

The Museum of Modern Art Department of

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Les Semaines Universitaires - French Films On Tour

February 8 - February 20, 1973

Each year the French Government, through the office of the Cultural Counselor of the French Embassy in New York, circulates a number of recent French films to American universities. The selection shown here was made by the Department of Film in consultation with the French Cultural Services.

Monday, February 12 (2:00)

Tuesday, February 20 (5:30)

DEUX FOIS (TWO TIMES). 1969. A film by and with Jackie Raynal. Camera by André Venfeld. Also with Francisco Viader, 87 minutes. English titles.

"...made in Barcelona, randomly, in the streets, the hotel and friends who were down there...five days to shoot in natural locations and one night in a 'set-up'... about the mystical adventures of a young woman (who takes herself to be a television announcer) and a young man of the street...without meaning...a little lesson in editing using all the footage printed...resumé of the action - plays - (i) plate of the announcer, (ii) the little girl in the train, (iii) the hotel (counter, bed, armchair), (iv) the pharmacy, (v) the street, (vi) the man/Achilles and the tortoise (vii) the mirror/the house, the country, the fall, the countryside, (viii) the head..."

-- translated from the French from material sent by the filmmaker

"Raynal was one of the youngest chief editors in France until she came to take up a more nomadic way of life and made her first feature, financed by Sylvina Boissonas, the sometime patron of Phillipe Garrel and Patrick Deval, whose two films Raynal also had worked on. DEUX FOIS is, to my mind, the most important 'theoretical' film which France has produced thus far. Originating in an editor's wish to make a film 'against most of the basic problems of decoupage, or editing in the spatio-temporal sense (considering that the camera 'edits' ambient space). Among the most important is the problem of expectation: the film begins with a shot in which Raynal summarizes all the sequences we are going to see (but her descriptions grow increasingly obscure) so that the rest of the film is seen in terms of the expectation created by her list of chapter headings and of our memory-references back to it. Later, and in relation to this strategy, one of three dreams read aloud by Raynal quite unexpectedly (because of the film's 'only other instance of narrative continuity) turns out to be the substance of the following sequence.

All of these comments on and investigations of film-parameters are accompanied by such perception-training stances as extremely long, 'actionless' shots (including a final ten-minute close-up) and repetitions with or without perceptible variation, which made the first theoretical French film which is also wholly and maturely pedagogical, a two-fold attitude which is easier to understand if we recall her passionate interest in Marge Cunningham, on whom she made a short film six years earlier in collaboration with two cameramen. Raynal is now trying to find money for a film in Bali."

-- Noel Burch, from notes prepared for Cinema Rising