


French cinema: Niki de Saint Phalle Martial Raysse

news of the world

Martial Raysse
le grand départ



screenings:
Saturday 15 November 7:00 pm
Saturday 22 November 5:00 pm

at news of the world, enclave 4, 50 Resolution Way, London SE8 4NT
entrance is free but booking required (text: 07851 318 230 or email on@thecentreofattention.org)

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Niki de Saint Phalle
un rêve plus long que la nuit



screenings:
Saturday 1 November 5:00 pm
Thursday 13 November 7:00 pm
Saturday 15 November 5:00 pm
Wednesday 19 November 7:00 pm

at news of the world, enclave 4, 50 Resolution Way, London SE8 4NT
entrance is free but booking required (text: 07851 318 230 or email on@thecentreofattention.org)

News of the world is presenting six screenings of feature films, rarely seen in the UK, by two major French artists: *Un rêve plus long que la nuit* by Niki de Saint Phalle (1976) and *Le grand départ* by Martial Raysse (1972).

Both films are fables of sort, dark quests and symbolic journeys.

Un reve plus long que la nuit tells the fairy tale of a girl named Camelia. As tarot cards are laid down for her, she discovers her fate: “the Hermit is the role you have to play”, a wanderer in search of a spiritual treasure. She encounters mythical creatures, a Dragon, Bird-man, and other fantastical figures. When a witch grants her wish to be transformed into a grown-up, her voyage continues, darker and more violent, with Death ever-present. Shot outside Paris in the summer of 1975, the film is a both highly collaborative and intensely personal work, with Jean Tinguely of course, her daughter Laura in the title role, and also artists and friends such as Daniel Spoerri, Peter Whitehead, Eva Aeppli and Andrée Putman.

Le Grand Depart, is the only feature directed by painter and sculptor Martial Raysse. Following a masked cat (reminiscent of the *Puss in Boots* story, the fairy-tale of social mobility), we set off on a trip punctuated with muggings, free love and casual crime, to the bucolic setting of a commune led by Mr Nature (Sterling Hayden). The guru announces that the time has come, and takes his followers onto the raft of freedom, for the ultimate voyage. Scenes in negative exposure, superimpositions and high contrast create a paroxysmal universe where death and the miracle of existence are entangled to saturation. Shot in 1971, with little compromise to the conventions of cinema, the film corresponds to the period when the artist dropped out of the art scene in reaction to its commercialism.

I am hoping that these screenings will not only provide an opportunity to delve deeper into the immersive worlds of two artists better known for their paintings, sculptures and installations, but that they might suggest a counterpoint to our times of austerity of the imagination and parsimony of dream.

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