistic short films like *Closed Vagina* and *Galaxy*, he was also a screenwriter for Nagisa Oshima and especially Koji Wakamatsu. For Wakamatsu Productions, Adachi scripted dozens of films, many of them of the adult *pinku-eiga* genre (with titles like *Violated Angels*, *Go, Go Second Time Virgin*, *Gushing Prayer*, and *Ecstasy of the Angels*), but soon his work took on a more political bent. *High School Guerrilla* (1969) marries sexploitation with radical politics, while subsequent work became increasingly polemical, like the experimental true-crime landscape film *AKA Serial Killer* (1969), which seems to anticipate Chantal Akerman's *News From Home* and the work of James Benning, and his 1971 disquisition on propaganda and the Palestinian struggle, *Red Army/PFLP: Declaration of World War*.

Adachi didn't return to filmmaking until 2007's *Prisoner/Terrorist*, a fictionalized account of fellow JRA member Kozo Okamoto. His own life could probably be the subject of such a biopic, but French filmmaker Philippe Grandrieux has chosen to make his film about Adachi more of an encounter than a portrait, an intimate meeting of minds and artistic and political sensibilities. Cinematic re-creations of the 1970s radical left are very much *en vogue* nowadays, but rather than offer up the stylish, gossiply pleasures of Olivier Assayas's *Carlos*, Uli Edel's *The Baader-Meinhof Complex*, or even Wakamatsu's own *United Red Army*, Grandrieux opts for something more mysterious, an almost ghostly mood piece that privileges impressionism and doubt over the forced coherence of history.



Masao Adachi in *It May Be That Beauty Has Strengthened Our Resolve: Masao Adachi*

This pursuit of the vagaries of perception is of a piece with Grandrieux's other work, which remains too little seen in North America. Aside from a number of experimental essay films, video-art pieces, and a Marilyn Manson video, Grandrieux's career comprises three features, often shot and edited by the director himself: a gut-wrenching, largely sonic horror movie (*Sombre*), a scabrous and off-kilter Eastern European sex-trafficking story (*La Vie nouvelle*), and a hushed, wintry fairy tale (*Un Lac*). Eschewing narrative, characterization, and all other means of convention and certitude, each of these films pushes the boundaries of cinema's purely photographic capabilities, with images that seem to shudder and swoon, perched precipitously at the limits of the visible. (Rumor has it that Grandrieux even tried to have the exit signs covered up at festival screenings of *Un Lac*, the better to envelop the audience in that film's exquisitely sustained form of sensory deprivation.) Overexposed to the point of blown-out indistinctness, thrown wildly out of focus, or stopped down to almost complete blackness, the images in Grandrieux's work testify to a kind of ecstasy of perception, a groping, epileptic vision that finds some correlate in the work of Stan Brakhage and David Lynch.

In *It May Be That Beauty Has Strengthened Our Resolve: Masao Adachi*, winner of the New:Vision Award at last year's CPH:DOX festival in Copenhagen, Grandrieux brings this rapturous gaze to documentary, opening his film with an extended take of Adachi playing on swings with his granddaughter, their faces barely discernible, with only tiny glimpses of traffic lights, the child's pink coat, and Adachi's mop of white hair to pierce the fuzzy blue-black twilight. In voiceover, Adachi whispers of desires, intentions, hungers, points of origin, impressions: of his mother, who indoctrinated him with resistance to the American occupation of Japan when he was a child; of language and its deceptions; of Marxist dialectic; of incomprehensible images and memories. "One only uses memories to imagine," he murmurs. "Revolution, that's an image, too. The problem is how to make the image real."

Through many such enshrouded images of Adachi, Grandrieux forms a fragmentary image of Adachi's worldview—what Adachi himself calls "a collection of thoughts [that] superimpose themselves ... juxtapose themselves or coalesce to establish an idea of the world." But the film also sketches a pointillist image of the city of Tokyo as Grandrieux's camera wanders amid floods of people and neon light. Much like Adachi's *AKA Serial Killer*, which narrates the story of the notorious Norio Nagayama's killing spree minimalistically through after-the-fact images of the crime-scenes, Grandrieux's film operates under Adachi's application of *fukeiron*, or Japanese Landscape Theory, which evokes the ways in which identity and environment are bound together with forms of social control. And just as Adachi's film contrasted its images with free-jazz improvisations, Grandrieux's finds counterpoint in a diverse ambient soundtrack of chiming electronic keyboards, skittering shards of noise, and unexpected bursts of guitar.

As Grandrieux ruminates on Adachi and the city of Tokyo, he channels other filmmakers and artists, as well. Adachi's recollection of reading André Breton at an impressionable age spurs his neo-Dadaist assertion that "It was enough to broach the subject of reality, even if I didn't understand it"; his anecdote about encountering Jean Genet in Beirut in the 1970s calls up the memory of reading Genet's *The Thief's Journal* aloud with Oshima while writing *The Diary of a Shinjuku Thief*; Grandrieux's drive through Tokyo's expressways leads him back to Tarkovsky's *Solaris*, but also tacitly invokes Chris Marker's *Sans soleil*, another collage of tourist visions siphoned through a kind of Marxist surrealism. In this way, the film becomes as much a transference of ideas and energies between artists as it is an attempt to capture a particular artist's worldview in any stable or coherent way: "Cinema moves from one film to another through time, above and beyond those who make it."

Ultimately, as the film's aphoristic title suggests, *It May Be That Beauty Has Strengthened Our Resolve* is less interested in biography than in the problem of integrating politics and art, or more precisely of finding new ways of looking at the world that will alter it both socially and aesthetically. For Grandrieux, Adachi becomes a heroic figure not merely as a provocateur and outlaw, but also as one for whom the border between the physical and mental world, the realms of life and art, must always remain productively ambiguous. "Making movies seemed contradictory to guerrilla warfare," Adachi recalls. "But I told myself that it was for me to resolve this issue." Through his own transformative vision, Grandrieux similarly blurs distinctions and revels in the gray, nebulous middle zones. For both filmmakers, as Adachi puts it, "Revolution means 'I don't understand'."

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New York premiere. With director Daniel Schmidt in person

It May Be That Beauty Has Strengthened Our Resolve: Masao Adachi

France. Dir. Philippe Grandrieux. 2011. The controversial Japanese filmmaker and onetime Red Army member Masao Adachi has been an exemplar of revolutionary cinema since the 1960s, in his own work (*Prisoner/Terrorist*) and in his collaborations with Nagisa Oshima (*Diary of a Shinjuku Thief*) and Koji Wakamatsu (the recent *Caterpillar*). In this entrancing documentary portrait, Grandrieux, known for intense nocturnal dramas like *A New Life*, visits Adachi in Tokyo and captures the fleeting gestures and the undying beliefs that make up the man. Reflecting an intimate exchange between author and subject, the film lives up to its grand title: It is at once beautiful and resolute, living fully in what Adachi calls "the world of ideas" and "the world of sensations."

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<http://www.movingimagesource.us/articles/cultural-guerrillas-20120301>

Cultural Guerrillas

The fundamental questions of a cinema of intervention

by [Nicole Brenez](#) and [Philippe Grandrieux](#) posted March 1, 2012

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In the following piece, the critic and scholar Nicole Brenez and the filmmaker Philippe Grandrieux explain why they have created the series of films on radical filmmakers "It May Be That Beauty Has Strengthened Our Resolve." The first film, on Masao Adachi, was shown at the Museum of Moving Image in the First Look series in January 2012, and will be screened at Brenez's Internationalist Cinema for Today program at Anthology Film Archives this month. The text was translated from French by Andréa Picard.

The German poet Schiller, one of the leading thinkers on the role of art vis-à-vis emancipation, magnificently defined beauty as the refusal of subordination to an external order, seeing it as a plenitude transcending regularity. As a manifestation of a glorious fully realized self, the work of art introduces the observing individual to a moral emancipation: the individual sees, thanks to the work of art, how beauty is delivered from all constraints and is nurtured solely by freedom. Thus, he understands what it means to "gradually actualize all of one's potentialities"¹

Consider the work as a laboratory exercise with a liberated play of faculties, thus as an introduction to emancipation: this proposal² will be taken up under numerous forms and guises throughout the history of the avant-gardes, most notably under the term "the suppression of art." Case in point is visual artist Julio Le Parc's pamphlet manifesto entitled "Cultural Guerilla" (1968). It concludes with the following clarion call:

Reignite [the] power of aggression against existing structures. Instead of seeking out innovations in art, change, whenever possible, the fundamental mechanisms which condition communication....Organize a sort of guerilla warfare against the present-day cultural state of things, highlight the contradictions, create situations in which people can regain their potential to effect change. Counter tendencies that opt for stability, the definitive, all that breeds a state of dependence, of apathy, of passivity tied to habits, to established criteria, to myths and other mental schemes born of a conditioning complicit with structures of power. The systems of life, even during political regime changes, will continue to be maintained if we do not question them.³

Avant-garde cinema is not primarily defined by its economic origins, nor by a doctrinaire platform, nor a singular aesthetic: it diverts a technology born of military and industrial needs, reinscribes it within a dynamic of emancipation and therefore participates in a vast critical movement that culminates in the 18th century with the philosophy of Kant and the Enlightenment.⁴ If the work of art's primary territory is that of the conscience or the work of faculties, its challenge consists of continuously reconfiguring the symbolic, to question the division between art and life, such as the humiliating division between the ideal and reality. For an avant-garde artist, art only has sense in its refusal, in its contesting, its pulverization of the limits of the symbolic; it exists as an end within itself or as a means of directly intervening in the real.

A bias (quite useful for refusing to consider a work) would rather a socially engaged cinema be caught up in the material urgencies of history, while remaining indifferent to aesthetic issues. This is a rather piteously decorative conception of formal exigencies and considerations, since, on the contrary, the cinema of intervention exists solely to pose fundamental cinematographic questions: Why make an image, which one, and how? With and for whom? Be it an image of an event (the death of a man, a war, a massacre, a fight, an encounter), how to edit it and decide in which context and perspective to place it? Which other images does it confront? Under history's gaze, which are the missing images and which will be the indispensable ones? To whom should one give the right of speech, and how to reclaim this right if we are refused it? Why? In other words, what history do we want?

I. The Collection

It may be that beauty has strengthened our resolve." Pronounced by one of the characters in Masao Adachi's film *Prisoner/Terrorist*, such an approach helps us to surmount a mutilating disjunction between a combatant function and a poetic one. In response to André S. Labarthe and Janine Bazin's wonderful series *Cinéastes de notre temps*, dedicated to classical auteurs described by their spiritual heirs from the Nouvelle Vague, our series pays tribute to known and unknown filmmakers who have participated with guns, cameras, or both simultaneously, in the struggles of resistance and of liberation throughout the 20th century, and to those who today continue to fight against all dictatorships. Fearless and often heroic auteurs, they are examples of relevance and courage for which the cinema thankfully represents their collective history; filmmakers of the struggles for liberation, often with romantic

trajectories, are also those who have most encountered censorship, prison, death, and today are consigned to oblivion. —Nicole Brenez

The series does not stem from a dogmatic list of the rules of the game. It is precisely the opposite, which conducts the movement of films; a gesture of freedom, without weight, by which the filmmaker can witness the work of another filmmaker, of his aesthetic, ethical, and political engagement, of his struggle with the world and with himself. In other words, at which point is the cinema at the heart of the project, the cinema and friendship.

Each film from the series is thus in itself a particular object which will have been thought out, produced, and realized according to the necessity that it brings. Each film addresses a common concern shared by all the others—that of transmitting the power of cinema when cinema and life are so deeply affected by one another. It is this concern that forms the unity of the series. —Philippe Grandrieux

II. **Masao Adachi by Philippe Grandrieux (72', 2011)**

I met Masao Adachi in Tokyo during a retrospective of my films organized by the French Embassy and the Uplink Factory. There, Adachi saw *La Vie Nouvelle*. He then participated by my side in the post-screening discussion with the audience. I felt that we shared the same taste for things of great radicalism. It is this collusion that fuels my desire to engage with him and his work. Such elective affinities must decide the particular nature of each of the films in "It May Be That Beauty has Strengthened Our Resolve." —P.G.

The portrait of Masao Adachi by Philippe Grandrieux is a result of several logistics and necessities.

- The first arose from the contemporary reevaluation of unsung branches of film history, especially those concerning socially engaged documentaries or essay films (René Vautier, Bruno Muel, and Jean-Michel Humeau in France, but also Peter Whitehead and Dick Fontaine in the UK, Jocelyne Saab in Lebanon, The Newsreel in the USA, to name but a few). The unusual trajectory of the Japanese filmmaker Masao Adachi is, in this respect, an essential point of reference as his work connects several different avant-gardes that we tend to distinguish or consider opposing: post-surrealism (or "neo-Dada"), performance, activism, and a genre cinema reinvested with subversive values.

- The dual aesthetic and political requirement that characterizes the work of Masao Adachi is rooted in a critique of self-deprivation, of mutilation (as defined by Adorno). How is it that we suffer and from where does our energy come? All his life, Masao Adachi has fought against oppression: against the internalization of cultural taboos (*Wan*, 1961, *Closed Vagina*, 1963), against the exploitation of bodies and peoples (*Cushing Prayer*, 1970, *Red Army/FPLP*, 1971). And yet, the issues Masao Adachi was tackling at the beginning of the '60s, Philippe Grandrieux has identified in the '80s. Both inspired by Antonin Artaud and Georges Bataille, both scuffling with the pulse of life, with "the liberation of creative forces" (Artaud); with an aspiration toward an unparalleled plenitude, they placed the body at the center of their aesthetic economy. Both construct their fictions by taking trips to the unknown mazes of the human psyche (*Galaxy*, Adachi, 1967; *Sombre*, Grandrieux, 1998), dedicate their documentary essays to the resistance of people submerged in historical tragedy (*Red Army/FPLP*, Adachi, 1971; *Come back in Sarajevo*, Grandrieux, 1996), develop historical experiences on information and counter-information (*Newsreel*, Masao Adachi, 1971-80; *The World is All What Is Happening*, Grandrieux, 1987).

- Philippe Grandrieux and Masao Adachi met for the first time in Tokyo in January 2008 on the occasion of a *Carte Blanche* offered by the French Embassy. Entitled "Extreme Love. About Philippe Grandrieux," the series took place in a cinema emblematic of the Japanese avant-garde, the Uplink Factory (sort of the equivalent of the French Studio des Ursulines in the '20s). Their connection was immediate and their esteem mutual. Two *unicum*, two artists singular in their genres, recognizing in one another the rarity of a complete original clearing his own path through history, regardless of its high cost.

- When the subject of a portrait of Masao Adachi by Philippe Grandrieux was raised in 2010, despite a lack of financial and logistic means, no hesitation was voiced by either of them. Proof prevailed: a network of preoccupations fueled the desire for exchange. In the absence of any budget, goodwill was mobilized and work done in order to ensure that a meeting could take place between these two extraordinary creators.

- The film born from this series of historical and personal factors lives up to its stakes. The result of an encounter between two creators and structured by the question of a sovereign subject (as opposed to ordinary subjugations, like a "mutilated life"), the film completely transforms the standards of an artist portrait. In terms of information, everything is there: the trajectory, the work, Masao Adachi's questioning, and systematically, the conditions of work and Philippe Grandrieux's questions. Yet the documentary unfolds precisely according to the assumptions that inhibit cinematic portraits of filmmakers and of human beings in general: that the description, no matter how precise, generous, or profound, will never grasp the shards of a mystery, those of a person. The portrait here is not a link, not a report, not a clarification, nor an unveiling. It gathers and gives itself the means (visual, stylistic) of reconstituting the unsounded, volumetric, immeasurable properties of a presence, *a fortiori* when it concerns the presence of a creator with an exceptional historical journey. A two-dimensional image provides us with an approximate figure; it cannot open us up to the being whose contours it adjusts like a skimpy outfit and, more often than not, falls back on an archetype or a cliché. Far from the usual portraits, that of Masao Adachi by Philippe Grandrieux resembles nothing aside from James Joyce's *Ulysses*, an inverted *Ulysses*: a psychic odyssey that guides us from an internal monologue, through confidence, by the objectification of external witnesses, by spatial and temporal contextualization, by epiphanies born of the appearances of faces, by the constructivist revelation of the means of its production, and in its conclusion, describes to us the utter complexity of a being without having

consigned him to an identity—as we are wont to do to those we love because, seen through a loving light, they flood us with an inexhaustible infinity.

- Because of this assumption, which we could deem ethical, when Masao Adachi indulges in sharing untold secrets of a revolutionary filmmaker, these never appear as indiscretions or mere revelations. The portrait braids two meditations, Adachi's and Grandrieux's, one of words and one of images, without ever presupposing their coincidence, their prior agreement. Instead of the usual set of questions and answers between the documented and the documentarian who obey many of the presumptions facilitating trade between humans, here the tracks of their exchange are put into action: two solitudes present; meteoric immediacies of an annihilation of a perception by others; the welcoming capture of signs; decisive recording of singular moments; dialogues comprising many voices; multi-directional listening; a lookout; reminiscences.... The various forms of our attention to the world appear time and again, and partake in the tribute to the shimmering presences through which a being impresses himself upon us.

The portrait of Masao Adachi by Philippe Grandrieux compels us to side with the image through which the being arrives. — N.B.

III. Masao Adachi (important dates)

- May 13, 1939: Birth in Fukuoka
- 1959: Enters the University of Tokyo, co-founds the Institute of Cinematographic Science and a ciné-club
- 1961: First film, *Wan*
- 1963: First performance, *The Ceremony of the Sealed Vagina*
- 1966: Screenwriter and actor for Koji Wakamatsu and Nagisa Oshima, with whom he regularly works
- 1967: Completes *Galaxy*
- 1968: Founds the "Committee of struggle for Seijun Suzuki," participates in the "Committee of inter-university struggle for the cinema"
- 1969: Completes a.k.a *Serial Killer*
- 1970: Completes *Gushing Prayer*
- 1971: First trip to Palestine and Lebanon. Completes *Red Army/FPLP, Declaration of World War*
- 1972: Returns to Japan. Organizes tours of the "Projection troupe for the Red Bus"
- 1974: Returns to Lebanon. Organizes a workshop and a tour of revolutionary *Newsreels*.
- 1982: His film archives are destroyed during a bombing.
- 2001: Arrested, condemned to four years in prison, incarcerated in Beirut.
- 2003: Extradited and imprisoned in Japan.
- 2005: Completes *Prisoner/Terrorist*.
- Masao Adachi, artist, author, and filmmaker, who killed no one and is guilty solely of having defended his convictions through images, is to this very day forbidden from leaving the country.

-
- Friedrich Schiller, *Letters Upon the Aesthetic Education of Man*, 1794, tr. R. Leroux, Aubier, 1992, p. 172.
 - The result of a debate with the philosophy of Kant. We return on this point to Robert Leroux's introduction to Shiller's text, which constitutes an indispensable perspective.
 - Reproduced in Yves Aupetitallot (dir.), *Stratégies de participation: GRAV-Groupe de recherche d'art visuel, 1960/1968*, Grenoble, Le Magasin, Centre d'art contemporain de Grenoble, 1998, pp. 231-232.
 - Cf Herbert Marcuse, *Philosophy and Revolution* (1967), tr. Cornélius Heim, Paris, Denoël/Gonthier, 1968. ■

PRESSE / MONTREAL



>>> Festival du nouveau cinéma - Panorama international / Montréal / Canada / 12 > 23 octobre 2011



<http://www.panorama-cinema.com/V2/critique.php?id=645>

De sensations et d'idées / Par Alexandre Fontaine Rousseau

« *Il se peut que la beauté ait renforcé notre résolution* - Masao Adachi »
Il y a d'abord ce titre, superbe, qui pourrait à la limite se passer de film tant il est en soi riche de sens : *Il se peut que la beauté ait renforcé notre résolution*. Il y a ensuite la voix de Masao Adachi, qui vient se poser sur ces images quasi oniriques du vieil homme balançant un enfant sur lesquelles débute le film de Philippe Grandrieux. Il y a bien sûr ce que dit cette voix, le sens, mais aussi comment elle le dit. Cinéaste de la sensation, de la caméra comme une peau, comme un contact physique avec le monde, Grandrieux choisit d'ouvrir son film sur un murmure grave, rauque : il semble attiré par ce timbre particulier autant que par les réflexions auxquelles donne corps cette voix, sentir dans ce ton le vécu de l'homme dont il tente de dresser le portrait. Par le décalage qui s'y opère entre la voix et l'image, cette première séquence nous donne l'impression d'une intériorité à laquelle nous avons accès par on ne sait trop quel miracle. Plus tard, s'attardant sur une image hors-foyer d'Adachi, le réalisateur de *La vie nouvelle* se pose cette question : « *Le portrait d'un homme, ses mains, son visage, modelé par le temps, par ce qu'il a vécu... la beauté des mains et d'un visage expriment-elles la vérité avec laquelle la vie nous traverse?* » Son film sera l'expression de cette recherche, de ce désir de saisir l'essence du monde au moyen de l'existence d'un homme. De l'approche documentaire, Grandrieux avait beaucoup intégré à ses fictions. Voilà qu'il revient au documentaire armé des acquis de ses fictions.

Portrait atypique d'un scénariste qui l'est tout autant, ayant écrit pour les enfants terribles du cinéma japonais Kōji Wakamatsu et Nagisa Oshima, *Il se peut que la beauté ait renforcé notre résolution* est une démarche tout autant qu'un résultat, un film qui se construit sous nos yeux en se questionnant constamment sur la manière de filmer légitimement l'autre pour le cerner. C'est aussi un fascinant dialogue entre deux esprits créateurs, l'un se reconnaissant dans les paroles de l'autre qui, d'une génération son ainé, affirme justement que rien n'a changé depuis cinquante ans. « *J'ai compris que je pouvais faire acte de création à ma façon, avec tout ce qui me semblait flou, et qu'il suffisait d'aborder le sujet de la réalité, même si je ne la comprenais pas* », dit Adachi en se remémorant sa lecture du premier *Manifeste du surréalisme* d'André Breton. Ces paroles, on pourrait presque les attribuer à Grandrieux, ou encore les utiliser pour parler de son oeuvre. Car, à travers Adachi, on dirait que que l'auteur d'*Un lac* trouve au final le moyen de se mettre en mots plus encore qu'un sujet à aborder. Cette surnaturelle complicité, Adachi lui-même en semble conscient lorsqu'il souligne la parenté manifeste unissant ses propres idées et la pratique de son homologue français.

Adachi, en décrivant l'image cinématographique comme un fragment de pensée, résume parfaitement cette liberté de la forme que parvient à atteindre Grandrieux. « *Ce n'est pas la peine d'enfermer nos pensées dans une forme* », note-t-il. En évitant les règles trop rigides du portrait documentaire classique, qui adapte les individus à sa propre formule prédéterminée, Grandrieux met en pratique les idées avancées par son interlocuteur : il « s'adapte » en ce sens à lui, quoique la rencontre entre les deux se révèle si naturelle, si instinctive, que cette adaptation s'avère toute relative. Les anecdotes, secondaires, s'effacent dans le sillage de cette méditation sur la vie, la mémoire et le cinéma qui les transcende. Après que son taxi ait emprunté une autoroute filmée par Tarkovski dans *Solaris*, Grandrieux se dit que « *le cinéma passe d'un fil à l'autre, à travers le temps, au-delà de ceux qui le font.* » Puis voilà. On passe à autre chose, à une autre idée, le montage flottant d'un fragment à l'autre comme on pense ou comme on rêve : en errance, en morceaux, sans trop s'en faire avec la somme de ces impressions qui s'accumulent et tracent un chemin sans que l'on songe à cette prétendue nécessité de la destination.

C'est ainsi que le cinéma émerge du flot des images et des paroles : de la même manière que des extraits de films non-identifiés, eux-mêmes filmés, ponctuent le cours des choses. Il naît de cette hésitation que refuse d'effacer Grandrieux, de cette sensation imprécise qui s'installe parce que l'homme qu'il filme ne s'arrête jamais, ne peut être fixé à aucun point et ne peut être résumé à aucune certitude. Au bout de la route, le cinéaste demande à Adachi s'il se souvient d'un son particulier : les réponses qu'il obtient se situent à la croisée de l'intime et de l'anodin, les sensations qu'elles évoquent renvoyant à des souvenirs qu'elles développent. « *Il faut terminer le film avec les sensations et sans être prisonnier de nos idées* », déclare finalement Adachi lorsque Grandrieux le questionne sur la relation entre ces deux mondes. Voilà une leçon qu'avait déjà appris Grandrieux, une vérité que son cinéma des sens avait déjà mis en évidence auparavant. Avec *Il se peut que la beauté ait renforcé notre résolution*, sorte de traité théorique instinctif, le cinéaste trouve de nouveaux moyens d'exprimer sa vision du septième art – captation chancelante du monde, cherchant à rendre tangible au spectateur l'expérience même de la perception, à mettre en lumière grâce au cinéma ces sensations qui sont l'obscur truchement de l'univers...

PRESSE / MEXIQUE

>>> 23 février > 1er mars 2012 - FICUNAM / Mexico / Mexique



<http://www.independentcinemaoffice.org.uk/films/>

 **tpaleyfilm** Tony Paley
MT @sheshark: Day 3: 1st stunning film, Philippe Grandrieux doc
on Maseo Adachi IL SE PEUT QUE LA BEAUTE AIT RENFORCE
NOTRE RESOLUTION #IFFR
20 hours ago

 **ICOtweets** ICO
Day 3 and my first truly stunning film, Philippe Grandrieux doc on
Maseo Adachi IL SE PEUT QUE LA BEAUTE AIT RENFORCE
NOTRE RESOLUTION #IFFR
21 hours ago

Troisième jour de festival et aujourd'hui mon premier film sensationnel : le documentaire de P.G. sur Masao Adachi.

 **paulaarantzazu** Paula Arantzazu Ruiz
El perfil de **Masao Adachi** por Grandrieux es deslumbrante. Un
retrato sobreexpuesto. Un esbozo desde la sombra. #bestof2011
#IFFR2012
27 Jan

Le portrait de Masao Adachi par Grandrieux est éblouissant. Un portrait sous-exposé. Une esquisse née de l'ombre.

PRESSE / UK

>>> 12/11/11 and the 22/01/2012 - Projection : University of Aberdeen (Curator Jay Murphy) The Centre for Modern Thought / Scotland / UK



Films by two pioneers of experimental cinema, Stan Brakhage and Philippe Grandrieux :

The God of Day Had Gone Down Upon Him

Mon 19 Dec at 8.30pm

Stan Brakhage • USA • 2000 • 50m • 16mm

...

It May Be That Beauty Has Strengthened Our Resolve - Masao Adachi

Thu 5 Jan at 8.15pm

Philippe Grandrieux • France 2011 • 73m • Format TBC

French and Japanese with English subtitles

This tribute to radical Japanese writer-director Masao Adachi is the first in a series of retrospectives from filmmaker Philippe Grandrieux.

Grandrieux's incendiary series is dedicated to filmmakers informed by a sense of deep political agitation – a criteria that far-left cinematic insurrectionist Masao Adachi certainly qualifies for. After producing a number of crucial films in a 1960s Japan blanketed by a paranoia of

Communism and the left, Adachi gave up filmmaking in 1971 to join the Japanese Red Army, a militant left-wing organisation operating out of Lebanon. Thirty-five years later, he has made his return to the world of film, still as subversive and confronting as ever.

Grandrieux delves into the complex history of this fascinating figure of political cinema, crafting a reverential tribute to a man whose actions spoke as loudly as his images.

PRESSE / AUSTRALIE

>>> Juillet - MIFF / Melbourne International Film Festival / Section documentaires



It May be that Beauty has Strengthened our Resolve - Masao Adachi

Program note by Brad Nguyen

Philippe Grandrieux's three feature films prior to this documentary – *Sombre*, *La Vie Nouvelle* and *Un lac* – are intense sensorial experiences that gave us evidence of a formidable and provocative voice in cinema that French film critic Nicole Brenez was compelled to announce as being "the most advanced point of cinematic research".

Grandrieux's style of avant-garde cinema demands an audience willing to shed their normal viewing habits and submit to a new vision. In Grandrieux's cinema there are no stories but situations. No individuals even but rather figures. His images are often deliberately out of focus, faces are often shrouded in shadow, dialogue is scarce, lighting is often more minimal than a Bill Henson photo (even scenes in full sunlight are under-exposed) and the camera occasionally shakes so much as to reduce the image to a Stan Brakhage-esque abstraction. All of this is to build from scratch a wildly kinetic cinema of forms and velocities. To watch a Grandrieux film is to see the joy and devastation of the world more purely, more passionately, than we are able to with more conventional images.

All these innovations are still at work in Grandrieux's documentary on Masao Adachi, a left-wing filmmaker who has lived an extraordinary life. He worked as a writer for such luminaries of Japanese cinema as Koji Wakamatsu and Nagisa Oshima as well as directing his own films – MIFF screened his 1971 film *A Gushing Prayer* in 2009 – before leaving Japan in the 1970s to join a militant left-wing organisation in Lebanon. His activities in Lebanon resulted in imprisonment by the Lebanese and Japanese authorities but he has since returned to filmmaking after a break of more than 30 years. It's a terrific story but one that is never presented directly. Instead we get fragments. The first thing we see in the film, the impossibly affecting image of a young girl being pushed on a swing by her grandfather, is shown with images that are under-exposed and out of focus in a familiar enough way for followers of Grandrieux. But then there are the words, so many words. The soundtrack for this scene and most of the film is the constant commentary of Adachi ruminating on his life, art and politics. Adachi talks about what drives him as an artist, about Marxism and Surrealism, about his entry into militant action, about Japan's revolution of '68. And then there is Grandrieux's voice too that interjects at several moments in the film to reflect on what we are seeing. It is disconcerting for someone familiar with Grandrieux's work, his "cinema of sensations", to be confronted with so much language, so much working through of ideas.

What we have then is not so much a straight "documentary" about Masao Adachi but rather a dialogue between two filmmakers as they grapple with a dialectic between a cinema of ideas and a cinema of sensations. This is not just a portrait of an individual but of cinema itself, a sign that cinema still matters, still wants to engage urgently with the world. At one point Adachi tells us that revolution means not knowing and this could sum up our feeling of the two filmmakers, both pushing themselves past what is knowable to the limits of thought and of cinema.

Brad Nguyen is a co-editor of the film criticism website screenmachine.tv. He has contributed to Senses of Cinema and appeared as the guest film reviewer for Triple R Breakfasters.

PRESSE / FRANCE

>>> Compte rendu du festival de Rotterdam 2012. Par Jean Christophe Ferrari pour Positif.



POSITIF

Le festival de Rotterdam est reconnu à juste raison pour accueillir des œuvres proposant des formes nouvelles – et souvent audacieuses- de filmer et de dire le monde. Audace et fulgurance étaient bien présentes cette année... hormis, comme trop souvent, dans la compétition officielle, pénible inventaire de hardiesses chics et tocs. Peu importe, picorer dans les autres sections (Bright Future, Spectrum, Signals), nous a largement consolés

Consolation, d'abord, autour d'un nom : Masao Adachi ; Masao Adachi dont l'œuvre et la vie sont à l'origine de deux éclats cinématographiques : *L'Anabase* d'Eric Baudelaire et *Il se peut que la beauté ait renforcé notre résolution* de Philippe Grandrieux. De la même génération que Nagisa Oshima et Koji Wakamatsu avec lesquels il a collaboré, Adachi a réalisé, dans les années 60, des films expérimentaux. Déçu par la politique de son pays, il rejoint, au début des années 70, l'Armée Rouge Japonaise dont il devient le porte-parole à Beyrouth. Le film de Grandrieux est constitué de discussions avec le cinéaste japonais, discussions souvent poignantes sur l'art, la politique et la vie. Floues, sous-exposées ou sur-exposées, les images de ces conversations témoignent que le cinéma est le lieu d'une dislocation entre sensations et idées. Qu'il est, très exactement, le lieu d'un manque. Le lieu du manque. Manque que Grandrieux ne nous invite pas à combler (cela serait un contre-sens ontologique) mais à essayer d'habiter sans sombrer dans la mélancolie. Pour cette invitation, nous ne le remercierons jamais assez.

Le film de Baudelaire, lui, fait alterner le témoignage de Masao Adachi et celui de May Shinegobu, la fille de Fusako Shinegobu, fondatrice de l'Armée Rouge Japonaise qui s'est cachée pendant vingt-six ans au Liban. En contrepoint de ces récits, Baudelaire fait défiler des images, tournées en 8 mm, de Beyrouth et de Tokyo. Images qui, elles aussi, sont frappées de la beauté poignante de l'absence. Dans la mesure où elles illustrent l'histoire d'individus qui ont demeuré dans ces lieux mais n'y sont plus, ces images nous révèlent – de la plus poétique des façons – que les lieux rêvent : ils rêvent de ceux qui les ont traversés et sont partis. Ils rêvent de ceux qui, un jour, viendront y travailler, y aimer, s'y battre. A ce songe des cités, le fort singulier *Rua Aperana* de Julio Bressane, présent à Rotterdam cette année, s'intéressait aussi.

Autre consolation : *Iceberg* de Gabriel Velásquez. Le récit suit la trajectoire de plusieurs adolescents, trajectoires qui se croisent parfois – par une manière de miracle angélique – autour d'une rivière de Salamanque où le film a été tourné. Le film – largement silencieux et avare en pics dramatiques – est sidérant de grâce. Grâce de l'adolescence. Grâce ténue et ferme à la fois d'un âge qui, comme l'écrivait Rousseau, est toujours l'occasion d'une seconde et douloureuse naissance. Grâce – plus généralement – de tout ce qui est fragile, précaire et menacé et dont le cinéma sait si bien capter, chanter et dilater les fragiles frémissements qu'il rend ceux-ci aussi indiscutables et puissants que les bibliques éiphanies.

Dernière consolation : *Deool* d'Umesh Vinayak Kulkarni. *Deool* raconte comment, dans un village du Maharashtra, la vision d'un jeune berger – visité par la déesse Dutta dans son sommeil – bouleverse des équilibres économico-politiques qui semblaient immuables. Le réalisateur excelle à mêler satire sociale et poème épique. Surtout, le film est formidable par la façon dont chaque événement et chaque sentiment trouve sa juste traduction spatiale, sa traduction plastique et dynamique. Espérons que les distributeurs français n'ignoreront pas plus longtemps un metteur en scène dont le second long-métrage – *The Wheel* – avait déjà fait sensation à Berlin.

PRESSE / FRANCE

>>> Cinémathèque française le 25 février / Centre Pompidou le 29 juin / FID Marseille, juillet 2011
Festival ActOral / Journées cinématographiques à Saint-Denis, février 2012

MEDIAPART

<http://www.mediapart.fr/>

Des films pour «comprendre et ne pas comprendre» l'extrême gauche japonaise

Au FID 2011, festival de cinéma qui s'est clôturé lundi à Marseille, les spectateurs ont, entre autres plaisirs, apprivoisé un concept méconnu: l'anabase. A l'origine, un récit militaire du grec Xénophon, écrit entre 391 et 371 avant J.-C., qui décrit le périple de 10.000 mercenaires, partis combattre en perse, avant de se trouver livrés à eux-mêmes, en terres inconnues. Ils finiront pas rentrer chez eux, presque par hasard, par la mer.

Des siècles plus tard, le mot resurgit pour donner son titre à un recueil de Saint-John Perse, en 1924, puis à un poème de Paul Celan, en 1963. A chaque fois, le mouvement, subtil, en deux temps, est identique: après l'errance (hasardeuse), vient le retour au pays (volontaire). Une «montée et retour», écrit Celan, à distinguer d'un exil éternel, ou d'une errance infinie. Alain Badiou s'est lui aussi approprié la trajectoire, qu'il décrit, dans *Le Siècle* (1999), comme une «synthèse disjonctive de la volonté et de l'égarement». Un «itinéraire» durant lequel l'on ne prend conscience qu'en cours de route, du retour que l'on effectue.

A quoi ressemble une anabase sur grand écran? A un film d'Eric Baudelaire, artiste français né aux Etats-Unis, connu du grand public pour ses reconstitutions méticuleuses de scènes de guerre en Irak, et qui présentait à Marseille, attention, prenez votre souffle, *L'anabase de May et Fusako Shigenobu, Masao Adachi, et 27 années sans images*. Cohérence d'une programmation signée Jean-Pierre Rehm, ce travail a dialogué de manière quasi frontale avec au moins deux autres films projetés au FID cette année, qui déroulaient eux aussi l'histoire souterraine, à partir de 1968, des extrêmes gauches et des luttes armées au Japon.

Faut-il faire des films, ou la révolution? Un scénario s'écrit-il comme l'on mène une guerre de tranchées? Le terrorisme international découle-t-il d'une fascination pour l'image? Le trotskisme est-il soluble dans le surréalisme? Autant de questions plus décisives qu'il n'y paraît, autour de la libre circulation entre esthétique et politique, posées plein écran à Marseille. D'emblée, le titre programmatique du film de Philippe Grandrieux, *Il se peut que la beauté ait renforcé notre résolution*, portrait d'un cinéaste japonais «maudit», Masao Adachi, présenté en compétition internationale, a servi de boussole pour le festivalier en quête de réponses immédiates.

On la répète, parce que l'hypothèse nous hante depuis la projection: *Il se peut que la beauté ait renforcé notre résolution*. La phrase, obsédante à défaut de convaincre, est tirée d'un des premiers films de Masao Adachi. Ce cinéaste expérimental né en 1939 choisit, en 1974, de s'installer à Beyrouth, où il se consacre pendant vingt-sept ans, en activiste clandestin, à la «révolution palestinienne». Il parvient à faire ce choix, quasi impossible, d'oublier son travail de cinéaste au nom des luttes.

Adachi devient porte-parole d'un groupe armé international, l'Armée rouge japonaise. Le collectif marxiste révolutionnaire revendique, parmi ses faits d'armes, le massacre de Lod (lorsque trois Japonais fusillèrent, en mai 1972, vingt-six passagers à l'aéroport de Tel-Aviv). Arrêté et emprisonné en 1997 au Liban, il sera extradé au Japon en 2001. Masao Adachi est aujourd'hui libre, mais interdit de sortie du territoire japonais.

LUDOVIC LAMANT | 17 JUILLET 2011 |



« Documentaire ! », s'exclame quelqu'un en riant, et l'on ne sait s'il se réjouit de l'entreprise, ou s'il juge comique son impossible ambition à saisir, à décrire, à ramasser une existence en une heure. Les deux peut-être, comme cette balançoire sur laquelle est perchée une fillette, puis son père, et qui, à la tombée d'une nuit où aucun oiseau de Minerve ne prend son envol, ouvre le film de son aller-retour au flou. Va-et-vient entre politique et cinéma, entre trotskysme et surréalisme, entre lutte armée et scénario, entre la Palestine, le Liban et le Japon, entre avant-hier et aujourd'hui, entre beauté et résolution, entre l'art de manger et celui d'être père, c'est la vie hasardeuse et décidée de Masao Adachi, le monsieur aux cheveux blancs aperçu à se bercer. Et c'est bien ainsi que Philippe Grandrieux, fidèle à sa manière, a choisi d'en suggérer le portrait, sans faire le point, sans arrêter la parole, le filmant et écoutant ses propos sans les comprendre d'abord, le cadrant en gros plan serré, sous-exposé, surexposé, pour mieux l'abandonner ensuite à la faveur des cerisiers en fleurs, des rues de Tokyo grouillantes de voitures et de passants, des objets familiers, d'un plafonnier lactescent. Et laisser parler ici et là quelques plans de ses films d'antan, d'où surgit soudain la phrase, presque du Genet, qui se donne en titre : programme paradoxal qui hésite à relier une rive à l'autre.

JEAN-PIERRE REHM | JUILLET 2011 |



<http://toutelaculture.com>

Il se peut que la beauté ait renforcé notre résolution, nouvelle collection mise en place par Nicole Brenez et Philippe Grandrieux et produite par Epileptic, dévoilait son premier film dans le cadre du cycle Cinéastes de notre temps organisé au Centre Pompidou.

Depuis le 27 avril, le Musée national d'art moderne propose une vaste rétrospective de la collection qui a attisé la passion de plusieurs générations de cinéphiles. Imaginée par Jeanine Bazin et André S. Labarthe, *Cinéastes de notre temps* a marqué les esprits par l'intensité des rencontres qui en constituaient le principe et par une liberté formelle essentielle et salvatrice. De jeunes cinéastes étaient invités à réaliser des films sur d'autres cinéastes. Ainsi François Truffaut, qui filme Roberto Rossellini pour le pilote de la série, Jacques Rivette et Jean

Eustache qui signent en 1966 *Jean Renoir le patron*, Chris Marker qui réalise un film sur Andréi Tarkovski à partir d'images prises lors du tournage du *Sacrifice*, Jacques Rosier qui imagine un film rencontre avec Jean Vigo en 1964, 30 ans après sa mort ou encore Chantal Ackerman qui revisite son propre travail dans un documentaire au bord de la fiction. Mais le maître d'œuvre de cette série reste André S. Labarthe, infatigable et omniprésent, aux côtés de plus grands – Luis Bunuel, John Ford, Cassavetes, Scorsese, Nanni Moretti – devant la caméra duquel se rencontrent Fritz Lang et Jean-Luc Godard pour parler cinéma dans *Le dinosaure et le bébé* en 1967. Sa capacité d'étonnement est restée intacte. Début 2011, il suit Michel Gondry dans son projet d'*Usine de films amateurs* construit dans les espaces Centre Pompidou. Il clôture cette rétrospective, ce 9 juillet par un opus, qui était encore un work in progress il y a quelques semaines, *No comment* (à propos de *Film Socialisme* de Jean-Luc Godard). 50 ans et environ 100 films après, la série ne s'est pas essoufflée.

Et pourtant André S. Labarthe sait reconnaître dans *Il se peut que la beauté ait renforcé notre résolution* un outil de création et de transmission des savoirs autrement ancré dans le monde contemporain. En effet, si les initiateurs de cette nouvelle collection ne nient pas l'héritage de *Cinéastes de notre temps*, ils inscrivent jusque dans le titre même la volonté qui leur est propre – *rendre hommage aux cinéastes connus et inconnus qui ont participé, avec des fusils, des caméras ou les deux simultanément, aux luttes de résistance et de libération tout au long du 20ème siècle*.

La beauté et l'engagement pour la justice sociale sont portés par une même exigence. Le parcours de Masao Adachi en témoigne de la manière la plus juste. C'est à sa rencontre qu'est allé Philippe Grandrieux pour réaliser le premier film d'une collection qui emprunte son titre à une phrase de l'une des œuvres du cinéaste japonais. Figure marquante du cinéma underground japonais, il a réalisé la plupart de ses films entre 1960 et 1970, à une période charnière qui a préparé et accompagné les mouvements étudiants de 1968. *Sei yugi*, mêlant

sexualité de groupe, free jazz et influence du pop art, est tourné sur des véritables barricades universitaires. Après 30 ans de maquis en Palestine et au Liban, après avoir connu la guerre et les prisons, il est renvoyé au Japon avec interdiction de quitter le territoire. Il reprend aussi le cinéma. Ce sont ces années troubles et exaltantes qu'il évoque dans de longs passages, un quasi-monologue rare et envoûtant. Masao Adachi semble parfois s'égarer dans ses souvenirs, tourner en rond, il joue avec des mots. La rencontre entre les deux cinéastes se produit moins au niveau de la parole que dans la matière filmique elle-même. En effet, le dialogue s'engage sur un autre plan, de manière beaucoup plus subtile et saisissante. Philippe Grandrieux le suit de près et de loin, le laisse sortir de la focale pour le retrouver à des moments d'une justesse à couper le souffle. Ainsi la première séquence du film nous découvre lentement, par à coups, un visage qui vient vers nous pour se retirer aussitôt et

nous approcher à nouveau au gré des mouvements d'une balançoire. A la consistance laiteuse, d'un éclat voilé des images de Masao Adachi, le réalisateur de *Sombre* répond en fermant d'un cran le diaphragme de sa caméra.

Son regard erre dans l'environnement proche du cinéaste japonais, s'attarde sur des fragments de paysage, se pose de manière insistante. Ainsi les lumières de la ville crépitent sur le corps d'une passante arrêtée à un feu rouge, les cerisiers en fleur, le ciel se chargeant d'une poésie inquiétante. Le visage d'Adachi San est scruté en très gros plan, ausculté. Le récit d'un homme qui se raconte s'égraine avec une parcimonie due à la retenue japonaise, tributaire aussi d'un certain esprit moqueur, enjoué, à l'opposé de toute grandiloquence. L'image suit sa recherche, le questionne et lui répond à sa manière. Chacun fait son chemin et le dialogue s'enrichit de la densité de cette distance même qui les sépare. La collection débute par une rencontre à la beauté rare et fragile qui n'a rien d'évident malgré le fait de partager les mêmes engagements esthétiques – *cinéastes des puissances et des énergies corporelles*, selon l'heureuse formule de Nicole Brenez – et sociaux. La caméra de Philippe Grandrieux déploie sa manière tout entière d'être présent à cette rencontre et d'aller vers l'autre. Il y va de la résolution et de la beauté.

Smaranda Olcese - Trifan - 7 juillet 2011

IMAGES EN BIBLIOTHEQUES



Ce film est le premier d'une collection de « *portraits de cinéastes « maudits », qui, par leur engagement politique, mais aussi par leur radicalité formelle, portent au plus haut ce qu'est le cinéma* »*.

Masao Adachi, cinéaste à la recherche de la révolution. Proche du surréalisme où l'art et la politique sont étroitement liés. Il a vécu des années au Liban en combattant auprès de Fedayin, partisan de l'armée rouge japonaise, emprisonné pendant de nombreuses années, personnalité emblématique du cinéma japonais underground.

Les premières minutes du film sont un long soliloque qui ouvrent les portes de l'esprit et des questionnements ontologiques du cinéaste. Sa voix off est un chuchotement libre qu'on écoute. Vingt minutes dans lesquelles on entre... ou pas.

Je m'y suis engouffrée. Rapidement happée par ses confessions intimes, sa personnalité, sa vision du monde « *formée par le goût et la logique de la dialectique* »*. Peut-être est-ce dû à la musique de l'intérieur ou à cette référence à Möbius, comme un concept de ruban non orientable qui ne possède qu'une seule face. Ou encore aux images magnifiquement humbles qui soulignent les zones d'ombres et la lumière du cinéaste.

Puis, le portrait narratif devient plus « classique » tout en maintenant une forme exigeante, comme ces cerisiers en fleurs, image métaphorique d'une promesse de terre palestinienne.

Masao Adachi, face caméra, cadré en gros plan et témoignages de proches entrecoupés par la voix off de Philippe Grandrieux. Séquences illustrées par des plans de Tokyo, fourmilière sillonnée par les êtres et les machines.

Une vie exprimée dans un film au montage rythmé par les plages musicales de Ferdinand Grandrieux, définitivement poétiques.

En espérant que ce film projeté au FID, au Festival de Melbourne, Copenhague et Mexico, permettra les financements nécessaires à la suite de la collection.

* propos recueillis par Olivier Pierre.

Sylvie Morata, responsable de collections audiovisuelles en Bibliothèque.

FRANCE CULTURE

Le portrait de Masao Adachi par Philippe Grandrieux résulte de plusieurs logiques et nécessités.

- La première provient de la réévaluation contemporaine de pans méconnus de l'histoire du cinéma, en particulier pour ce qui concerne le cinéma documentaire engagé ou le cinéma d'essai (René Vautier, Bruno Muel en France, mais aussi Peter Whitehead, Dick Fontaine au Royaume-Uni, Christian Ghazi, Heiny Srour au Liban etc). Le parcours hors-normes du cinéaste japonais Masao Adachi constitue à cet égard un repère essentiel, en ce que son oeuvre relie différentes avant-gardes que l'on pour habitude de distinguer voire d'opposer : le post surréalisme (ou « néo-dada »), la performance, l'activisme, et le cinéma de genre réinvesti par des valeurs subversives.

- La double exigence esthétique et politique qui caractérise le travail de Masao Adachi trouve ses fondements dans une critique de la privation de soi, de la mutilation (selon les termes d'Adorno). D'où vient que nous souffrons, et d'où provient notre énergie ? Toute sa vie, Masao Adachi a lutté contre l'oppression : contre l'intériorisation des tabous culturels (Wan, 1961, Closed Vagina, 1963), contre l'exploitation des corps et des peuples (Gushing Prayer, 1970, Red Army/FPLP, 1971). Or, les questions que se posait Masao Adachi au début des années 60, Philippe Grandrieux les a relevées à partir des années 80. Tous deux inspirés par Antonin Artaud et Georges Bataille, tous deux au corps à corps avec la pulsion de vie, avec « la libération des forces » (Artaud), avec une aspiration à une plénitude sans modèle, ils placent le corps au centre de leur économie esthétique. Tous deux construisent leurs fictions comme autant de voyages dans les dédales inconnus de la psyché humaine (Galaxy, Adachi 1967 / Sombre, Grandrieux, 1998), consacrent leurs essais documentaires à la résistance de peuples plongés dans une tragédie historique (Red Army/FPLP,

Adachi, 1971 / Retour à Sarajevo, Grandrieux, 1996), développent des expériences historiques sur l'information et la contre-information (Newsreel, Masao Adachi, 1971-1980 / Le Monde est tout ce qui arrive, Grandrieux, 1987).

- Philippe Grandrieux et Masao Adachi se rencontrent pour la première fois à Tokyo en janvier 2008, à l'occasion d'une Carte blanche offerte par l'Ambassade de France, intitulée « Extreme Love. Autour de Philippe Grandrieux », dans une salle emblématique de l'avant-garde japonaise, Uplink Factory (en quelque sorte l'équivalent de notre Studio des Ursulines dans les années 20). L'entente fut immédiate et l'estime réciproque. Deux unicum, deux artistes uniques en leur genre, reconnaissaient en l'autre la rareté du totalement singulier, qui fraye sa propre voie dans l'histoire, quel que soit le prix à payer.

- Aussi, lorsque fin 2010, sans qu'aucun moyen financier ni logistique ne soit réuni, se posa question d'un portrait de Masao Adachi par Philippe Grandrieux, il n'y eut aucune hésitation ni d'une part ni de l'autre. L'évidence régnait, une communauté de préoccupations alimentait le désir d'un échange. En l'absence de tout budget, autour de ces deux créateurs hors du commun, les bonnes volontés se mobilisèrent et se mirent au travail pour que la rencontre au sommet puisse avoir lieu.

- Le film né de cet ensemble de facteurs historiques et personnels, s'avère à la hauteur des enjeux. Fruit de la rencontre entre deux créateurs structurés par la question d'un sujet souverain (par opposition aux assujettissements ordinaires, à la "vie mutilée"), le film renouvelle complètement les normes du portrait d'artiste. En termes d'informations, tout est bien là : le parcours, l'œuvre, le questionnement de Masao Adachi, et symétriquement, les conditions de travail et les questions de Philippe Grandrieux. Mais la documentation déploie à partir précisément du postulat que refoulent les portraits filmiques de cinéastes et d'êtres humains en général : que la description, aussi précise, aussi généreuse, aussi profonde soit-elle, ne saisira jamais que les éclats d'un mystère, celui de la personne. Le portrait ici n'est pas un rapport, pas un compte-rendu, pas une élucidation ni un dévoilement. Il accueille et se donne les moyens (plastiques, stylistiques) de restituer les propriétés insondables, volumétriques, illimitées d'une présence, a fortiori quand il s'agit de la présence d'un créateur au trajet historique exceptionnel. Une image à deux dimensions nous fournit une approximation de silhouette, elle ne nous ouvre en rien à l'être dont elle ajuste les contours à la manière d'un costume étriqué et que le plus souvent elle rabat sur un archétype ou sur un cliché. Bien loin des portraits usuels, celui de Masao Adachi par Philippe Grandrieux ne ressemble à rien tant qu'à l'Ulysse de James Joyce, un Ulysse à rebours : une odyssée psychique qui nous mène du monologue intérieur, passe par la confidence, par l'objectivation de témoignages extérieurs, par la contextualisation spatiale et temporelle, par un certain nombre d'épiphanyes incroyables nées de l'apparition des visages, par la révélation constructivisme des moyens de réalisation, et au final nous a décrit la complexité d'un être sans jamais l'avoir rabattu sur une identité – comme nous le faisons des êtres que nous aimons, parce que, considérés depuis l'amour, de toutes parts ils nous débordent de leur inépuisable immensité.

- En raison de ce postulat que l'on pourrait dire éthique, lorsque Masao Adachi se livre à des confidences parfois inouïes de la part d'un cinéaste révolutionnaire, celles-ci n'apparaissent jamais comme des indiscretions ou de simples révélations. Le portrait tresse deux méditations, celle d'Adachi et celle de Grandrieux, celle des mots et celle des images, sans jamais présupposer leur coïncidence, leur entente préalable. Au contraire de l'usuel jeu réglé des questions et des réponses entre documenté et documentariste, qui obéissent à tant de présupposés sur le commerce entre les humains, ici les voies de l'échange sont toutes en œuvre : solitudes co-présentes ; immédiatétés fulgurantes de l'envahissement d'une perception par autrui ; captation accueillante de signes ; captures décidées d'instant unique ; dialogues à plusieurs voix ; écoute multidirectionnelle ; affût ; réminiscences... Les formes si diverses de notre attention au monde se manifestent tour à tour, et se conjointent dans l'hommage aux présences moirées grâce auquel un être s'impose à nous.

Le portrait de Masao Adachi par Philippe Grandrieux, nous place du côté de l'image par lequel l'être arrive.

Nicole Brenez - juillet 2011

Journées Cinématographiques Dionysiennes. Est-ce ainsi que les hommes vivent ?

»»» Journées cinématographiques à Saint-Denis, France 1-7 février 2012 avec la programmation de « Il se peut que la beauté... » de P.G. et de Prisoner/Terrorist de M.A.

Lundi 6 février - écran 2 - 20:00

séance présentée par
Philippe Grandrieux,
Annick Lemonnier, productrice
et Nicole Brenez, essayiste, enseignante à
l'Université Paris I et programmatrice

**Il se peut que la beauté
ait renforcé notre résolution**
MASAO ADACHI
DE PHILIPPE GRANDRIEUX

FRANCE/2011/COULEUR/VOSTF/DCP

Il se peut que la beauté ait renforcé notre résolution, premier épisode de la collection proposée par Nicole Brenez et Philippe Grandrieux et produite par Epileptic. Portrait de Masao Adachi, artiste expérimental, cinéaste indépendant, théoricien, activiste et combattant révolutionnaire, prisonnier politique.

« En réponse à la série magnifique d'André S. Labarthe et Janine Bazin, *Cinéastes, de notre temps*, la nôtre veut rendre hommage aux cinéastes connus et inconnus qui ont participé, avec des fusils, des caméras ou les deux simultanément, aux luttes de résistance et de libération tout au long du XX^e siècle. Auteurs impavides et souvent héroïques, exemples de pertinence et de courage grâce auxquels le cinéma tutœu l'histoire collective, les cinéastes des luttes de libération, aux trajets souvent romanesques, sont aussi ceux qui ont le plus encouru la censure, la prison, la mort et aujourd'hui, l'oubli. »

► NICOLE BRENEZ ET PHILIPPE GRANDRIEUX

PRISONER/TERRORIST
YÙHEISYA/TERORISUTO
DE MASAO ADACHI

JAPON/2007/COULEUR/1H53/VOSTF/VIDÉO
AVEC TOMOROWO TAGUCHI, PANTA ARATA,
TAKA OKUBO, JŌJI KAJIWARA,
SHOICHI HONDA, HIROSHI YAMAMOTO,

Film autobiographique qui mêle l'expérience de l'auteur et celle de son camarade Kōzō Okamoto, devenu fou sous la torture. Masao Adachi y décrit le parcours tourmenté qui mène à l'engagement dans la lutte terroriste, les techniques de tortures en prison, une formation intellectuelle nourrie des idéaux de la Révolution française et d'Auguste Blanqui, beaucoup plus que de Marx et Lénine.

« Dans ce film, Adachi fait apparaître la figure de trois révolutionnaires que sont Antonio Negri, Auguste Blanqui et Serge Netchaïev. Par là, il voulait décrire le monde intérieur des révolutionnaires. C'est un peu le fantasme de l'imaginaire des révolutionnaires éternels. Même si Okamoto ne connaît pas ces trois personnages, leurs esprits devaient d'une certaine façon traverser son imaginaire lorsqu'il se trouvait en détention.

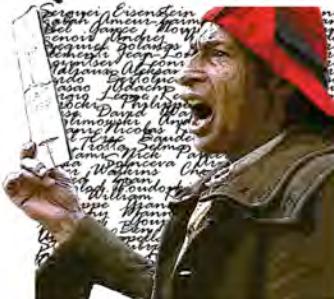
Lorsque l'on cite le nom de Kōzō Okamoto à propos du film, l'on songe immédiatement à la politique. Mais dans le scénario original, son nom n'est jamais explicitement cité. Le personnage est simplement prénommé de la lettre M, comme le prisonnier M. C'est comme K dans les romans de Kafka. Ce M est un personnage anonyme qui peut donc revêtir différentes identités. C'est peut-être aussi le M de Masao. Ce que je remarque à propos des critiques de cinéma c'est qu'ils analysent toujours le cinéma d'Adachi sous l'angle politique. Mais je souhaiterais que cela change.

Prisoner/Terrorist est plutôt un film à thèse qui s'interroge sur la nature de la révolution éternelle. C'est-à-dire que pour Adachi l'éternité révolutionnaire ne se limite pas à la politique. Mais elle peut s'exprimer de multiples façons, notamment dans l'être intérieur. Il s'agit donc d'une quête intérieure. »

► NARUHIKO OHOZAWA, PRODUCTEUR DE MASAO ADACHI,
SANCHODIES ASIA, 2 DECEMBRE 2010

12^{es} journées cinématographiques dionysiennes
"EST-CE AINSI..."

Révolutions



Masao Adachi l'éternel révolutionnaire.

Réalisateur, scénariste, critique, théoricien, poète, acteur, activiste, prisonnier politique... Masao Adachi possède de multiples facettes dont chacune se reflète dans son indéfectible combat contre toutes les formes d'oppression. Né à Fukuoka en 1939, il est une figure cardinale de la contre-culture japonaise des années 60/70. Fasciné par le mouvement surréaliste, il en fait le prisme fondateur de sa pensée et de sa démarche cinématographique. Véritable pionnier du cinéma étudiant autoproduit, il entre au département cinéma de l'Université Nihon en 1959 au sein duquel il commence à étudier le cinéma et réalise les courts métrages expérimentaux Bowl (1961) et Closed Vagina (1963). Puis il fonde le Van Institute for Cinematic Science, un groupe de recherches dans lequel il approfondit ses théories sur le cinéma. Repéré par le cinéaste pink(1) Koji Wakamatsu qui a fait scandale à Berlin avec la projection des Secrets derrière le mur (1965), il rejoint sa société de production comme assistant mais en devient vite l'un de ses plus brillants scénaristes. On lui doit notamment Quand l'embryon part braconner (1966), Les Anges violés (1967), Va, va, vierge pour la deuxième fois (1969), Sex Jack (1970) et L'Extase des anges (1972).

Parallèlement il réalise plusieurs films pink radicaux et entame une collaboration avec Nagisa Oshima, jouant dans La Pendaison (1968), Le Retour des trois soûlards (1968) et co-écrivant Journal d'un voleur de Shinjuku (1969). Après son passage au Festival de Cannes en 1971 avec Wakamatsu, il décide de partir en Palestine voir de ses propres yeux la réalité de la lutte pour la libération. Grâce à des images tournées à cette occasion, il co-réalise le documentaire pro-révolutionnaire Armée Rouge: FPLP déclaration de guerre mondiale (1971) dans lequel il prône une internationalisation de la lutte armée. À son retour il coordonne la "Section de Projection du Bus Rouge" parcourant le Japon afin d'y tenir des projections de films en plein air. Partisan du "cinéma comme mouvement" prolongeant la démarche du groupe Dziga Vertov créé par Godard, il refuse de choisir entre caméra et fusil. Et en 1974 il s'engage durablement pour la cause révolutionnaire palestinienne, rejoignant les rangs de l'Armée Rouge Japonaise et devenant l'un de leurs théoriciens et leaders politiques. On ne sait que peu de choses de ses années d'activités clandestines, jusqu'à son arrestation au Liban en 1997. Extradé en 2001 au Japon, il est libéré après deux ans d'emprisonnement et interdit de sortie du territoire. Dans la foulée il publie une autobiographie Cinéma/Révolution (Eiga/Kakumei). Après 35 ans d'absence il réalise Prisoner/Terrorist (2007) dans lequel il revient sur son engagement révolutionnaire. Il prépare actuellement un documentaire sur les centrales nucléaires au Japon.

►DIMITRI IANNI / CRITIQUE À SANCHODIES ASIA

P.S : Un choix de ses textes sera publié en 2012 dans la collection Raccords aux éditions Rouge Profond sous le titre Écrits de Masao Adachi (1963-2002).
(1) Films érotiques à petits budgets tournés par des sociétés de productions indépendantes.

PRESSE / VIENNE

>>> Octobre - VIENNALE / Vienna International Film Festival / Autriche

Extract : « ...Philippe Grandrieux's latest is a documentary on veteran Japanese director Adachi Masao.

Its opening is electrifying: Adachi's whispered reflections, his child on a swing, a piece of minimalist mood music.

Later, Adachi muses on cinema's capacity to return ideas to the world of sensations.

Grandrieux at his best can do precisely this... »

Rushes

FESTIVAL

Moments of recognition

Kieron Corless applauds this year's Viennale, a festival with vision and focus

If you could buy a silly T-shirt with the slogan 'I love the Viennale' emblazoned on it, I might – just might – be tempted. There's no real mystery as to why the Viennale is such a great film festival, and right now easily my favourite. It's not big and impersonal; rather, warm and approachable and friendly. The programme feels entirely coherent, effectively assembled by just one person, longstanding artistic director Hans Hurch. Special programmes and director focusses are handled by guest curators. (For more, see my online interview with Hurch explaining the principles underlying his selections.)

But there are more tangible reasons for the Viennale's appeal. Unlike many festivals, it doesn't screen in a multiplex. It uses five distinctive cinemas within walking distance of each other. Sound and projection quality are a priority; each year the festival flies in a hand-picked team of specialists to oversee the technical side, which is always top-notch.

The Viennale has also developed a simple, striking and instantly recognisable design aesthetic (and does the best festival bags on the circuit). There's no red carpet, yet the big names still come; this year David Cronenberg and Harry Belafonte, among numerous others. And the festival enjoys close ties with Alexander Horwath's Vienna film museum, which programmes a major season of films to coincide with the Viennale (this year a Chantal Akerman retrospective). The Viennale's catalogue should also be mentioned, for its rigorous, stimulating essays that provide an intellectual context for the programme. Then there are its celebrated trailers. Last year's was by Thai director Apichatpong Weerasethakul; this year's, by David Lynch, was a lightning strike of surreal wit (watch it on YouTube).

I could go on. Suffice to say, this is a festival with character. I always head there just as the London Film Festival is about to end. As they're very different festivals, not least in scale, this provides an interesting dialectical montage – sometimes a smooth dissolve, other times more of a jump cut – that prompts all manner of reflections. This year I found myself dwelling on a curious phenomenon I've been conscious of for some time now, particularly around Cannes: the occasional



This year David Lynch's Viennale trailer was a lightning strike of surreal wit

but pronounced discrepancy in tastes between UK film critics and their counterparts in Europe and elsewhere.

Two moments threw this into sharp relief. The first was when *We Need to Talk About Kevin* took the best film prize at London, occasioning much disbelief in Vienna. I've yet to meet a non-UK critic who likes the film, in more or less a complete reverse of opinion in the UK (needless to say, it didn't screen at the Viennale). The second was the Viennale reception of Bertrand Bonello's *L'Appollonide* (to be released in the UK in January as *House of Tolerance*). The film is set in a high-society Parisian brothel at the end of the 19th century, viewed through the experiences of the women who live and work there. It's a risky undertaking, not least in its depiction of female camaraderie and suffering through an aesthetic and nostalgic prism, but I didn't find it exploitative. In fact I liked it a lot, as did every other person I spoke to in Vienna. This surprised me, in light of its derisive-verging-on-hostile reception by UK critics at Cannes (it was rejected by the LFF too).

Taste is, of course, a slippery concept. But it's interesting how often at festivals abroad I hear the phrase 'Anglo-Saxon' directed pejoratively against UK critics in particular, and UK cinema in general.

Which brings me nicely to French director Philippe Grandrieux, who is definitely not to everyone's taste; last time he was in the UK I witnessed an audience member upbraid him furiously for a full ten minutes. His latest is a documentary on veteran

Japanese director Adachi Masao. Its opening is electrifying: Adachi's whispered reflections, his child on a swing, a piece of minimalist mood music. Later, Adachi muses on cinema's capacity to return ideas to the world of sensations.

Grandrieux at his best can do precisely this, as did the centrepiece of the Viennale tribute to recently deceased British documentary maker Richard Leacock's *Pete and Johnny* (1961), an up-close portrait of Harlem gangs. This is a masterpiece of direct cinema, supernaturally alive and raw and immediate. How did Leacock and others make it seem so effortless?

Another great thing about Vienna is that you can always bank on seeing some Jean-Marie Straub (four films this year, three of them from 2011). Straub is a talismanic figure for Hurch, who reckons he's on a par with Schoenberg. On this year's evidence Straub's genius shows no signs of abating: each film was a small miracle, rigorously honed to a point of utmost lucidity.

Straub's guiding spirit appears to infuse the Viennale. How about this from Hurch's catalogue intro: "It is a film festival's job to create moments of recognition, of enjoyment, of shock, of learning. Not of consumerism. Not of implementing cultural policy. But moments without pretence, unclouded by vested interests, by intervention, by cynicism, by everyday business. Committed to nothing but itself. Under obligation to nothing, to no one, not even the filmmakers themselves."

I don't care if it's consumerist – I'm off to buy the T-shirt.

PRESSE / COPENHAGUE >>>



Il se peut que la beauté ait renforcé notre résolution - Masao Adachi

Director: Philippe Grandrieux | France 2011 | 73 min

About the film

Philippe Grandrieux is one of that rare breed of directors who consistently strive for the impossible. One of the few others is called Masao Adachi, and with him in front of the camera, Grandrieux redefines the possibilities of the portrait film. Adachi decided to become a filmmaker after reading André Breton's surrealist manifesto. But if the struggle for freedom is the defining project of surrealism, the 71-year-old Japanese avant-garde director is preoccupied just as much by the struggle itself as he is by the strenuously won freedom. Adachi is one of the most radically political, uncompromising and headstrong filmmakers of his generation. But even if one has not already had the chance to see one of his rarely screened films, there are nonetheless all sorts of reasons for spending an evening in his company. Grandrieux, who was an Artist in Focus at CPH:DOX 2009, has produced a congenial portrait which is more about making radical choices, and about thinking in and not least acting through images. Grandrieux's typically pitch-black and atmospheric pictorial universe transforms the cinema into a psychological 'dark room' that overcomes the limitations of the medium to expand the spectator's range of experience. 'Revolution is also an image. The question is, how one turns that image into reality.' (Masao Adachi)

Il se peut que la beauté ait renforcé notre résolution - Masao Adachi (France, 2011, 73 min.)

Director: Philippe Grandrieux. Script: Philippe Grandrieux. Camera: Philippe Grandrieux. Sound: Philippe Grandrieux & Charles Lamoureux. Edit: Philippe Grandrieux. Music: Ferdinand Grandrieux. Cast: Masao Adachi, Naruhiko Onozawa. Producer: Annick Lemonnier. Production: Epileptic.

English Version.

Comments or recommendations: Send mail to web@cphdox.dk

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AWARD / COPENHAGUE

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"The **NEW:VISION AWARD** that aims at promoting the experimental documentary in the field between documentary and art was given to Philippe Grandrieux's 'It May Be That Beauty Has Strengthened Our Resolve - Masao Adachi' about the Japanese filmmaker Masao Adachi. The jury highlighted the film's interweaving of Adachi's aesthetic concerns with the social and political histories he lived through. "Rather than a typical director/subject relationship, this is a collaboration between both directors, where authorship moves back and forth," the jury's motivation said."

CPH:DOX *

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Winner: *It May Be That Beauty Has Strengthened Our Resolve - Masao Adachi* by Philippe Grandrieux

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